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MOTION PICTURE HERALD

3 Copy JUL -5 1946
X Copy

REVIEWS

(In Product Digest)

- Of Human Bondage
- The Undercover Woman
- Trail to Mexico
- The Life and Miracles of Blessed Mother Cabrini
- Dead of Night
- Queen of Burlesque

INDEPENDENTS OF EXHIBITION AND PRODUCTION DEMAND A VOICE IN NEW DECREE

HOLLYWOOD LABOR ARGUMENT EXPLODES IN NEW STRIKE; STUDIOS AVERT SHUTDOWN

MGM TO REISSUE "CLASSICS" AND SELL IMPORTATIONS THROUGH NEW DEPARTMENT

RKO ANNOUNCES 36 FOR NEW SEASON

VOL. 164, NO. 1; JULY 6, 1946

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THE LONG GREEN

M-G-M's "THE GREEN YEARS" HELD OVER IN FIRST 5 SPOTS!

Oh, what wonderful engagements everywhere! Second Big Week in *all* of first 5 engagements: Richmond, Boston (*2 theatres*), Houston, St. Louis, Atlanta. And it's getting the long green in all new openings: Akron, Albany, Allentown, Altoona, Atlantic City Baltimore, Bethlehem, Binghampton, Bridgeport, Canton, Charleston, W. Va., Cleveland Columbus, Dayton, Easton, Harrisburg, Hartford, Jersey City, Lancaster, Newark, New Haven, Norfolk, Philadelphia, Portland, Reading, Springfield, Mass., Toledo, Waterbury Williamsport, Wilmington, Worcester.

Say it again! "The Green Years is a Wonderful Motion Picture!"

NIGHT AND DAY YOU'LL TALK ABOUT NIGHT AND DAY!

TH ANNIVERSARY
Warners
KING PICTURES

CARY GRANT · ALEXIS SMITH in **"NIGHT AND DAY"** in **TECHNICOLOR** with **MONTY WOOLLEY · GINNY SIMMS · JANE WYMAN**
EVE ARDEN · CARLOS RAMIREZ · DONALD WOODS · and **MARY MARTIN** · Directed by **MICHAEL CURTIZ**

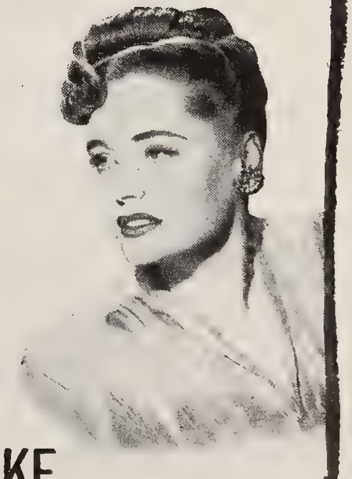
Produced by **ARTHUR SCHWARTZ** · SCREEN PLAY BY CHARLES HOFFMAN · LEO TOWNSEND
WILLIAM BOWERS · ADAPTATION BY JACK MOFFITT · BASED ON THE CAREER OF COLE PORTER
ORCHESTRAL ARRANGEMENTS BY RAY HEINDORF

“ She was common and vulgar... I wanted to jab he

eck with a knife...and at the same time cover her face with kisses!”

W. SOMERSET MAUGHAM'S FAMOUS STORY OF AN INFAMOUS LOVE

"OF HUMAN BONDAGE"



Starring in fiercely unforgettable portrayals

ELEANOR PARKER · PAUL HENREID · ALEXIS SMITH

with EDMUND GWENN • JANIS PAIGE

Directed by **EDMUND GOULDING** · Produced by **HENRY BLANKE**

Music by Erich Wolfgang Korngold • Screen Play by Catherine Turney

This is the Next Warner Picture!

TWENTIETH ANNIVERSARY OF TALKING PICTURES
Warners

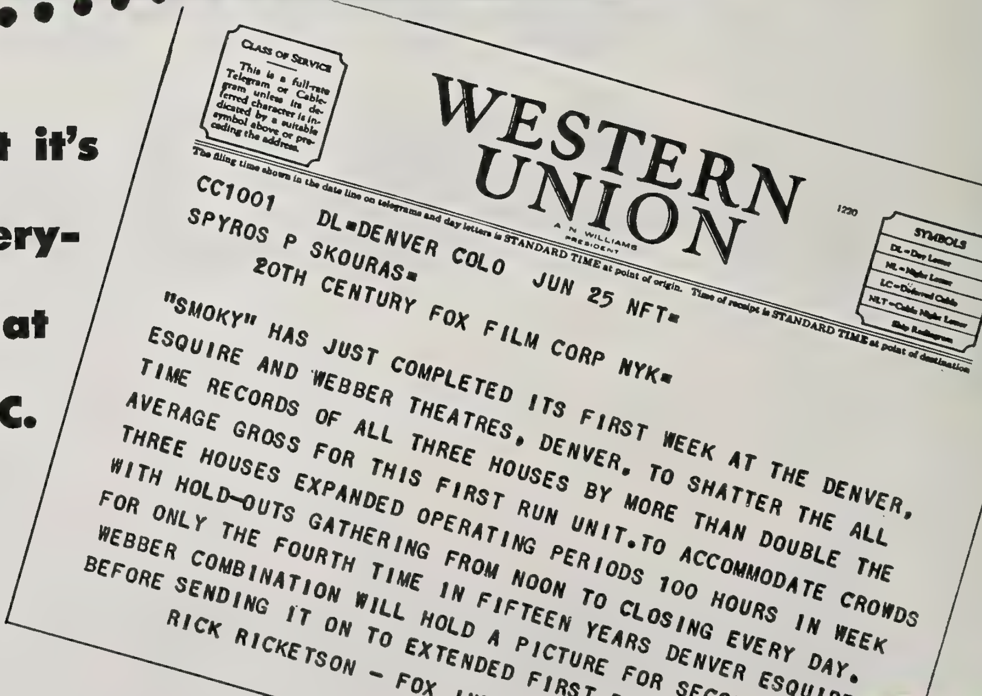
20th CENTURY FACTS

Outpacing all 20th's biggest Boxoffice Champions!

SMOKY

IN TECHNICOLOR

. . . It's a FACT that it's in the lead everywhere . . . and at the Roxy, N.Y.C. it's topping everything since "Leave Her To Heaven"!



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20TH CENTURY FOX FILM CORP NYK=

"SMOKY" HAS JUST COMPLETED ITS FIRST WEEK AT THE DENVER, ESQUIRE AND WEBBER THEATRES, DENVER, TO SHATTER THE ALL TIME RECORDS OF ALL THREE HOUSES BY MORE THAN DOUBLE THE AVERAGE GROSS FOR THIS FIRST RUN UNIT.TO ACCOMMODATE CROWDS THREE HOUSES EXPANDED OPERATING PERIODS 100 HOURS IN WEEK WITH HOLD-OUTS GATHERING FROM NOON TO CLOSING EVERY DAY. FOR ONLY THE FOURTH TIME IN FIFTEEN YEARS DENVER ESQUIRE WEBBER COMBINATION WILL HOLD A PICTURE FOR SECOND WEEK BEFORE SENDING IT ON TO EXTENDED FIRST RUNS=
RICK RICKETSON - FOX INTER MOUNTAIN THEATRES.

20th CENTURY-FOX

It's a FACT that "ANNA AND THE KING OF SIAM" SET NEW ALL-TIME RECORD FOR A NON-HOLIDAY WEEK AT RADIO CITY MUSIC HALL! FIRST DAY, SECOND WEEK TOPPED OPENING DAY!

MOTION PICTURE HERALD

MARTIN QUIGLEY, *Editor-in-Chief and Publisher* TERRY RAMSAYE, *Editor*

Vol. 164, No. 1 July 6, 1946

MORAL CRISES

OUR industry of the motion picture is confronted in two directions with crises of decision important to its status before the world and to its internal disciplines and morale.

Unhappy revelations of irregular accounting on box office earnings of distressingly large scale are being made. Last week there was specific and documented instance of spectacular impact, and apparently there may be more to come in kindred and related transactions. But that, alas, is only a pointed, metropolitan, incidental component of a broader picture.

Unless this manifestation is dealt with in decisive, forthright manner, the entire business mechanism of the motion picture is likely to find itself indicted in the public mind, and to find, too, its credit and position as a part of the fabric of industry corroded. Compromise would be defeat.

Again, there is yet before the industry's trade association the matter of decision in action to be taken in procedure concerning a producer of a picture who has chosen to flout and scorn the lawful and proper regulations of decency, in arrogant violation, too, of his contract. In this case the challenge comes from one who has already been the beneficiary of an ill-advised compromise by which his production came to market.

A further compromise in this case could only compromise the industry, leaving it standing in the shame of compounding an initial error born of a timidity in pursuit of the right.

Again, and always, compromise in moral issues is defeat.

■ ■ ■

BIKINI "PIN UP"

FOR us of movieland a special concern obtains about the blast at Bikini for the reason that the fourth atomic bomb was named and duly christened "Gilda" and that it bore, according to lagoon-side report, a picture of Miss Rita Hayworth in a low-cut gown.

Here is high recognition of the art of the screen even in the face of the crack of doom. Man tinkers with the desperate facts of the cosmos, and remembers the movies. In the face of the cosmos and the outlying infinities, standing in the valley of Now between the dim peaks of the two eternities, past and ahead, the mind, even the military mind, turns to the "mountains of Nebraska". It is fit.

The high flying "Dave's Dream" has laid its egg of destiny over the coral of far Bikini. And so "Gilda" with its blow-up girl has been strewn to interstellar space.

While one dallies with the problems of the infinite and the implications of the remote tomorrows, there is also the immediate question about just how it came that "Gilda" and Miss Hayworth came upon the bomb. That sort of proceeding does not just happen. There inevitably was somewhere in high place an authorization. Nothing about The Bomb could have been left to whim. Then, too, in the face of this new order of distribution, there should have been some authorization from the producer, some consideration from the star in low-cut gown about to be embossed upon the far reaches of the Milky Way, our own galaxy.

Atomization rights are involved. Skywriting is something, but this is yet another.

We wrote a piece about what the motion picture is enclosed in the Time Capsule that Westinghouse put to bed for five thousand years under Flushing Meadows in World's Fair days. It seems almost that long ago now.

■ ■ ■

OLIVE BRANCH DEPT.

A SPEECH by Mr. Arthur L. Mayer is quoted in *Theatre Arts* magazine, recording him as saying: "The responsibility for making the motion picture a mighty instrument of mankind's hopes and salvation lies today where it has always lain—not with producers, distributors or exhibitors, not with authors, directors or critics, but with an audience. It is the audience which will determine whether the progress that the movies made in war both as entertainment and as information shall blossom forth into leaves of olive and laurel."

It is to be observed, however, that the audience has no such unified and crystalized consciousness as Mr. Mayer. It is made up of a lot of persons of widely diverse perspectives, or none, who have purchased seats to see a show which at the moment promises more entertainment than something else among the evening's options.

True enough the audience, with its nickles, dimes and quarters, has made the motion picture, and has made it as near to a great common denominator as the skill of showmanship can achieve. The "leaves of olive and laurel" are incidental, occasional by-products. The customers like the leaves of the vine.

■ ■ ■

SCIENCE NOTES

GREAT is the progress of science, not only in the cosmic implications of the atom and the riddle of the universe, but in little things. This week, for instance, come the tidings that research at a Maryland agricultural institution finds that there are 5,285 feathers on a mine-run barnyard fowl. From England the United Press cables that Peter Henniker-Heaton, head of the British Snail Watching Society, finds that the garden snail travels ninety miles a year.

However, the snail never gets anywhere.

Another, perhaps more exciting, research has just been undertaken by Miss Ann Ronell, who is a sister of Mr. Sol Rosenblatt and also is wife of Mr. Lester Cowan. She is off on a tour of American industry to see if she can discover "a new musical sound". It may turn up in the score for a new Cowan production. That is because "everything else is going to be new—why not sound?" You'll remember that Miss Ronell, musical expert, has contributed many a pleasant sound, from "Three Little Pigs" to "G.I. Joe".

■ ■ ■

EXPERT comment in a letter from Robert B. Wilby of Atlanta: "I certainly appreciate the several copies of that New York decision which I received from Quigley Publications. Unfortunately, all of them say the same thing."

—*Terry Ramsaye*

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THIS WEEK IN THE NEWS

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Who's Hollywood

THE 1946 edition of *Who's Who*—that list of America's famous—was published this week with some additions to the Hollywood roster. As might be expected, West Coast newcomers entered the list with an extra dash of showmanship added. Margaret O'Brien, for instance, appears in the book for the first time at the age of nine—the youngest of the lot. Shirley Temple got in at the age of nine, too. Then Betty Grable and her husband, Harry James, the trumpeter, as far as the editors know, are the first husband and wife team to crash the book together.

Pledge

A PLEDGE of Congressional support in assisting the industry to remove barriers imposed upon the distribution and exhibition of films abroad was made by Congressman James Percy Priest of Tennessee recently when he took over the chairmanship of a special sub-committee of the House Interstate Commerce Committee. This committee will investigate barriers imposed upon American products abroad. Representative Priest disclosed that he has talked with industry representatives of the Motion Picture Association, and Donald M. Nelson of the Society of Independent Motion Picture Producers to familiarize himself with the situation.

New Home

UNDER construction for more than a year, RKO Pathe will open its new 11-story studio at Park Avenue and 116th Street in New York some time this summer. Built of steel and reinforced concrete, the building will be used for the production of many of RKO Radio's short subjects, for which all facilities, including sound stages, cutting rooms, studios, laboratories, vaults and administrative offices have been provided. Throughout, the studio has been equipped with RCA sound recording units.

Testament

WILLIAM S. HART, JR., who just a few days before his father's death won a court battle for co-guardianship of his father, was specifically disinherited by the two-gun hero of the silents. Because "I have amply provided for him during my lifetime," Bill Hart ignored his son when making out his will, dated September 9, 1944. Mr. Hart left $50,000 to his sister, an additional $50,000 to the Los Angeles Society for the Prevention of Cruelty to Animals, and a $150,000 trust fund for the maintenance of the "William S. Hart Park." The provision for the park involves bequest to Los Angeles County of Mr. Hart's 200-acre ranch home at Newhall, together with all his personal possessions, including many articles of historic value. Other bequests were made to the Lambs and Players Clubs, the Masquers, the Actors Fund, several churches, and the Braille Institute of America.

Achievement

THE ACHIEVEMENT of Jack and Walter Mullaney, war veterans, in designing and building a 360-seat theatre at Matton, Ill., was hailed on the front pages of the St. Louis press recently.

Faced with the problems of material shortages and delays due to the steel, railroad and other strikes, the brothers decided to take matters into their own hands and began working on the theatre themselves. They started last December and finished a couple of weeks ago. They even made the draperies for the theatre themselves, in addition to doing all the construction work, plus occasional feverish hunting for necessary materials.

Now the house is doing well in a town of 20,000 which has three other theatres. The Mullaney brothers take turns running the projection machine and handling the office details.

Morale

RECOGNIZING the morale value of motion pictures for bed patients, the Canadian Army has obtained permission from eight U. S. film companies to screen the "Hospital G.I. Movie Weekly Information Service." This is the same film service which the Surgeon General of the U. S. Army found so helpful during the war that it is being continued for hospital patients in the U. S.—and now in Canada. The 16mm prints are processed at the DeLuxe Laboratories in New York from shorts produced by Columbia, MGM, Paramount, RKO, 20th-Fox, United Artists, Universal and Warner Brothers. They are shown free to patients on a non-theatrical, non-commercial basis.

Memorial

A MEMORIAL to the actors, technicians, white collar workers and laborers of the motion picture industry who gave their lives during the war, and to be erected on one of the highest hills overlooking Hollywood, was proposed to the Hollywood Chamber of Commerce this week by Virgina Van Upp, film producer. In a communication to John Kingsley, president of the Chamber of Commerce, Miss Van Upp suggested that funds for the memorial could be raised through popular subscription and that the project be sponsored by the Hollywood Chamber of Commerce.

Carpets Up

WITHOUT cooperation from carpet producers the price of theatre floor covering will increase 25 per cent as a result of the killing of the OPA, Martin Hartman, chief of the floor covering section of that office, said in Washington Monday. Mr. Hartman expressed the view that large contract sellers would hold the line for a while to see what the final Congressional OPA action would be. He pointed out that large-scale distributors, whose major market is theatres, have requested the OPA to remove carpet ceiling prices.

Television City

PLANS for a $60,000,000 television, motion picture center in the New York metropolitan area for networks, radio and telecasting stations, national advertisers and independent producers, were announced last week by Lawrence B. Elliman, real estate operator.

Titled "Telecity" the project is designed for a 1,000-acre tract from designs by John and Drew Eberson, and will include 24 large motion picture studios, a laboratory for processing and printing, and many other services necessary to film production. Provisions also include a staff of producers, directors, writers and technicians. All services and facilities would be available for renting to those interested in producing.

Not disclosed were the backers of the project, although it was stated "adequate financing has been assured." Also unrevealed was the location of the site.

From Washington, where it was felt that in the light of the shortages of building material it would be at least 15 months before such a project could get the starting signal, it was reported that no application has been made to the Civilian Production Administration for such a project.

Comparison

"THE AMERICAN production code is far more complete, finished and a more careful piece of work than our own," reported A. J. Cummings, political editor of the *London News-Chronicle,* after a week's visit in Hollywood. "And Joseph I. Breen's explanation of it to our people," he continued, "will do much to eliminate differences over British and American ethics, word usages and costuming." This, in anticipation of Mr. Breen's visit to London at the invitation of J. Arthur Rank. "Motion pictures play a big part in political relationships," Mr. Cummings remarked, "and will have an important share in our world from now on."

Four More Distributors Weigh Procedure in Brandt Claims

Procedure on four more distributor claims on percentage picture returns from the Brandt circuit, in sequel to the $237,000 settlement agreement with Twentieth Century-Fox, remained under consideration at midweek. The alternatives appeared to be between arbitration, in the pattern of the first action, and adjudication in the courts, according to a distributor spokesman.

The additional claimants are RKO Radio, Loew's, Paramount and Warner Brothers.

Harry Brandt, head of the circuit, it is understood, requested that the Twentieth Century-Fox issues be handled under the New York arbitration statute. That method could have resulted in a conclusion of the matter without it becoming publicly known. But now, since it has become known, he is not known to have sought similar handling of the parallel claims.

The size of the claims of the four distributors, as well as the number of pictures and the period of time involved, have not been disclosed by the distributors. This is perhaps on the theory that Mr. Brandt may yet decide to seek arbitration.

As recorded last week, Twentieth Century-Fox has since last October refused to sell pictures to Brandt houses. About twenty pictures, playing in more than eighty of the circuit's hundred-and-odd theatres, were involved in the rental issues. The arbitration award of $237,000 is reported to represent settlement on playdates through a period of two years, and to cover, too, other issues that had been raised. Sypros P. Skouras, Twentieth Century-Fox president, was the arbitrator at the request of Mr. Brandt. Louis Nizer was the attorney for the company.

PEOPLE

Katherine Dunphy and Martin Quigley, Jr., associate editor of Quigley Publications, were married Tuesday at the Church of St. Ignatius Loyola, New York City. After a visit in California they will reside in Larchmont, N. Y.

Albert Cornfield, with 20th-International for more than four years, Monday was appointed foreign sales supervisor for the company and has been given a long term contract. Murray Silverstone, president of 20th-International, announced the appointment.

Frank S. Nugent, former New York *Times* film critic and on Twentieth Century-Fox's writing staff for four years, has been appointed head of the writers' division of the Walt Disney Productions' story department. Mr. Nugent will advise on story purchases and writer assignments and act in an advisory capacity on scripts.

Jack Thomas, formerly of Russellville, Ark., has been appointed assistant city manager of Malco Theatres at Little Rock. He was discharged from the Army April 20 after two years' duty overseas.

James Booth, for 17 years an executive with the Essaness Theatre circuit in Chicago, will become general manager of the Capitol Film Company in that city on July 22, according to an announcement Monday by Henri Elman, president of the distribution company. Mr. Booth left Essaness last week.

Thomas White, chief production manager of Independent Producers, Ltd., London, has been named a Member of the Order of the British Empire "for outstanding services to British films during the war."

Roy Hale, Helena, Ark., theatre manager, last Friday was elected president of the Helena Rotary Club.

Jesus Grovas, Mexican producer and stockholder in Churubusco Studios, RKO Radio Mexican interests, arrived in New York from Mexico City last weekend and attended the RKO convention.

William Llewellyn, head of Paramount's west coast exploitation department, has joined J. Walter Thompson advertising agency in Hollywood, where he will handle the Universal Pictures account.

Luigi Luraschi, head of the Paramount Studio foreign department, has arrived in Berlin from Paris and after touring the American zone, ending in Munich July 5, will enter the French zone and then go to Zurich. He plans to leave for the United States July 25 from England.

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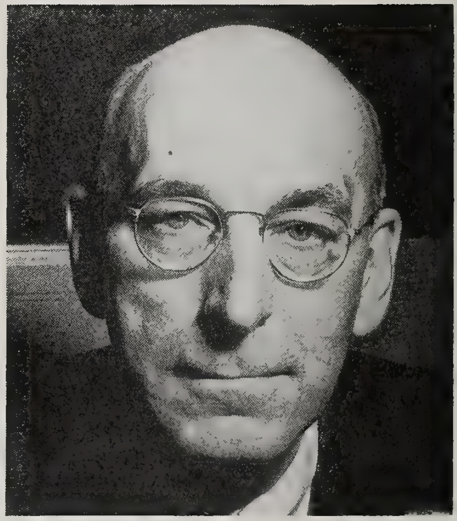
THIS WEEK the Camera reports:

SCREEN GUILD PRODUCTIONS signs a new producing unit, Affiliated Productions, Inc. At the Hollywood formalities: left to right, S. K. Decker, Affiliated president; Herbert Silverberg, its counsel; I. N. Prinzmetal, assistant secretary for Screen Guild, and John Jones, Screen Guild president. The contract provides for release by Screen Guild of three Affiliated pictures annually.

COLUMBIA PICTURES
EL HIJO DE ROBIN HOOD
CORNEL WILDE

IN PUERTO RICO, at a luncheon given by Edgar Kerner, Columbia manager, to the Exhibitors' Association: Hernan Caballero, Cobian circuit; Juan Grovas of Mexico; Jose Colom, Columbia; Rafael Gonzalez of Lares; Luis Ortiz, Juncos; Mariano Rivro, Venezuela; M. Olsen, DeVry; M. Villanueva, Santo Domingo; Rafael Quinones, president; M. Bahamonde, RCA; Jose Salgado, secretary; Ramos Cobian, Cobian circuit; Mr. Kerner; Marco Gomez, Santo Domingo, and Dr. Camejo, Cuba.



By the Herald

L. J. McGinley.

AT THE New Mexico Association meeting in Albuquerque, left to right: Harold Rice, Denver; Charles Gilmour, Denver; George Dowdle, Deming; Milos Hurley, Tucumcari; Paul Williams, Los Angeles; Edward Ward, Silver City. Standing, Claude Graves, Albuquerque; Nathan Greer, Santa Fe; Henry Westfield, Las Cruces; C. C. Gilchrist, Artesia; C. W. Bartlett, Artesia; Mrs. J. A. Allen, Ft. Sumner; Marlin Butler, Albuquerque; Wayne Patterson, Hobbs; Charles Means, Grants; George L. Tucker, Albuquerque; A. H. Key, Albuquerque; Russell Hardwick, Clovis; Mike Zalesney, Las Vegas; Henry McCormick, Hot Springs.

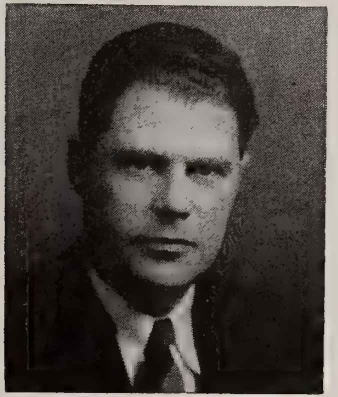
By the Herald

OFFICERS of the new Prestige Pictures, distributing J. Arthur Rank "quality" pictures here: L. J. McGinley, top, vice-president and sales manager, and Lawrence A. Audrain, below, vice-president and director of public relations and advertising. Headquarters are in New York.

CONVENTION IN WAWASEE. At the annual meeting of the Associated Theatre Owners of Indiana, in left to right order, are: seated, Henderson Richey, MGM sales promotion manager; Truman Rembusch, president of the organization and president of Syndicate Theatres; Sam Switow, Switow Amusement Company, Louisville; David Palfreyman, public relations, Motion Picture Association; standing, Sam Neal, city manager, Gregory Circuit, Kokomo; A. C. Zaring, Zaring theatre, Indianapolis; Leon Bamberger, RKO sales promotion manager, and R. L. Brentlinger, RKO Indianapolis branch manager.

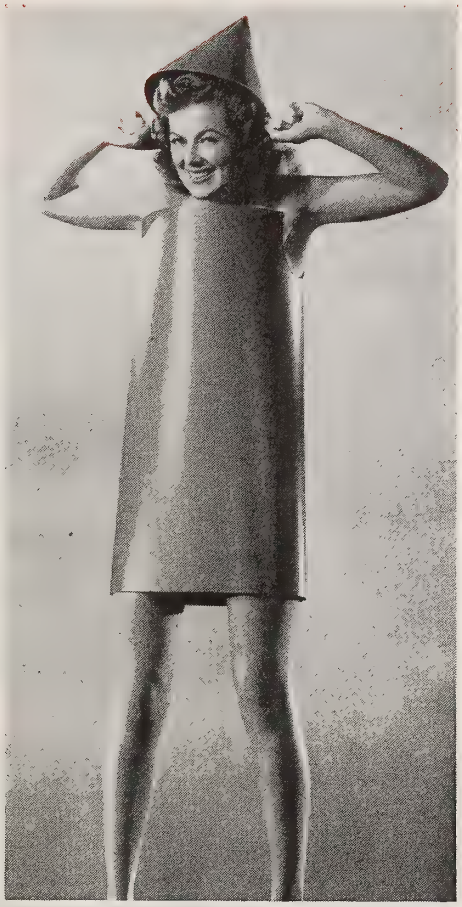
IN LONDON, Hedda Hopper, right, American columnist on the affairs of Hollywood, meets Kathleen Ryan, "Irish discovery", on the set of "Odd Man Out".

IN HOLLYWOOD, Cecile B. DeMille, left, chats with visitor A. J. Cummings, editor of the London *News-Chronicle*, now studying the Anglo-American film situation.

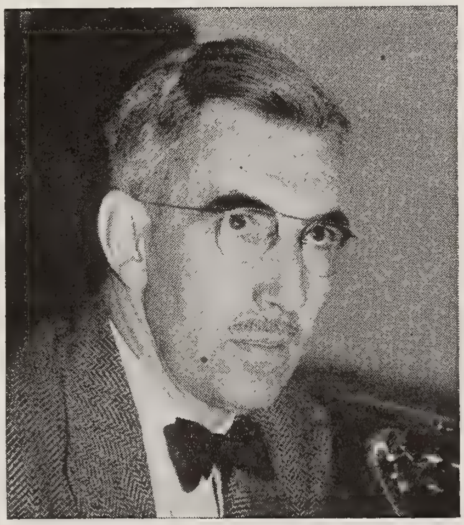


ROBERT GESSNER, New York University, has been elevated to a professorship in motion pictures, a department he founded.

EDWARD ("TED") O'SHEA, left, has been appointed Liberty Films general sales manager. He was MGM eastern sales manager. With him are Ned Depinet, RKO executive vice-president; Samuel J. Briskin, Liberty vice-president, and Robert Mochrie, RKO vice-president.



THE HOLIDAY rocket is RKO Radio's young shooting star, Barbara Hale. She is the winner of the Herald's holiday picture derby for July Fourth.



HARVEY R. BASSETT, manager of the commercial and portrait photography studio of Associated Screen News, Montreal, died last week at his home in that city, at the age of 51. He was with the firm nearly 23 years, and was widely known both for his business work and his pictorial efforts. He was born in Herkimer, N. Y., was an Army photographer in the First World War, and began his Canadian career in 1913.

Cosmo-Sileo

E. T. GOMERSALL has been named general sales manager of Enterprise Productions. He is shown above, center, at the Universal convention in New York, last week, flanked by Joseph H. Seidelman, Universal International president; Nate J. Blumberg, Universal president; Charles Einfeld, Enterprise president, and William A. Sculy, Universal vice-president.

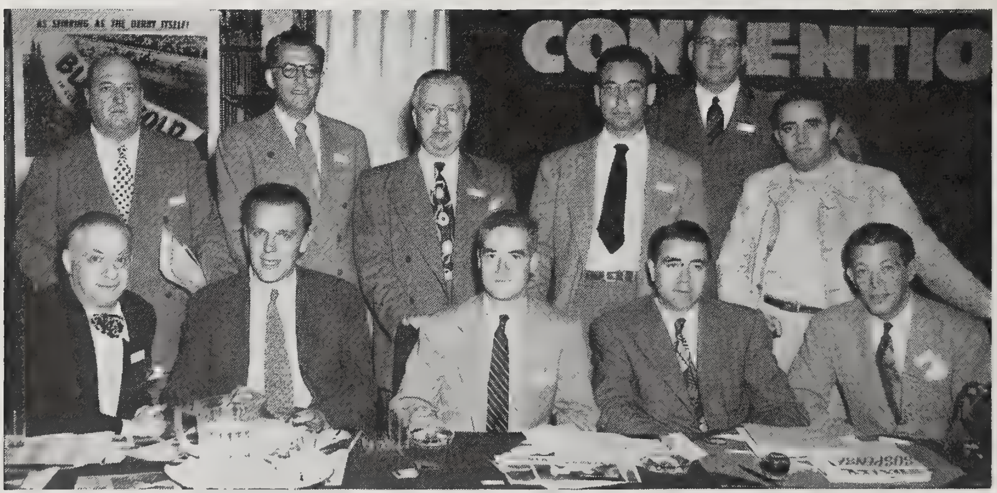
CONSTANTIN BAKALEINIKOFF, RKO Radio Pictures music department chief, was guest conductor the other day at a Carnegie Hall concert in New York.

SAN FRANCISCO
ST. LOUIS

Oscar and Associates

AS MONOGRAM HELD its annual sales meeting, last week, in the Drake Hotel, Chicago: W. Ray Johnston, chairman of the board, chats with skating star Belita and with Frank King, right, one of the company's leading producers.

JEAN LOUIS, Columbia head designer, as he left New York for a visit to his home, Paris. He was to study new fashions.


AS SPIRITING AS THE DERBY ITSELF!
CONVENTIO

Oscar and Associates

MONOGRAM'S EXECUTIVE MANPOWER, from domestic and foreign branches, assembled in this group at the convention. In the front row are George West, L. Van Hellemont, Norton V. Ritchey, J. Lamont and Edward Ugast; in the rear row are Ralph Smith, Bernard Gates, Samuel Broidy, president, David Horne, Victor Volmar and Rafael de La Cruz.

CHARLES MOSS of New York, who has formed Moss Productions, to make three features within the next two years, at approximately $4,000,000.

INDEPENDENTS DEMAND PART IN DECREE NEGOTIATIONS

Exhibitor and Producer Units Ready to Submit Suggestions to U. S.

Independent exhibitors and producers, not parties to the case of the United States *vs.* Paramount *et al*, this week were pressing demands that their recommendations be incorporated in the decree ordered by the court to implement its decision in the case.

The Department of Justice opened the door to such recommendations last weekend when a spokesman for the Department said in Washington that since the case had been instituted to restore the rights of the independents they should be entitled to make proposals for that end.

Hearings on Decree Are Set for October 7

The decision, handed down two weeks ago, proposed single sales of film on an "auction" basis, prohibited pooling and long term franchises, ordered clearance agreements altered so as to allow more competition, and required distributors to own not less than 95 per cent of any theatre they operate. The Government and the plaintiffs were ordered to submit proposals for a Decree to implement the decision and hearings on that decree are scheduled to be held October 7.

First over the threshold with demands for a hearing were the Allied Theatres of New Jersey, which last week indicated that national Allied might intervene, and the Motion Picture Theatre Owners of America, which authorized its executive committee to submit proposals for modification of the anti-trust suit decision.

Backing them this week were:

1. Donald M. Nelson, president of the Society of Independent Motion Picture Producers, concerned with controls upon the "auction sale" of films.

2. The Conference of Independent Exhibitors Associations which will revitalize its decree committee to make suggestions on the court decision.

3. The Theatre Owners of North and South Carolina which will formally protest the decision and join with other theatre-owner organizations in requesting that exhibitors be allowed a hearing.

These organizations most probably will be heard, since the Department of Justice believes that all independent groups within the industry should be given an opportunity to make their desires known to the court.

"After all, the anti-trust action was instituted in order to place films on an open market and protect the independents," a Department attorney has asserted. "These people should certainly have the right to make a few suggestions in connection with the final court order which is actually laid down for their benefit."

However, the New York Federal court, which has consistently denied the applications of all "outside" parties to intervene, has the final say on the matter.

Sees Need of Method To Prevent Coercion

Mr. Nelson, in an interview in Washington last week, declared the "number one" mission of the SIMPP was "to assure exhibitors an equitable method of bidding for pictures. He pointed out that an equitable distribution of releases would protect both independent producers desiring to sell their product and exhibitors desiring to purchase it.

"Some method for the conduct of the bidding aspects of the decree which would prevent coercion seems necessary," he said, adding that auction sales would have to be watched for the protection of bidding exhibitors.

During his two-day Washington visit, Mr. Nelson visited Government officials of the State, Commerce and Treasury Department to obtain information about Government activity to eliminate barriers imposed upon the industry's product abroad and announced that SIMPP has "no intention of ever joining or merging with the Motion Picture Association."

Monday Mr. Nelson was in New York talking to sales chiefs of SIMPP member companies.

The CIEA, which reportedly comprises 21 associations in 29 states and Alaska, is expected to call a meeting soon, which, according to Jesse L. Stern, counsel, would set recommendations to be offered to the Department of Justice and to the court, reflecting the views of the "truly independent exhibitors."

Department Will Not Back Divorcement Legislation

Now while the Department is in favor of giving theatres a voice in the decree it is not in favor of nor will it support any Federal legislation calling for divorcement of exhibition from production-distribution, a spokesman in the U. S. Attorney General's office said in Washington last weekend.

"We are still opposed to such legislation," he said, "despite the fact that our plea for complete divorcement was not upheld by the New York Federal Court. The Attorney-General would rather achieve divorcement by due process of law and have it stand up in court."

At last week's New York meeting of the executive council of the MPTOA it was tentatively planned to hold a board and executive committee meeting in Chicago in September for a study of all angles involved in the court opinion. At that meeting it is expected the organization will definitely decide, one way or the other, on whether it will seek to intervene in the case as *amicus curiae* when and if the appeal reaches the U. S. Supreme Court.

Meanwhile, it was reported that MPTOA's statement to the court, Justice Department and to the defendants, suggesting proposals for a final decree in the anti-trust case, would be ready in about a month. Herman Levy is preparing the statement.

Wehrenberg Calls Meeting To Discuss Decision

From St. Louis it was reported early this week that Fred Wehrenberg, MPTOA president, had summoned members of the MPTOA of St. Louis, Southern Illinois, Eastern Missouri and all independent exhibitors to a special meeting July 9 in St. Louis to dicuss the court's decision.

In addition to its concern with court matters, MPTOA is also concerned with the checking problem. Last Thursday the executive committee, in its New York meeting, met with Dr. Isidor Lubin and Jack Levin of Confidential Reports, Inc., to discuss specifically the problem of the use by Confidential of local and female checkers.

Mr. Wehrenberg said after the conference the meeting was "most satisfactory" and that he had appointed a special committee, consisting of J. J. O'Leary, MPTOA treasurer, Scranton, Pa.; Lewen Pizor, board chairman, Philadelphia, and Herman Levy, general counsel, New Haven, to meet again with Mr. Lubin and Mr. Levin within the next two weeks.

Presumably these committeemen will have to discuss seriously such statements as this of a committee member who objected to women checkers: "Women can't keep a confidence."

However, little comment was given out officially on the checking situation other than the meetings were marked by a "spirit of cooperation."

No Decision Is Reached On MPTOA Secretary

No decision was reached on the selection of a full-time executive secretary for MPTOA. Interviews of promising personnel will continue, with action expected within the next two weeks.

Queried on the attitude toward the American Theatres Association, Allied and CIEA, Mr. Wehrenberg replied that MPTOA "is willing to work cooperatively with any association at any time for the solution of mutual problems or the advancement of the industry."

END COAST STRIKE AFTER TWO DAYS

Violence Flares as CSU Calls Sudden Walkout; Two Studios Closed

Hollywood Bureau

For a violent two days, Monday and Tuesday, it looked as though Hollywood was in for another long, expensive strike. But benefiting, perhaps from last year's strike problems and solutions, the strike was ended Tuesday night, as suddenly as it was begun Monday morning. An agreement entered into by the producers, the striking Conference of Studio Unions and the International Alliance of Theatrical Stage Employees halted the strike and by Wednesday production was steadied once again in the ten major studios involved.

To Begin Negotiations

The agreement provided the producers were to begin contract negotiations at once, to continue until all AFL unions in Hollywood received contracts. It followed a Tuesday morning meeting between Herbert K. Sorrell, CSU president; Byron Price, president of the Association of Motion Picture Producers, and Roy M. Brewer, IATSE head.

While they were meeting Tuesday a picket was stabbed at Universal. Pickets fought with police escorting non-strikers. Arrests were made.

Called Sunday, the strike began on Monday morning. By the time of the Tuesday conference there was rioting. The CSU, which called the strike, had made its point. It had troubles that it wanted outside sources to solve. The CSU was telling everybody about it.

But it was from the CSU that the peace bid came. That union proposed an interim wage contract with producers and a truce of 30 to 60 days. Full details of the agreement reached Tuesday had not, by midweek, been released.

Differ on Issues

In reality a continuation of that 37-week strike called last year, the springboard of this year's strike was a jurisdictional dispute, according to the producers; a strike for a better contract, according to Herbert K. Sorrell.

Whatever the issues involved, the early results of the strike were to close down MGM and Warners—two studios cited by Mr. Sorrell as ones he would close "if I die in the attempt"—and to force other studios on to a part time work schedule. MGM made a faltering recovery Tuesday by getting one picture going after being closed Monday, but Warners had nothing doing on its lot Monday or Tuesday.

Studios affected, in addition to MGM and Warners, were Universal, Republic, Twentieth Century-Fox, Hal Roach, Paramount, RKO Radio, Columbia and Samuel Goldwyn.

Technically only the CSU carpenters and painters locals of the CSU were on strike. They walked off the set because the CSU-backed International Association of Machinists, Local 1185, was not given sole authority over servicing cameras used on Technicolor sets. The studios retaliated last week by dismissing the painters and carpenters.

Last Sunday, Sorrell called a meeting in the Hollywood Bowl and while admitting that the major producers were willing to grant pay increases averaging 25 per cent, stated that the studios were stubborn about certain other contract stipulations, including immediate signing of a contract themselves. The producers had stated they had met all of the Conference's demands except that relating to the jurisdictional dispute over the machinists.

The strike, called at the Bowl meeting, was unexpected. Double picket lines appeared early Monday morning at 10 studios.

Monday night the CSU appealed to the Central Labor Council to declare the major studios unfair to organized labor. The motion was referred to the CLCs executive committee. It was expected that the committee would not act on the suggestion.

SAG Calls It Violation

The Screen Actors Guild board also held a special meeting Monday night and issued a statement declaring that the strike was called in violation of established AFL machinery. Therefore, actors were instructed to respect their contracts, although they were not obligated to "cross any picket line where threat of violence exists." Several actors decline to cross picket lines Monday.

The Screen Writers Guild instructed its members to continue to observe their contracts, but imposed no obligation on them to cross picket lines. The Screen Directors Guild took no official action, but directors on assignment were reporting for work as usual.

Roach Files Suit to Cancel Film Classics' Contract

Hal Roach Studios, through attorneys Schwartz and Frohlich, filed suit in Federal Court in New York last week against Film Classics and Edward J. Peskay, former Roach eastern representative, seeking cancellation of a 1943 contract that Mr. Peskay, on behalf of Mr. Roach, signed with Film Classics for the distribution of reissues. Claiming the contract was made for "inadequate consideration," Mr. Roach is suing to have all rights and licenses returned.

Republic Profit Put at $489,787

Republic Pictures Corporation and its subsidiaries, for the 13 weeks ended April 27, 1946, reported net profit after taxes of $489,787.54. Before Federal tax provision, estimated Federal normal and surtaxes of $300,192.35, the net was $789,979.89.

The statement of profits was announced by he board of directors Tuesday.

For the nine-week period from November 26, 1945, to January 26, 1946, the company reported net profit after taxes of $264,326.82.

SOPEG Submits Proposals For New Wage Contract

Proposals to be incorporated into new agreements with Loew's, Inc., Columbia, Paramount, RKO, 20th Century-Fox and United Artists, were submitted last weekend by the Screen Office & Professional Employees Guild, Local 109, United Office and Professional Workers of America, CIO. Demands call for a $10 weekly increase for the 2,500 employees involved, a $30 minimum for messengers, $50 minimum for advanced secretaries, and $100 minimum for top professionals and specialists, correctional adjustments to maintain seniority relationships; automatic progression increases ranging from $5 to $22 per year.

Fishbein Cites Benefits to Medicine of Sound Films

The development of sound amplification and the resultant success of talking motion pictures brought many benefits to the medical field, declared Dr. Morris Fishbein, editor of *The Journal of the American Medical Association,* in an address recently delivered in San Francisco before a joint session of the Kiwanis and Rotary Clubs, coincident with the A. M. A. convention. Warner Brothers, now celebrating the twentieth anniversary of sound, noted that Dr. Fishbein said: "The twentieth anniversary of talking motion pictures reminds us that every great discovery made in any field of engineering or science has its applications in the field of medicine."

Famous Players-Canadian Appoints 10 Managers

Lawrence J. Bearg, western division general manager for Famous Players Canadian Corporation, has appointed managers for 10 theatres in British Columbia. They are: C. Cameron, Kerrisdale at Vancouver; J. McNichol, Alma at Vancouver; L. K. Webber, Capitol at Penticton; M. Stackhouse, Regent at Vancouver; Martin Cave, Dominion at Victoria; R. B. Letts, Strand at Trail; Cliff Denham, Royal at Victoria; J. E. Burdick, Stanley at Vancouver; T. Morrison, assistant manager of the Orpheum at Vancouver and L. D. Muir, Victoria at Vancouver.

U.S. FILM MAKERS PLANNING PICTURES TO TEACH WORLD

State Department's Office of Information Has 150 In Work; Army Makes Own

Washington's film makers, trained through four and a half years of war to a consciousness of the power of the screen, plan a large scale motion picture program to educate the world in the ways of American democracy. The program, in work ever since Congress ended the activities of the Office of War Information last autumn, came to light this week in two developments:

1. The State Department's Office of International Information and Cultural Affairs, appropriations for which this week were being debated in Congress, has 150 documentary pictures either completed, shooting or in script form. Made by independent producers on contract, they are intended for foreign distribution.

2. The War Department announced Monday in Washington that its Civil Affairs Division, under command of Major Oliver Echols, would take over the production and distribution of pictures intended for foreign countries now occupied by the Army.

Unlike the State Department's film program, the Army plans call, for the most part, for the actual film making within its own agency by a staff to be headed by Pare Lorentz, producer of "The River" and former head of the U. S. Film Service, but with a few contracts to be let out for the production of a limited number of documentaries. The new department will be called the Films and Theatres Section.

According to a spokesman for the State Department's Cultural division, the motion picture section has some 50 subjects in the initial planning stages; 46 in the advanced planning stages and ready to go before the cameras; 24 shooting or being finished, and another 39 subjects being translated and/or edited for foreign distribution. Of the latter group, many were produced some time ago for agencies and organizations other than the State Department.

Appropriation Now Before Congressional Committee

The funds for the Cultural Division's film program is derived from the unspent monies of the Office of War Information film fund and the interim organization, the Office of Inter-American Affairs. Meanwhile, the film section of the Cultural Division is awaiting approval of the State Department's information program appropriation which this week was before a Senate-House committee, the original $19,000,000 appropriation having been cut to $9,000,000. It is estimated by some sources that the Cultural Division will receive approximately 17 per cent of the total appropriation for its film program.

Currently in production by independent producers under the supervision of the Cultural Division are the following subjects:

"Banjo Picking Boy," a story of American folk music being produced by Willard Van Dyke and Irving Lerner, with Allen Lomax, authority on folk music, aiding in the production.

Subjects Being Made On Education

Julien Bryan's International Film Foundation is doing four or five subjects, one on night schools and adult education; one on the place of libraries in American life; a story on the 4-H Clubs, and a subject on the Parent-Teachers Association.

Affiliated Productions, comprised of Willard Van Dyke, Irving Jacoby and John Ferno, are doing a film on the Civil Aeronautics Board, plus several films on medical training, one of which is entitled "Universities in White."

Herbert Kurkow is doing a story on the agricultural college at Rutgers University at New Brunswick, N. J., and a picture on dairy farming entitled "A Glass of Milk."

Willard Pictures, headed by T. W. Willard, is making "New Neighbors," a film on the activities of the League of Women Voters, and "Rural Nurse."

Through the New York office of the Cultural Division, headed by Frank Beckwith, assistant chief in charge of production, film scripts are first purchased from writers and independent producers, then the contracts for production are assigned to producers who "have the qualifications for the particular type of production desired," a spokesman said.

Agency Outlines Policy To Independents

In a 21-page directive prepared by the film section of the OIICA and distributed to independent producers, a film policy is outlined. In part the directive says:

"Our potential audience is universal. . . . Very often these audiences will come to our films as a cohesive group assembling for a non-theatrical showing of a film devoted to a topic in which they are interested. . . . Our films will fulfill one of their major objectives if they open up subjects for discussion, whether formal or informal."

Concerning the film treatment to be given the subjects the directive continues:

"Since we hope to have our message reinforced by an expression of reactions after our pictures have been shown, those pictures must be challenging and thought-provoking springboards of discussion . . . our films should leave questions in the minds of the members of the audience about the differences and similarities between American ways and their own. . . ."

Films to Tell Story Of Working People

Wherever possible, the memorandum continues, "we should tell our story in terms of real, down-to-earth people. Foreign audiences know us as an industrial colossus, but not as a nation made up of ordinary working people."

The War Department's plan announced Monday calls for government production of documentaries which "will show how the essential aspects of democracy work in the United States."

German, Korean and Japanese exhibitors will be polled by the Army authorities to determine what American made feature releases are necessary. Then, the industry will be called upon to recommend a group of standard features and short subjects suitable for exhibition in the occupied areas. Releases recommended by producers and distributors must be cleared before exhibition in the countries requesting them.

Negotiations are proceeding with the Army Signal Corps for adequate space in which to locate the Films and Theatre Section in the Signal Corps Photographic Center at Astoria, New York. MOTION PICTURE HERALD reported several months ago that the Long Island facility was being held open for further use by military authorities in the coordination and production of pictures.

To Work with Signal Corps And Film Industry

In the production and procurement of films, the section will maintain a working relationship with the Signal Corps and the motion picture industry, according to General Echols.

The Section will also select non-dated material to add to American newsreels for propaganda purposes and will procure and forward overseas newsreel material furnished by the newsreel companies.

Close cooperation is expected between the Motion Picture Export Association and the military authorities in this new information program, General Echols said.

The operation started Monday, July 1st, and will continue under Army supervision for an indefinite period. William Benton, Assistant Secretary of State in charge of information, will act in an advisory capacity in the new program.

It was emphasized that the State Department's own program will continue, however, in nations not occupied by American troops.

TWO ENGAGEMENTS...

SAMUEL GOLDWYN
presents

DANNY KAYE

in

THE KID FROM BROOKLYN

IN TECHNICOLOR

Virginia MAYO · VERA-ELLEN
THE GOLDWYN GIRLS

WALTER ABEL · EVE ARDEN · STEVE COCHRAN
FAY BAINTER · LIONEL STANDER
Directed by NORMAN Z. McLEOD

Adapted by Don Hartman and Melville Shavelson · From a Screen Play by Grover Jones, Frank Butler and Richard Connell · Based on a play by Lynn Root and Harry Clork · Released through RKO RADIO PICTURES, INC.

TWO RECORDS!

NEW YORK

Opening week in April exceeded any previous week in the history of the Astor Theatre by $10,000! Still going at mighty pace.

CHICAGO

First week sets new all-time high for the Woods Theatre. Looks like the all-time all-timer for long run!

Now Watch

BOSTON
PITTSBURGH
MINNEAPOLIS
ATLANTIC CITY
(Opening July 4)

ON THE MARCH

by RED KANN

THERE'S an interesting story, partially new and partially not, in UA's method of handling "Henry V." Interesting for what it is and for what it may suggest as a scheme of handling attractions which defy accepted and routine merchandising.

While The Bard has his loyal audience—witness Maurice Evans in "King Richard II," "Hamlet" and "Macbeth" and the overwhelming success of the Old Vic company on the New York stage—UA started out with the realization Shakespeare's followers are limited. Warner discovered this in 1935 with "A Midsummer Night's Dream" and Metro the following year with "Romeo and Juliet." Therefore, the Theatre Guild hookup on "Henry." Consequently, the strategy of making it a fashionable "must" to see the film.

For the Esquire run in Boston—the debut on this side—the four walls of the 910-seat theatre were hired. Advertising routines were cast overboard. The largest piece of copy ran to 150 lines, and this to accommodate critics' quotes. One 28-line ad was used, but chiefly it was 14-line directory copy concentrated on the theatre, not the film, page. Results: "Henry" is swinging into its 14th week, averaging between a steady $7,500-$8,500 each stanza and to date shows a profit better than $75,000.

At the Civic Center here in New York, the same blueprint was followed with the slightest of variances. Copy up to 150 lines was used once in the *Times* and *Herald-Tribune* to influence mail order business. Results: First week's gross, $32,000; second week's, $34,000. The booking will run about 12 weeks, might go longer, but will be forced out Labor Day to make room for another attraction. Only 1,600 seats of the house's 2,600 are being sold. The other 1,000 are simply blanked out.

At the 876-seat Laurel in Los Angeles, it's the same tale. First week's take, $13,600; second week's, $13,750; third week's not yet in. This engagement, like Boston and New York and others to come, is on a two-a-day policy at $1.80 for matinees and $2.40 for evening shows.

Baltimore and Chicago will get under way this month with Washington and San Francisco in September after an August hiatus. UA, moreover, insists it will stand by its policy and, regardless of what happens, will never place this noted British product in general release. An official, whom delicacy forbids quoting by name, remarks: "I don't quite get it myself, but there it is anyway. The answer seems to be that we've hypoed the picture into a 'required' list in the minds of upper-level audiences—whether real or otherwise. You can't laugh off the figures. The plan will be copied, of course, but the boys who do the copying had better make certain they're touting an attraction that can stand the gaff. Otherwise, they're due for a surprise."

Surprise or no surprise, the J. Arthur Rank Organization already has set up a "Prestige Picture Program" unit to try it on some forthcoming British films along "Henry" lines.

◆ ◆

Frank Sullivan reports this one in his column in *PM*:

"Our Hollywood office reports that a well-known actor working for a noted firm of film tycoons took his five-year-old daughter to church for the first time on Easter Sunday. The preacher started to read the lesson for the day.

"'All men are brothers . . .' he began, but just then the little daughter of Hollywood piped up in a voice heard through the chapel, 'Warner Brothers, daddy?'

"Our man says it took the clergyman several moments to collect himself and make another start. With another text."

◆ ◆

Emanuel Silverstone is back from the Middle East for 20th-Fox, and encouraged. He finds business futures in Palestine "especially bright" because transfer of British troops from Egypt to that country should reflect extra patronage. He didn't say why British troops were being transferred, but the news associations do. One headline: "British Troops Seize 3,000 Palestine Jews."

Nothing like relaxing at the movies after a hard day's work.

◆ ◆

Joe Breen sets sail for London to discuss the Production Code and its corollary, the Advertising Code, with the British cousins. There will be questions which, of course, means there will have to be answers.

London is not so far away in these days of the Constellations that they haven't heard about "The Outlaw," "Scarlet Street" and "The Postman Always Rings Twice."

◆ ◆

The Associated Press reports from Berlin:

"Two American war-theme movies—'Destination Tokyo' and 'Thirty Seconds Over Tokyo'—have been withdrawn from Berlin theatres by U. S. film control officers because of press criticism which said the pictures glorified militarism."

The Germans ought to know.

◆ ◆

Gabriel Pascal, producer, close to George Bernard Shaw, in an interview in MOTION PICTURE HERALD:

"The whole civilization is rotten anyhow. I have as little to do with it as possible."

Except to make pictures for it, of course.

◆ ◆

Capsule description of Sid Caesar, funny comic in Columbia's "Tars and Spars":

Danny Kaye out of Ritz Bros.

A. T. & T. to Back Warner Sound Birthday Event

The American Telephone and Telegraph Company will promote the Warner celebration of the twentieth anniversary of sound with radio broadcasts, newspaper and magazine advertisements, lectures, bill inserts and window displays, it was made known this week as Warners released its 24-page anniversary press book, prepared under the supervision of Mort Blumenstock, Warner vice-president in charge of advertising and publicity.

Already announced is the tie-in with RCA Victor, with albums of Cole Porter's music. Warners and Barrington Hall Coffee are combining talent and publicity. The coffee company is planting 600-line newspaper ads featuring Jane Wyman, one of the co-stars with Cary Grant in "Night and Day," the anniversary picture. The first such ads broke June 27 in six New York newspapers.

The AT&T campaign includes these elements: The Telephone Hour broadcast will commemorate the anniversary on its August 5 broadcast; Bell Telephone System, an AT&T subsidiary, will insert full-page ads in a group of national magazines appearing before August 6; full page ads also will be inserted in 40 scientific and technical publications and in 10 trade magazines; newspaper advertising; text and illustrative material to be used as bill inserts by the Bell System during the month of July; references to the anniversary in various lectures given by company officials; business office posters.

Further, AT&T will prepare and forward to Bell System companies, all of which publish a monthly magazine for employees, an illustrated article on the development of sound pictures.

The press book also contains ideas for a variety of local events in connection with the anniversary, announcement of the history of talking pictures being prepared by Duell, Sloan and Pearce under the title of "Okay for Sound," newspaper contests, and a listing of accessories.

Meanwhile, the company's two-reel subject, "Okay for Sound," is in production. It contains a number of film excerpts from the start of sound to the present day and will be shown as part of the bill at every one of the 250 premieres of "Night and Day," scheduled for August 6. A special clip will link the two-reeler with the Cole Porter feature. Following the premieres, "Okay for Sound" will be released separately as a regular Warner short subject.

Ashkins PRC Manager

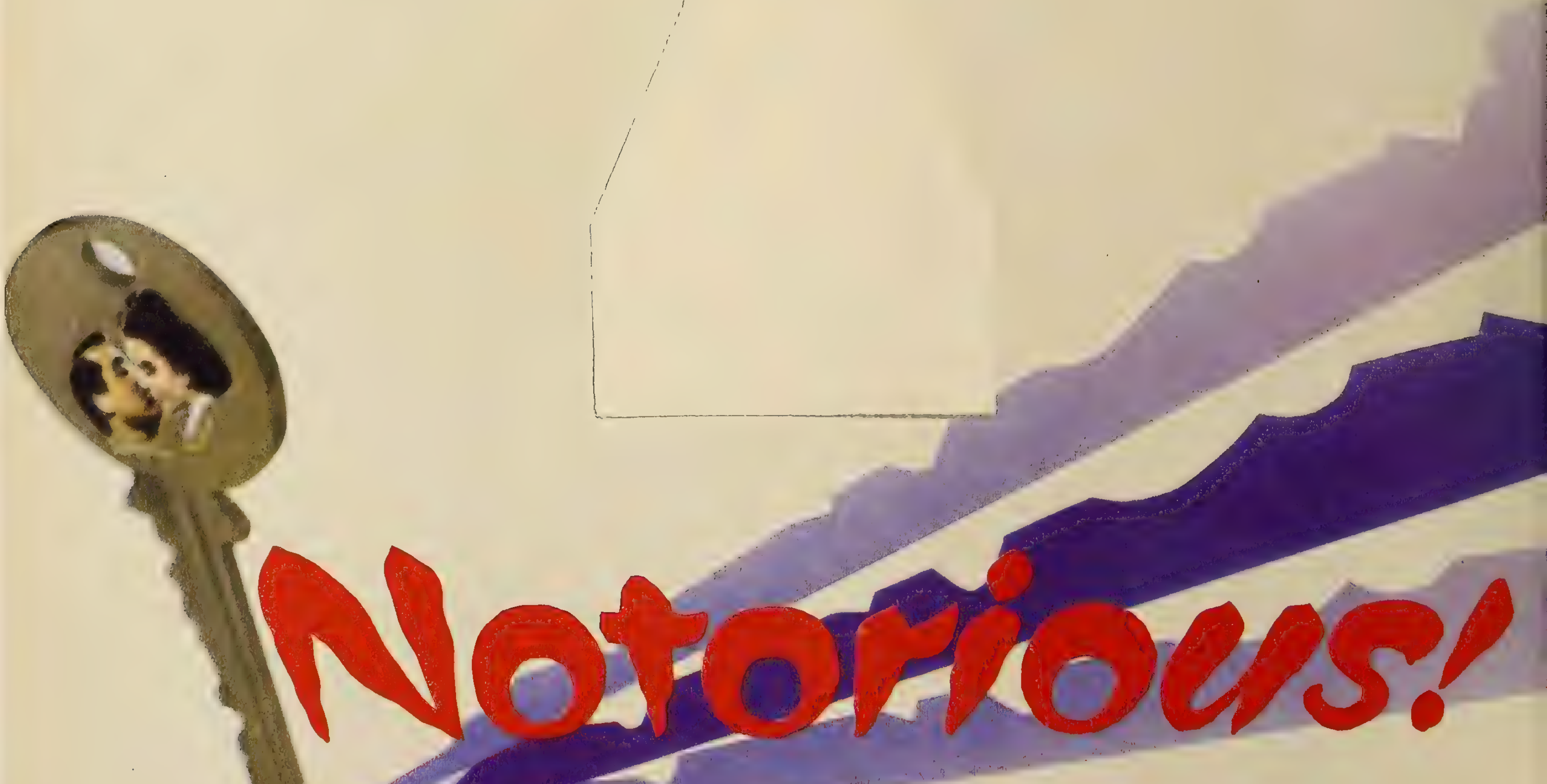
Edward Ashkins has been named Denver branch manager for PRC, Harry H. Thomas, president and general sales manager, has announced. Mr. Ashkins was formerly St. Louis branch manager for U.A.

RKO
RADIO
PICTURES

Love! burning i

CARY GRANT
INGRID BERGMAN

Alfred Hitchcock's



Notorious!

CLAUDE RAINS

LOUIS CALHERN · MADAME KONSTANTIN · REI

langer's deepening shadow!

A Radio City Music Hall Attraction

directed by **ALFRED HITCHCOCK**

RKO RADIO PICTURES

D SCHUNZEL · MORONI OLSEN · IVAN TRIESAULT · ALEX MINOTIS

written by BEN HECHT

If each dot of this size represented one copy of every national magazine or newspaper supplement carrying an ad on "NOTORIOUS," it would take more than a full 24-sheet to hold the picture!... Because there would be a dot for every one of the

97,060,072

CIRCULATION

used by RKO in this TOP CAMPAIGN . . . including publications like LIFE (5 different insertions) — LADIES' HOME JOURNAL — SATURDAY EVENING POST — WOMAN'S HOME COMPANION (4 different insertions) — LOOK (5 different insertions) — McCALL'S — COSMOPOLITAN — TIME — GOOD HOUSEKEEPING — REDBOOK — COLLIER'S — AMERICAN — TRUE STORY — LIBERTY — THE FAN LIST — THE AMERICAN WEEKLY — THIS WEEK & Canadian Magazines.

THERE ARE MORE THAN 4,000 DOTS IN THIS PICTURE......

See Tax Return At $400,000,000

Washington Bureau

Federal admission taxes for 1945-46 are running well over $100,000,000 more than early estimates by the Treasury that they would not exceed $300,800,000 for the year.

Revenue from the Federal tax for May reached $39,499,268, topping receipts for May of last year by $7,575,904, according to Bureau of Internal Revenue figures. The figure sends the aggregate total for the first 11 months of the current fiscal year to an all-time high of $382,412,552, which breaks last year's entire 12-month record of $375,306,023.

Basing an estimate of tax returns for June on last June's figures of $33,332,579, total tax receipts for the 1946 fiscal year, ending July 1, should reach well over $400,000,000, some $25,000,000 more than last year.

Collections during the first five months of 1946 amount to an increase of $53,104,412 over the same period last year. Treasury statisticians now expect a general 25 per cent rise in collections for 1946, which will mark the highest admission receipts in history.

Universal to Handle Sales Abroad of United World

Foreign sales and distribution of United World Pictures' product will be handled throughout most of the world by the Universal foreign department under Joseph H. Seidelman, vice-president and foreign manager, according to present plans. Originally the intention was to appoint a United World foreign sales manager, with Al Daff, assistant to Mr. Seidelman, having been mentioned for the post. However it is now felt that the same results can be achieved by the Universal foreign department.

The J. Arthur Rank distribution organization probably will handle the product in areas in which it is exceptionally well established, with Universal in charge of its sales and distribution everywhere else. Mr. Rank is a part owner of United World.

Domestic distribution in this country is not affected by the change of plans. United World will have its own American sales organization, under the direction of William J. Heineman, in the U. S. Physical distribution here will be by Universal.

Six Cities Set Premieres For "Centennial Summer"

A series of "Hollywood Premieres" will be staged by Twentieth Century-Fox in six principal cities to introduce "Centennial Summer." A caravan of the company's players will make personal appearances in each city and take part in civic luncheons, press parties and parades which will be part of the general exploitation program for the picture. The premieres will start in Philadelphia at the Fox theatre July 10,

MGM FORMS DIVISION FOR "CLASSICS;" PROMOTES 4

By the Herald

***AS MGM ANNOUNCED** its new reissue and foreign picture domestic sales department, and promotions from the ranks, at the trade press luncheon in New York, Tuesday: William B. Zoellner, Frank Hensler, William F. Rodgers, vice-president and general sales manager; John P. Byrne, Jerome Adams and Albert Adler.*

MGM is creating a special department to sell reissues and foreign pictures in this country. The announcement was made Tuesday at a trade press luncheon in New York, by William F. Rodgers, vice-president and general sales manager. At the same time Mr. Rodgers announced several appointments in the company's tradition of "from the ranks," and introduced the men.

One is William B. Zoellner, Atlanta manager, with the company 26 years. He will form a special field organization, Mr. Rodgers said, which will endeavor to obtain first run playdates for quality reissues and importations. The pictures will be sold singly, at the rate of five or six a year, Mr. Rodgers said.

The company has a stock of "film classics," Mr. Rodgers believes. A generation has grown which has never seen them. The adults who have seen them should be pleased to see them again, he said. Among the pictures Mr. Rodgers mentioned are "Gone with the Wind," "Philadelphia Story," "The Great Waltz," "Mutiny on the Bounty," "San Francisco," "The Wizard of Oz" and "Tale of Two Cities."

The first should be ready within 90 days, and for it new accessories and advertising are planned.

The other promotions are those of John P. Byrne, eastern sales manager, and Frank C. Hensler, district manager, with headquarters in Detroit.

Mr. Byrne succeeds Edward K. O'Shea, who went to Liberty Films last week as general sales manager. Mr. Byrne has been with the company 21 years, and was district manager in Detroit.

Mr. Hensler has been with MGM 25 years and was Kansas City manager.

Mr. Rodgers did not name a successor in Atlanta to Mr. Zoellner; however, he said that Mr. Hensler's duties in Kansas City will be taken by Albert Adler.

Additionally, Jerry Adams was promoted from salesman to assistant branch manager in San Francisco, succeeding Tom Aspell, who recently was transferred to Seattle.

Mr. Byrne's eastern division will include Albany, Boston, Buffalo, New Haven, New Jersey, New York and Philadelphia.

Mr. Hensler's district includes Detroit, Indianapolis, and St. Louis. The Cleveland office, formerly in the district, has been moved to John S. Allen's district, which includes Cincinnati, Pittsburgh, Washington.

The luncheon Tuesday brought out many MGM executives, including Howard Dietz, vice-president in charge of advertising, publicity and exploitation; S. F. Seadler, William Ferguson, Edwin H. Aaron, Henderson M. Richey, Herbert Crooker, Tyree Dillard and Mike Simons.

Bonus Plan for Universal Sales Staff Announced

A percentage bonus plan, contingent on gross business and affecting the entire sales personnel, was announced Tuesday by W. A. Scully, vice-president and general sales manager of Universal Pictures. Five per cent of the increased gross of domestic and Canadian business over last year's figures, beginning with the releasing year of September and concluding August, 1947, will make up the bonus pool. Distributions, said Mr. Scully, will be made in the following manner: one per cent to district manager; one and one-half per cent to branch managers and two and one-half per cent to salesmen, bookers and office managers.

BEAVERBROOK HITS BRITISH PRODUCERS

Says Reported Success in U. S. Not True; Warns Film Stock Investors

by PETER BURNUP
in London

Motivated ostensibly by anxiety at the recent eagerness of British investors to subscribe to motion-picture stock flotations, the unpredictable Lord Beaverbrook launches another of his attacks on Britain's efforts to enter the American film market.

The latest diatribe appears as a column-long editorial comment in his lordship's *Sunday Express* under the heading "The Truth About Our Films." Purport of the invective is contained in the first paragraph which reads: "Film propaganda in this country is misleading the public. We are being led to believe that British films are making inroads into the United States. It is not true."

Sees Investors Bulldozed

Supporting his dictum that British investors are in danger of being bulldozed by promoters, the Beaverbook editorial writer points out that British productions are estimated to have earned £1,500,000 ($6,000,000) in American cinemas. Comparing this with the £20,000,000 American films earn here in one year, he goes on: "It is a case of the mountain labouring to bring forth a mouse."

Later comes the following remarkable statement:

"Our own film people are largely responsible for much of the propaganda about British films in America. We are doing well, they say. It is not true.

"The day of reckoning will come. It will be when there is another flow of new film company issues such as is now congesting the City markets. By then the results will have been subjected to the test of time.

Claim Americans Responsible

"Part of the propaganda is being put out by the Americans. Hollywood pretends to fear competition, and says so loudly. This is aided by visiting British journalists who pass on to their British readers these simulated fears which are intended to lull and flatter us.

"They say we are doing very well with our films in America. We are doing nothing of the sort. A touch of realism will do something to correct the misapprehensions, misunderstandings and misconstructions that abound in relation to the British film industry."

Beaverbrook's writer proceeds with the faintly banal sentiment that the only way Britain can attain to high efficiency in the selling of films abroad is to produce films worthy of the market at which they are aimed. "Our film makers," he says "are not bold enough. They rarely see beyond a comfortable profit in the home market. They do not study the requirements of the wider public. . . . They must make films the world will clamour to see."

Quoting the hope of the president of the Board of Trade that British production will rise next year to 40 or 50 full-length features, the writer flatly declares: "It is nothing like enough."

Sees More Films as Need

"More and better British films are urgently needed. In the drive for exports which will bring in the foreign currency we so badly need they are being neglected.

"The right policy is simple. More films and fewer securities. More productions and less propaganda. More work and less talk."

The severe strictures to the enthusiasm of investors hereabouts are assumed to be another of those cleverly-baited onslaughts on the country's motion picture fiscal setup which the Beaverbrook press launches now and then.

The recent phenomenal over-subscription of big issues such as the Gaumont-British debentures and Korda's British Lion ordinaries were conditioned, to an extent, by the fact that for the term of the war new issues were to all intents and purposes forbidden by the Government. There is an abundance of free money in this country.

Other Issues Pending

There is also the currently unanswerable witness of the box office. To date, more than £4,000,000 of new money has been raised in the last few months for film production and exhibition. Other big issues are pending. It is whispered that Rank's Odeon group and Sidney L. Bernstein's Granada Theatres group will shortly invite subscriptions to new stock issues.

Meanwhile, in his ticking-off of Britain's industry—in particular, by inference, J. Arthur Rank—Lord Beaverbrook finds himself with strange bed-fellows—none other than the Association of Cine-Technicians.

By an obviously unplanned coincidence, the *Express* story synchronized with the publication by ACT of a pamphlet setting out ACT's views on the form future Quota legislation should take.

The Association still believes Britain will be able to produce no fewer than 200 features in 1948. Very few others share that relief. It maintains, also, that the new Quota Act should operate on the principle of relating film imports to the available home supply.

Sees Independent Subservient

The ACT pamphlet claims the "monopoly" stranglehold on the majority of first run theatres in Britain renders practically all the would-be independent producers subservient to the will of circuit owners who are themselves producers. The set-up in the U. S., claims the pamphlet, is even more hostile to the penetration of independent productions.

Nor does the author of the broadside, Ralph Bond, an ACT vice-president, like J. Arthur Rank or any of his works; suggesting that Mr. Rank's attempt to make luxury films for export is foredoomed to failure.

Maybe, since the dire outcome of its trying a fall with NATKE and the KRS, ACT's stock has slumped more than a bit. Maybe, also, Mr. Rank is not worrying overmuch at the sniping which has come his way simultaneously from two different angles.

But it all seems to add up to considerable public preoccupation with his various film endeavors.

GRANADA OFFERS FIRST PUBLIC STOCK ISSUE

For the first time in the history of the company, Granada Theatres, Ltd., London, is making an issue of stock to the public. The issue is for $4,000,000 of preference non-voting stock which is underwritten by an influential City of London group. An unusual feature of the issue is that ordinary stock, controlled by Sydney Bernstein, head of Granada, is not being placed on the market. The issue represents the first move by the circuit to expand by the purchase and building of theatres.

35mm Stock Control Lifted in England

The British Board of Trade last week lifted wartime control of 35mm raw stock, excepting newsreels, with the action subject to retention of the wartime three-way division of releases in the London area.

Pending issue of new general licenses, renters of entertainment films and producers of non-theatrical and advertising films are authorized to acquire any quantity of raw stock without reference to their present licenses. The Board of Trade states it is prepared also to "freely grant licenses to new applicants."

Meantime producers are authorized to obtain unlimited quantities of unexposed film. The current newsreel allocation, however, is due for review August 7, with the Board hoping then, or shortly thereafter, to release raw stock that will restore newsreels to pre-war length. The 16mm raw stock restriction will be maintained, but promise of a review every three months of the situation is made, with a view to progressive relaxation of 16mm raw stock control.

RKO TO OFFER 36 OR MORE FEATURES NEXT SEASON

176 Shorts Are Scheduled, Delegates Told at 15th Annual Convention

Thirty-six or more features are scheduled for distribution by RKO Radio Pictures during the 1946-47 season, according to the announcement Tuesday by Ned E. Depinet, executive vice-president of RKO, to delegates attending the company's 15th annual sales meeting in the Grand Ballroom of the Waldorf-Astoria in New York. In addition there will be 176 short subjects.

The convention opened Monday with more than 400 representatives of the United States, Canada and 11 foreign countries present, and continued through Wednesday. As a supplement to the regular convention program divisional sales meetings were held Thursday.

Rathvon Pays Tribute to Production Personnel

At the opening session Monday Mr. Depinet called the convention to order and introduced N. Peter Rathvon, president of RKO and RKO Radio Pictures, who paid tribute to the efficient personnel that had worked under the late Charles Koerner, and which he has kept intact since leaving New York for Hollywood to assume active charge of studio operations.

"By any type of measurement this is RKO's greatest year," said Mr. Rathvon, "so that in welcoming you, I welcome you to what I am sure is going to be RKO's greatest convention."

Following Mr. Rathvon, Major L. E. Thompson, RKO Theatres executive, in a review of the past four years, reported more than 1,600 of the company's personnel served in the war. Of these, 36 were killed, 60 wounded, six were prisoners of war, six were missing but are now accounted for, and 60 still remain in the service.

Mochrie Says "Bells" Had Biggest Gross Save "Wind"

Robert Mochrie, vice-president in charge of domestic sales, praised his sales organization's efforts on Rainbow Production's initial feature, "The Bells of St. Mary's," which he said has grossed more than any other picture in the entire history of film with the exception of "Gone With the Wind."

Speakers at Monday afternoon's session included Mr. Mochrie, Harry Michalson, short subject sales manager; Walter E. Branson, western division sales manager, and Nat Levy, eastern division sales manager. During the session Mr. Depinet announced the New York exchange had won first prize in the Ned Depinet Drive, with Milwaukee second, Buffalo third and Albany fourth, comprising the Capital Prize Group.

By the Herald

OPENING THE CONVENTION: *N. Peter Rathvon, president of RKO, and Ned E. Depinet, executive vice-president.*

Leo Devaney, Canada; John MacIntyre, west.

Bernard Kranze, district manager; Elmer Lux, Buffalo manager; Max Yellen, Buffalo exhibitor.

Robert Wolff, Britain; Jack Osserman, Max Gomez, Latin America; Carl Wallman, Sweden.

Benjamin Grimm, S. Barret McCormick and Harry Gittelson, of the New York home office.

Charles Boasberg, metropolitan district, won first prize in the district managers group, plus first prize in International Pictures sales and second prize in short subjects billings.

Mr. Michalson announced the 176 short subjects for the coming season as a slight increase over the current season. The new program will offer a series of 18 Walt Disney short subjects in Technicolor; 13 "This Is America" releases, and six each of the

(Continued on following page)

RKO PLANNING 36 OR MORE

(Continued from preceding page)

Edgar Kennedy and Leon Errol two-reel comedy subjects.

A new series of four miniature musicals, each a two-reel subject presenting four of the outstanding band leaders of the country, will be introduced. The first, already completed, is "Follow That Music," featuring Gene Krupa and his orchestra. Other series will include four two-reel Ray Whitley musical westerns; 13 "Sportscopes," and eight "Flicker Flashbacks," plus 104 issues of RKO Pathe News

Depinet and Rathvon Discuss New Product

Following a screening of "Notorious" Tuesday morning the delegates reconvened for the annual product announcement by Mr. Depinet, followed by a discussion of forthcoming product plans for the new pictures by Mr. Rathvon. Other speakers at Tuesday's session included: Roy Disney, president of Walt Disney Productions; James Mulvey, president of Samuel Goldwyn Productions; Samuel Briskin, vice-president of Liberty Films; Gunther Lessing, vice-president and general counsel of Walt Disney Productions; Alfred Schwalberg, general sales manager of International Pictures; Malcolm Kingsberg, president, and Sol Schwartz, general manager, of RKO Theatres.

Mr. Mulvey spoke in defense of top budget, quality pictures. After discussing the mounting costs and ceiling revenues, Mr. Mulvey said that it was not certain how long quality pictures could continue to be produced on the present scale with a reasonable hope of profit. The decision was not in Hollywood, he said, but in the relationship between the costs and grosses of pictures.

Wednesday Phil Reisman, vice-president in charge of foreign operations, discussed the foreign market and the business outlook abroad for the coming year.

Independent Affiliates Contributing Films

Others attending the sales meetings included Ralph B. Austrian, president of the RKO Television Corp.; Leon J. Bamberger, sales promotion manager; W. H. Clark, treasurer of RKO and RKO Radio Pictures; S. Barret McCormick, director of advertising and publicity; Rutgers Neilson, publicity manager; Gordon E. Youngman, vice-president, and Frederick Ullman and Walton Ament of RKO Pathe.

In announcing the 1946-47 product it was pointed out that such independent affiliates as Samuel Goldwyn, Walt Disney, Liberty Films, Rainbow Productions (Leo McCarey), Jesse L. Lasky—Walter MacEwan, Robert Riskin Productions, International Pictures, and Sol Lesser Productions, would produce a group of pictures rounding out the company's film program.

Following is a list of feature pictures announced by RKO for the 1946-47 season:

ORIGINAL STORIES

A Likely Story, a romance co-starring Bill Williams and Barbara Hale, produced by Richard Berger and directed by H. C. Potter.

The Bachelor and the Bobby-Soxer, a romantic comedy with Cary Grant, Myrna Loy and Shirley Temple; a Dore Schary Production, directed by Irving Reis.

Banjo, to be produced by Lillie Hayward and starring Sharyn Moffett.

Bedlam, a drama starring Boris Karloff, to be presented by Val Lewton and directed by Mark Robson.

Criminal Court, a drama starring Tom Conway, produced by Sid Rogell and directed by Robert Wise.

Flowers of Evil, a drama to be produced by Michael Kraike.

Fun and Fancy Free, a Disney Technicolor feature.

Genius at Work, with Wally Brown and Alan Carney, produced by Herman Schlom and directed by Leslie Goodwins.

Golden Silence, to be filmed by RKO Radio in Paris in association with Pathe Cinema and to star Raimu. Rene Clair will direct.

Honeymoon, romantic comedy co-starring Shirley Temple and Franchot Tone, produced by Warren Duff and directed by William Keighley.

Lady Luck, a romantic comedy starring Robert Young and Barbara Hale, to be produced by Warren Duff and directed by Edwin L. Marin.

The Locket, a romantic drama with Laraine Day and Brian Aherne, to be produced by Bert Franet and directed by John Brahm.

The Magic City, first of the Robert Riskin Productions which will star James Stewart. William Wellman will direct.

Mr. Fix, a mystery romance with Pat O'Brien to be produced by Nat Holt.

Make Mine Music, a Walt Disney musical fantasy in Technicolor.

Nocturne, a police mystery co-starring George Raft and Lynn Bari. Joan Harrison will produce with Edwin L. Marin directing.

Notorious, a drama produced and directed by Alfred Hitchcock and starring Cary Grant and Ingrid Bergman.

One Big Happy Family, comedy romance with Robert Stack and Todd Karns. The picture is a George Stevens Production.

Sinbad the Sailor, Technicolor special starring Douglas Fairbanks, Jr., Stephen Ames produced with Richard Wallace directing.

Sister Kenny, produced and directed by Dudley Nichols with Rosalind Russell in the title role.

Step By Step, a romantic drama directed by Phil Rosen with Lawrence Tierney and Anne Jeffreys heading the cast.

The Stranger, sixth of International Pictures' offerings; mystery drama produced by S. P. Eagle and directed by Orson Welles. Edward G. Robinson has the lead.

Tarzan and the Temptress, a Sol Lesser Production starring Johnny Weismuller. Kurt Neumann will direct.

Vacation in Reno, a comedy farce starring Jack Haley. Leslie Goodwins will produce and direct.

NOVELS

Build My Gallows High, a mystery drama starring Dick Powell with Warren Duff producing.

Christabel Caine, a romantic comedy starring Joan Fontaine and produced by William Pereira. John Berry directs.

Code of the West, Zane Grey Western to be produced by Herman Schlom.

Deadlier Than the Male, mystery drama starring Claire Trevor. Robert Wise is directing with Herman Schlom producing.

Earth and High Heaven, Samuel Goldwyn Production based on the Gwethalyn Graham novel.

It's a Wonderful Life, Liberty Films feature to be produced by Frank Capra, starring James Stewart and Lionel Barrymore.

No Other Man, another Liberty Film production to be produced by Frank Capra, based on the novel by Alfred Noyes.

So Well Remembered, first of the films to be produced in England and distributed throughout the world by J. Arthur Rank. The picture co-stars John Mills and Martha Scott.

Sunset Pass, another Zane Grey novel. Herman Schlom will produce with William Berke directing.

The Best Years of Our Lives, a Samuel Goldwyn Production, co-starring Myrna Loy and Fredric March. William Wyler will direct

The Bishop's Wife, another Samuel Goldwyn Production with Cary Grant and David Niven, based on a novel by Robert Nathan.

The Devil Thumbs a Ride, with Robert Tierney and Nan Leslie.

The Pearl, RKO Radio's first major bilingual production filmed in Mexico, co-starring Pedro Armendariz and Maria Elena Marquez, who play their roles in English and Spanish versions. Oscar Dancingers produces.

They Won't Believe Me, a mystery-drama, co-starring Robert Young and Susan Hayward. Joan Harrison produces with Irving Pichel directing.

Till the End of Time, romantic drama starring Dorothy McGuire; a Dore Schary production to be directed by Edward Dmytryk.

Trial Street, Western adventure with Randolph Scott. Nat Holt will produce with Ray Enright directing.

Woman on the Beach, starring Joan Bennett with Jean Renoir directing.

SHORT STORIES

A Time to Kill, an Anatole Litvak production co-starring Henry Fonda and Barbara Bel Geddes.

Crack-Up, murder mystery starring Pat O'Brien. Irving Reis will direct.

Song of the South, a Walt Disney Technicolor feature.

The Bamboo Blonde, comedy romance with Frances Langford. Herman Schlom will produce and Anthony Mann will direct.

The Secret Life of Walter Mitty, a Technicolor feature starring Danny Kaye which Norman Z. McLeod is directing.

PLAYS

A Very Remarkable Fellow, starring Robert Cummings. Harriet Parsons will produce.

Beat the Band, based on the George Abbott musical with Frances Langford in the starring role. John H. Auer will direct and Michael Kraike will produce.

Child of Divorce, starring Sharyn Moffett, Lillie Hayward will produce and Richard O. Fleischer will direct.

Great Day, a British film starring Eric Portman, Lance Comfort directing and Victor Hanbury producing.

Intermission, the first of three productions to come from Jesse L. Lasky and Walter MacEwan.

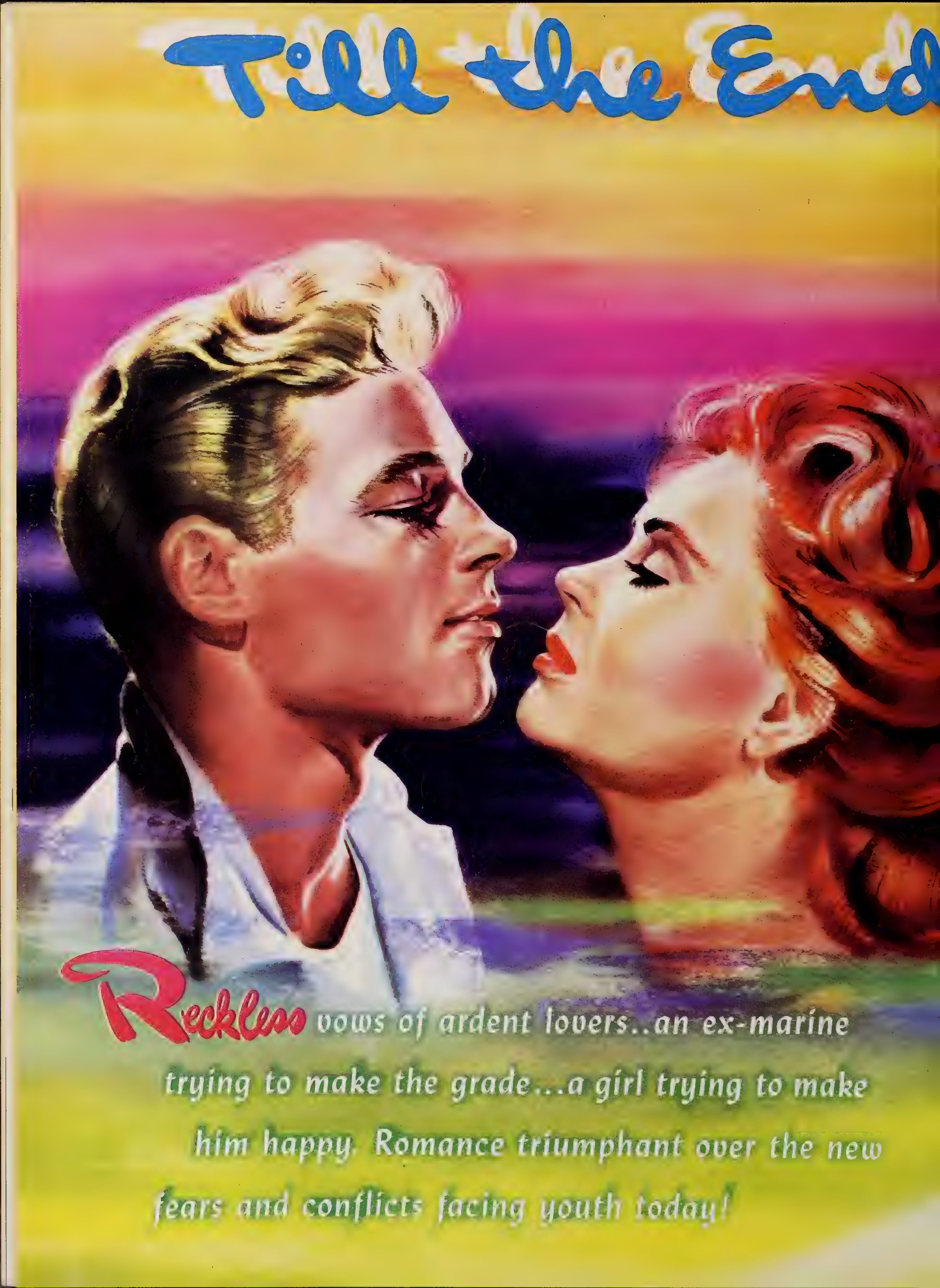
Katie for Congress, romantic comedy starring Loretta Young.

The Kid from Brooklyn, produced by Samuel Goldwyn, the picture stars Danny Kaye. Norman Z. McLeod directed.

Dick Tracy vs. Cueball, second of the Dick Tracy films starring Morgan Conway in the title role of the detective.

The Falcon's Alibi and The Falcon's Adventure, both starring Tom Conway. William Berke produced the first and Herman Schlom the second.

RKO
MEANS BUSINESS$$$$$


Till the End
Reckless vows of ardent lovers..an ex-marine trying to make the grade...a girl trying to make him happy. Romance triumphant over the new fears and conflicts facing youth today!

# of Time

starring

Dorothy McGuire and Guy Madison

Robert Mitchum · Bill Williams

with

TOM TULLY · WILLIAM GARGAN · JEAN PORTER
JOHNNY SANDS · LOREN TINDALL

A DORE SCHARY PRODUCTION
Directed by EDWARD DMYTRYK
Screen Play by Allen Rivkin

RKO RADIO PICTURES

Your fans "discovered" these three new stars:

Robert Mitchum
in "The Story of G. I. Joe"

Bill Williams
in "Those Endearing Young Charms"

Guy Madison
the sailor in "Since You Went Away"

233,457 PEOPLE

saw the **WORLD SERIES**
last year....

RKO *advertises*
Till the End of Time
in
56,674,390 COPIES

OF NATIONAL MAGAZINES
MORE THAN 240 TIMES THE
NUMBER OF THE ATTENDANCE AT
THE WORLD SERIES!

Till the End of Time ads appear in such top publications as LIFE (3 insertions) — LADIES' HOME JOURNAL — SATURDAY EVENING POST — WOMAN'S HOME COMPANION (2 insertions) — McCALL'S — COSMOPOLITAN — TIME — LOOK (2 insertions) — LIBERTY — SEVENTEEN — AMERICAN WEEKLY — the FAN LIST and five Canadian magazines

LITH

Sound Pioneers in Exhibition

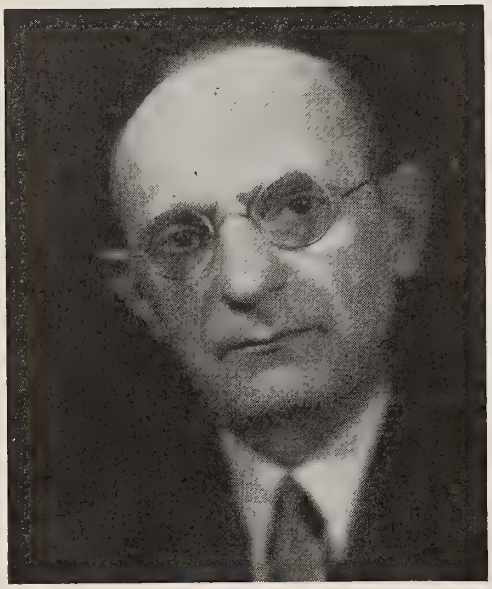
MOTION PICTURE HERALD here continues its series on those pioneer exhibitors who were among the first to realize the potentialities of sound and to popularize the new medium.

Ben Amsterdam had trouble with the Mayor of Reading, Pa., when he installed sound equipment in his Arcadia theatre and opened the doors to the public. He billed "Don Juan" with Vitaphone acts, the same program as the New York premiere, increased his prices from 35 to 75 cents and announced to anyone interested that he really had something in the way of a film program.

But on the opening day, at noon, the Mayor of Reading came calling. It wasn't to congratulate Mr. Amsterdam, but to insist that the theatre be closed. The nearby stores on both sides of the street were complaining that the crowds were blocking their entrances.

That first show was too much of a success, as not one person left his seat at the final flicker.

Mr. Amsterdam is now general manager of the Atlantic Theatres.



The Mayor of Reading wanted to close Ben Amsterdam's theatre.

* * *

Homer Strowig, Abilene, Kan., exhibitor and former mayor of that home of General Eisenhower, in 1927 got hold of an English picture which was supposed to be something of a Seventh Wonder of the World. The disc sound equipment that came along with the picture was supposed to be something out of the ordinary. It was—the only intelligible sound that could be recognized was that of a train whistle.

Homer Strowig brought sound to Eisenhower's home town in 1927.

In dispair, Mr. Strowig stood outside his theatre on opening night and begged his customers not to go inside.

"They didn't pay any attention to what I was saying and just crowded past me into the theatre," he recalls.

* * *

Those first crude sound experiments in the country's theatre brought out a lot of audience laughter. But, says Ralph Larned, "At least the audience laughed, they didn't boo!"

Mr. Larned, a former film salesman, had acquired the Opera House in LaCrosse, Kan. Then, in the autumn of 1928, he became acquainted with a man who was selling disc sound equipment and he let himself be persuaded into buying the thing.

"I was like a kid with a new toy," he recalls, "but I soon found out it took myself and two operators to keep it running."

His patrons laughed hilariously every time the synchronization "got out of whack."

"But at least they laughed," he says. "They were a patient lot."

* * *

When Jay Means, veteran Kansas City theatre operator, heard about talking pictures, he said: "I'm from Missouri; you'll have to show me."

"One of the big circuit operators I talked to," he says, "told me that talking motion pictures were just a novelty and couldn't last. When I found out how much money I would have to invest in sound equipment, I'll admit I was a little dubious myself."

But a quick trip to Chicago to see one of those talking pictures convinced Mr. Means that sound equipment for his Oak Park theatre in Kansas City was in order.

"That one show," he says, "was all I needed to see to be convinced that talking pictures were here to stay."

Jay Means, left, veteran Kansas City theatre operator, reminisces with Ralph Larned, LaCrosse, Kan., about the early days of sound.

Wehrenberg Election Caps 40-Year Industry Career

by AL WEISMAN
in St. Louis

If the view of a veteran City Hall reporter for one of the St. Louis dailies has any weight, motion picture exhibitors have a great champion in Fred Wehrenberg, newly-elected president of the Motion Picture Theatre Owners of America.

"All a city official has to do is to whisper something about taxing the theatres more and Wehrenberg is down at the hall faster than Superman—buttonholing aldermen and officials right and left—talking them out of it," said the reporter not long ago.

MPTOA Born in St. Louis

Probably no other exhibitor has figured so prominently in the St. Louis press than Mr. Wehrenberg in recent years. He has played prominent roles in almost every dispute in which the theatres have become involved and has devoted a surprising amount of time to activities in behalf of MPTOA in St. Louis.

The election of Mr. Wehrenberg to the presidency of the MPTOA caps a 40-year career as an exhibitor. But his fellow exhibitors in St. Louis take particular pride in his election, since they feel the national spotlight will be focused once more on St. Louis. It is fitting, they say, that the presidency of MPTOA has at last returned to the city where the organization was born. Literally, though, the organization was born nearly 30 years ago on a river boat on the Mississippi River.

Independent exhibitors met in St. Louis to organize the MPTOA. It was decided to hold one of the sessions on a river boat. Marcus Loew was to be the principal speaker at this particular session.

"I can still see Loew standing up on the deck shouting for us to quit shooting craps and get down to business," recalls Mr. Wehrenberg. "He wanted to talk to us about the way exhibitors were not living up to the contracts they were signing. When the guys quit shooting craps Loew sure bawled them out for not keeping their word on the contracts they signed."

Member of First Board

Mr. Wehrenberg was a member of the MPTOA'S board of directors from the day it was organized and was named chairman of the board about 12 years ago. He has been head of the Eastern Missouri and Southern Illinois branch of the organization since the death of Joe Mogler about 15 years ago.

Mr. Wehrenberg operated a combination saloon, grocery and meat market for several years in South St. Louis before he decided to add a film theatre to his enterprises. He acquired an empty bakery shop and installed 99 chairs—kitchen variety. "The reason we held it down to 99 chairs was that the building commissioner ruled that anything over would be a theatre and be taxed accordingly," says Mr. Wehrenberg.

By the Herald

FRED WEHRENBERG

His next theatre was the first one ever built especially for exhibition of films. It was located in a converted stable and was rebuilt to accommodate 224 people. Mr. Wehrenberg's wife played the piano at that theatre.

Gradually, he expanded his motion picture operation to the point where he could successfully abandon his grocery, meat market and soloon. He became associated with Harry and Sol Koplar, members of a St. Louis theatrical family, but subsequently bought out their interests and was on his own as a circuit operator. He now owns 11 neighborhood houses in South St. Louis and his group chain is affiliated with that of Clarence Kaimann. Together they control 23 houses.

Also Is Bank Officer

Mr. Wehrenberg is also vice-president and a large stockholder in the Jefferson-Gravois Bank of St. Louis, which has total resources of $22,000,000. He likes to mention the $22,000,000 figure, and in the same breath recall the days when he had to scrounge for coal in railroad yards.

Mr. Wehrenberg has said repeatedly that an exhibitor organization should devote its time to discussion of trade practices. At the organization of ATA in St. Louis he tried vainly to have this principle brought up for discussion but was shouted down. Nonetheless, he champions the trade practice theory and is convinced, as he puts it, that "any problem in the industry can be solved if everyone will sit down around a table and talk it over in a spirit of cooperation."

French Trade Is Critical of U. S. Loan Agreement

by MAURICE BESSY
in Paris

The recently concluded Brynes-Blum agreement on the French loan is much discussed here. The *motion picture* industry held a conference recently and strong criticism was directed against the agreement, the general opinion being that it would ruin French production while increasing American production. Defenders of the French position claimed that the agreement was impracticable.

Not so, claims Mr. Fourre-Cormeray, director general of the *Cinematographie Francaise*. In the course of a recent press conference, he refuted the various arguments against the pact.

According to his figures, a French film of quality costs 50,000,000 francs and grosses only 20,000,000 francs in the French market. Now, says Mr. Fourre-Cormeray, 50 French films will be supported each year by the Byrnes-Blum agreement. Further, larger Parisian theatres specializing in the exhibition of American films would have to abide by the quota laws and show French films four weeks out of 13.

The nationalized theatres—there are about 60 of these, the most important being those belonging to the Siritzki circuit—would show foreign product in addition to French films.

The Franco-American agreement reportedly provides for the transfer of $3,000,000 to the French industry. This money cannot be used for the purchase of theatres, but only for the cooperative production of French pictures. Such pictures, made with both French and American money, will not be considered as "French" films under the quota law.

Credit to the industry will be carried at 300,000,000 francs. Those banks lending to the industry will be backed by the Bank of France. In other words, the Government will stand behind the loans.

Finally, it is reported that when representatives of the industry wished to intervene in Parliament ratification of the agreement, Mr. Fourre-Comeray pointed out that the motion picture agreement did not have to be submitted to Parliamentary action and that it would stand in its original form.

Birkhahn, Lieb to MPEA

Jean Birkhahn and Sidney Lieb have joined the Motion Picture Export Association staff; Mr. Birkhahn as manager for Bulgaria and Mr. Lieb as service manager at the New York office. Mr. Birkhahn has had 17 years of sales experience with American distributors. Mr. Lieb has been with Twentieth Century-Fox's international department for 18 years.

RKO RADIO PICTURES INC. Trade Showings OF FIVE PRODUCTIONS

RKO RADIO PICTURES

BRANCH	PLACE OF SHOWING	ADDRESS	STEP BY STEP		SISTER KENNY		SUNSET PASS		LADY LUCK		GREAT DAY	
			Day and Date	Time	Day and Date	Time	Day and Date	Time	Day and Date	Time	Day and Date	Time
Albany	Fox Projection Room	1052 Broadway	Mon. 7/15	10:30 A.M.	Mon. 7/15	2:30 P.M.	Tues. 7/16	10:30 A.M.	Tues. 7/16	2:30 P.M.	Wed. 7/17	10:30 A.M.
Atlanta	RKO Projection Room	191 Walton Street	Mon. 7/15	10:30 A.M.	Mon. 7/15	2:30 P.M.	Tues. 7/16	10:30 A.M.	Tues. 7/16	2:30 P.M.	Wed. 7/17	10:30 A.M.
Boston	RKO Projection Room	122 Arlington Street	Mon. 7/15	10:30 A.M.	Mon. 7/15	2:30 P.M.	Tues. 7/16	10:30 A.M.	Tues. 7/16	2:30 P.M.	Wed. 7/17	10:30 A.M.
Buffalo	Fox Projection Room	290 Franklin Street	Mon. 7/15	10:30 A.M.	Mon. 7/15	2:30 P.M.	Tues. 7/16	10:30 A.M.	Tues. 7/16	2:30 P.M.	Wed. 7/17	10:30 A.M.
Charlotte	Fox Projection Room	308 So. Church Street	Mon. 7/15	4:00 P.M.	Mon. 7/15	2:30 P.M.	Tues. 7/16	4:00 P.M.	Tues. 7/16	2:30 P.M.	Wed. 7/17	2:30 P.M.
Chicago	RKO Projection Room	1300 So. Wabash Ave.	Mon. 7/15	10:30 A.M.	Mon. 7/15	2:30 P.M.	Tues. 7/16	10:30 A.M.	Tues. 7/16	2:30 P.M.	Wed. 7/17	10:30 A.M.
Cincinnati	RKO Projection Room	12 E. 6th Street	Mon. 7/15	8:15 P.M.	Mon. 7/15	10:00 P.M.	Tues. 7/16	8:15 P.M.	Tues. 7/16	9:30 P.M.	Wed. 7/17	8:15 P.M.
Cleveland	Fox Projection Room	2219 Payne Avenue	Mon. 7/15	10:30 A.M.	Mon. 7/15	2:30 P.M.	Tues. 7/16	10:30 A.M.	Tues. 7/16	2:30 P.M.	Wed. 7/17	10:30 A.M.
Dallas	Paramount Projection Rm.	412 South Harwood St.	Mon. 7/15	10:30 A.M.	Mon. 7/15	2:30 P.M.	Tues. 7/16	10:30 A.M.	Tues. 7/16	2:30 P.M.	Wed. 7/17	10:30 A.M.
Denver	Paramount Projection Rm.	2100 Stout Street	Mon. 7/15	2:00 P.M.	Mon. 7/15	4:00 P.M.	Tues. 7/16	2:00 P.M.	Tues. 7/16	3:00 P.M.	Wed. 7/17	2:30 P.M.
Des Moines	Fox Projection Room	1300 High Street	Mon. 7/15	10:30 A.M.	Mon. 7/15	2:30 P.M.	Tues. 7/16	10:30 A.M.	Tues. 7/16	2:30 P.M.	Wed. 7/17	10:30 A.M.
Detroit	Blumenthal Projection Rm.	2310 Cass Avenue	Mon. 7/15	10:30 A.M.	Mon. 7/15	2:30 P.M.	Tues. 7/16	10:30 A.M.	Tues. 7/16	2:30 P.M.	Wed. 7/17	10:30 A.M.
Indianapolis	Paramount Projection Rm.	116 W. Michigan St.	Mon. 7/15	1:00 P.M.	Mon. 7/15	2:15 P.M.	Tues. 7/16	1:00 P.M.	Tues. 7/16	2:15 P.M.	Wed. 7/17	1:00 P.M.
Kansas City	Paramount Projection Rm.	1802 Wyandote	Mon. 7/15	10:30 A.M.	Mon. 7/15	2:30 P.M.	Tues. 7/16	10:30 A.M.	Tues. 7/16	2:30 P.M.	Wed. 7/17	10:30 A.M.
Los Angeles	RKO Projection Room	1980 So. Vermont Ave.	Mon. 7/15	10:30 A.M.	Mon. 7/15	2:30 P.M.	Tues. 7/16	10:30 A.M.	Tues. 7/16	2:30 P.M.	Wed. 7/17	10:30 A.M.
Memphis	Fox Projection Room	151 Vance Avenue	Mon. 7/15	10:30 A.M.	Mon. 7/15	2:30 P.M.	Tues. 7/16	10:30 A.M.	Tues. 7/16	2:30 P.M.	Wed. 7/17	10:30 A.M.
Milwaukee	Warner Projection Room	212 W. Wisconsin Ave.	Mon. 7/15	10:30 A.M.	Mon. 7/15	2:30 P.M.	Tues. 7/16	10:30 A.M.	Tues. 7/16	2:30 P.M.	Wed. 7/17	10:30 A.M.
Minneapolis	Fox Projection Room	1015 Currie Ave.	Mon. 7/15	10:30 A.M.	Mon. 7/15	2:30 P.M.	Tues. 7/16	10:30 A.M.	Tues. 7/16	2:30 P.M.	Wed. 7/17	10:30 A.M.
New Haven	Fox Projection Room	40 Whiting Street	Mon. 7/15	10:30 A.M.	Mon. 7/15	2:30 P.M.	Tues. 7/16	10:30 A.M.	Tues. 7/16	2:30 P.M.	Wed. 7/17	10:30 A.M.
New Orleans	Fox Projection Room	200 So. Liberty Street	Mon. 7/15	10:30 A.M.	Mon. 7/15	2:30 P.M.	Tues. 7/16	10:30 A.M.	Tues. 7/16	2:30 P.M.	Wed. 7/17	10:30 A.M.
New York	RKO Projection Room	630 9th Avenue	Mon. 7/15	2:30 P.M.	——	——	Tues. 7/16	2:30 P.M.	——	——	Wed. 7/17	2:30 P.M.
	Normandie Theatre	51 East 53rd St.	——	——	Mon. 7/15	10:30 A.M.	——	——	Tues. 7/16	10:30 A.M.	——	——
Oklahoma City	Fox Projection Room	10 N. Lee Street	Mon. 7/15	10:30 A.M.	Mon. 7/15	2:30 P.M.	Tues. 7/16	10:30 A.M.	Tues. 7/16	2:30 P.M.	Wed. 7/17	10:30 A.M.
Omaha	Fox Projection Room	1502 Davenport St.	Mon. 7/15	10:30 A.M.	Mon. 7/15	2:30 P.M.	Tues. 7/16	10:30 A.M.	Tues. 7/16	2:30 P.M.	Wed. 7/17	10:30 A.M.
Philadelphia	RKO Projection Room	250 No. 13th Street	Mon. 7/15	10:30 A.M.	Mon. 7/15	2:30 P.M.	Tues. 7/16	10:30 A.M.	Tues. 7/16	2:30 P.M.	Wed. 7/17	10:30 A.M.
Pittsburgh	Fox Projection Room	1715 Blvd. of Allies	Mon. 7/15	1:00 P.M.	Mon. 7/15	2:30 P.M.	Tues. 7/16	1:00 P.M.	Tues. 7/16	2:30 P.M.	Wed. 7/17	1:00 P.M.
Portland	Star Preview Room	925 N.W. 19th Street	Mon. 7/15	10:30 A.M.	Mon. 7/15	2:30 P.M.	Tues. 7/16	10:30 A.M.	Tues. 7/16	2:30 P.M.	Wed. 7/17	10:30 A.M.
St. Louis	S'Renco Projection Room	3143 Olive St.	Tues. 7/16	11:30 A.M.	Tues. 7/16	2:30 P.M.	Wed. 7/17	11:30 A.M.	Wed. 7/17	2:30 P.M.	Thurs. 7/18	11:30 A.M.
Salt Lake City	Fox Projection Room	216 East 1st South Street	Mon. 7/15	10:30 A.M.	Mon. 7/15	2:30 P.M.	Tues. 7/16	10:30 A.M.	Tues. 7/16	2:30 P.M.	Wed. 7/17	10:30 A.M.
San Francisco	RKO Projection Room	251 Hyde Street	Mon. 7/15	10:30 A.M.	Mon. 7/15	1:30 P.M.	Tues. 7/16	10:30 A.M.	Tues. 7/16	1:30 P.M.	Wed. 7/17	10:30 A.M.
Seattle	Jewel Box Projection Rm.	2318—2nd Avenue	Mon. 7/15	10:30 A.M.	Mon. 7/15	2:30 P.M.	Tues. 7/16	10:30 A.M.	Tues. 7/16	2:30 P.M.	Wed. 7/17	10:30 A.M.
Sioux Falls	Hollywood Theatre	212 No. Philips Ave.	Mon. 7/15	9:30 A.M.	Mon. 7/15	10:30 A.M.	Tues. 7/16	9:30 A.M.	Tues. 7/16	10:30 A.M.	Wed. 7/17	10:30 A.M.
Washington	Fox Projection Room	932 New Jersey Ave.	Mon. 7/15	10:30 A.M.	Mon. 7/15	2:30 P.M.	Tues. 7/16	10:30 A.M.	Tues. 7/16	2:30 P.M.	Wed. 7/17	10:30 A.M.

THE NATIONAL SPOTLIGHT

ALBANY

Film Row has been animatedly debating the merits of the protest registered by Upstate Theatres, buying and booking combination, against the new Fabian-Hellman Mohawk drive-in, Albany-Schenectady, for admitting children under 12 free. Upstate claims this constitutes unfair competition. Some sales contracts are said to contain a schedule of prices for adults and for children, but it is not clear how binding this may be on a drive-in. The child occupies no seat which could be sold to an adult, as in a regular theatre. Neil Hellman featured free admission for kids at the Saratoga drive-in last season, no protest being made. Fabian circuit is currently pooled with the Hellmans in the Mohawk and Saratoga outdoor theatres. The Mohawk began by charging youngsters 10 cents plus tax and adults 60 cents. It subsequently dropped the former and cut a nickle from the latter. . . . A new new small theatre is being built at Morrisville, in the Syracuse area, with a Quonset hut as the auditorium. This is the first time for such an experiment upstate.

Haggling over price delayed opening dates for the Louis-Conn fight picture in several spots. . . . The Palace, Schenectady, and the Family, Watervliet, have gone dark for the summer. Several subsequent runs have cut midweek playing time and others may follow suit, if the heat wave continues.

ATLANTA

Tony Stone, Leon theatre, Tallahassee, Fla., an Atlanta visitor. . . . Columbia pictures notes: Pearl Moos, booking department, off for a two-week vacation in Springfield, Ill. Homer Clark, appointed as special sales representative. Ernest Pelegrim, appointed office manager. Georgia McLaughlin, secretary to the district manager, back at her desk after a serious illness. . .. Frank Jones has joined the accounting department of Monogram Southern Exchanges, Atlanta. . . . Nelson Towler, formerly with Paramount now with PRC as special representative. . . . Bud Chalman, Paramount, transferred to Tennessee as special sales representative.

G. W. Gaston has sold his Colonial theatre, Lawrenceville, Ga., to Troy Thompson, for $130,000 with two other buildings. . . . Al Manley has been named manager of Variety Club here.

BALTIMORE

I. M. Rappaport, Hippodrome, took over the Little theatre from Hicks' Circuit, July 1, and after remodeling will reopen July 19 with "Henry V" as arrangements have been made with Theatre Guild through Al Tamarin who visited Baltimore recently. . . . Capitol theatre in Rome circuit, Edward Wyatt, manager, has new carpets. . . . Thomas D. Soriero from United Artists dropped into Baltimore to see old friends. He was supervising director of the former Whitehurst Circuit in Baltimore. . . . Meyer Leventhal managing director Philip J. Scheck Theatrical Enterprises and director in Allied and MPTO of Maryland, returned from Atlantic City convention. . . . George Jacobs will soon open his Deane theatre. Chico Marx appeared at a night club for an engagement. Fred Sandy was guest at testimonial dinner at Variety Club, Tent No. 19, night of July 1. The committee included Al Vogelstein, George Jacobs, W. G. Meyers, Isador Makover and Sam Tabor.

BOSTON

Edward X. Callahan, district manager of 20th Century-Fox, took his office associates and employees on an outing at Cohasset, June 25. . . . The Sparks Circus is playing this New England area now and is offering some competition in such cities as Salem, Lynn, Manchester and Lowell. . . . Night baseball at Braves Field has drawn better than 30,000 attendance at each game. . . . Night harness racing was officially approved by the Governor this past week and will be inaugurated at a 30-day meet at Topsfield.

Extreme heat drove thousands to the city's nearby beaches this past week and had a noticeable effect on theatre attendance which dropped more than 50 per cent in many houses. . . .Art Moger, publicist for Warners, went to upper New York state for a survey of conditions there this past week.

Harry Browning, chief publicist at M and P Theatres, has his Commodores regalia and cap adjusted once more and now that war is ended is again commander of his own fleet on Crystal Lake in Medford. . . . E. M. Loew's drive-in theatre at Lynn is doing the largest business in its 10-year history, according to Louis Richmond, Loew's chief aide. . . . Central Square theatre in Lynn recently issued "rain checks" although it is an indoor theatre. During the height of a young hurricane several windows were blown in, the resultant draft blew the theatre screen about so much the management called off the show and issued return tickets.

CHICAGO

Metro will close its exchange July 13 when the local MGM Employees Club has a boat excursion. . . . Essaness raised prices at both the Woods and Oriental for current attractions at those two houses. Adult price is 95 cents all day at both houses. "Kid from Brooklyn" is at the Woods and "Postman Rings Twice" at the Oriental. . . . Alex Manta and Jack Rose will be announcing the winner of their $500 exploitation contest this month. Managers are really working for this prize as testified by the frequent write-ups being given the Manta-Rose managers in the Motion Picture Herald's Round Table section.

Joe Muilli is the new owner of the Lynn theatre. . . . Irving Belfer, new to the film business, is the new owner of the Alma theatre. Si Greiver, who is booking the house, now has a list of 47 houses. . . . Harry Phillips is putting in the seats at the Star & Garter, which will reopen about August 10 with a burlesque policy to give the Rialto competition. . . . Harold Knudsen, city manager in Roseland for the Gregory Circuit, was a recent film-row visitor. . . . Dick Sachsel, who is here from Florida for the summer, reports he is trying to organize a Variety Club down there. . . . Irv Davis, owner of the Nita theatre, and head of his candy concession firm, flew to Mexico City last weekend. . . . There's a deal in the wind for the La Rabida Sanitarium, which is the Variety Club pet charity, to receive a share of the gate receipts this autumn of one of the Chicago Rockets pro football games.

CINCINNATI

Local film houses, already encountering appreciable competition from summer opera at the Cincinnati Zoo, now face additional opposition from the first season of dramatic stock in several years, to open at the Cox theatre, July 8, with Jane Cowl in "Candida," and a new guest star each week. Length of the season will depend upon public response. . . . It is rumored the 2,150-seat RKO Shubert, now playing moveover weeks of pictures, will go legitimate at the opening of the new season, under the Shubert banner.

Harry J. "Pop" Wessel, owner of the Film Service Co., film truckers, and Mrs. Wessel, celebrated their golden wedding anniversary, with a reception at the Hotel Alms. . . . George Turkulis, operating theatres here and in Middletown, Ohio, reports that his new neighborhood house, the Rossville, is nearing completion at Hamilton, Ohio, and scheduled for an early opening. . . . John A. Schwalm, manager of the Northio Rialto, at Hamilton, is vacationing in Florida. . . . The Cincinnati Variety Club will hold its annual picnic at the Summit Hills Country Club, July 8.

CLEVELAND

A week of very hot weather filled the beaches but didn't do theatres much good. . . . "Blue Dahlia" was the only successful competitor to the weather. . . . Irwin Shiffman has not been named Republic salesman. . . . David Sandler, General Theatre Equipment Company and son are "muskie" fishing at Pidgeon River, Ontario, Canada. . . . Co-operative Theatres of Ohio, Milt Mooney's buying and booking organization, has taken on Staup Brothers' Capitol and Star theatres, Delphos. . . . Bernard W. and Mrs. Payne of Modern Talking Pictures are spending the second week of July in Atlantic City, with a few days in New York.

Charles Rich, Warner district manager, journeys this week to Evansville, Ind., to close a deal with the Jesse Fine circuit. . . . Nat Wolf, Warner zone manager is holding a meeting of his zone manager here July 9. . . . Roy Webster, MGM auditor in training for foreign service, is here under tutelage of auditor Charles School. . . . Warners' new as yet unnamed theatre is coming along and other things being equal, will be finished by first of year. . . . Emery Foffrich's 300-seat Indian Lake theatre at Russell Point opened last week. . . . Salesmen's

(Continued on page 39)

HEART APPEAL!
(in "THREE WISE FOOLS")

ACTION!
(in "COURAGE OF LASSIE")

DRAMA!
(in "BOYS' RANCH")

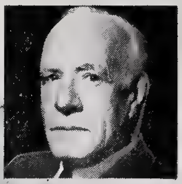
ROMANCE!
(in "FAITHFUL IN MY FASHION")

M-G-M's NEW GROUP HAS EVERYTHING!

LET'S SELL TICKETS!

M-3675210
YOUR THEATRE
M-G-M's
GROUP 17

The little Irish girl who brought sunshine into the lives of three hard-bitten bachelors.



The Picture
With a Heart
of
GOLD!

"THREE WISE FOOLS" • MARGARET O'BRIEN
LIONEL BARRYMORE • LEWIS STONE • EDWARD ARNOLD • Ray Collins • Jane Darwell • Charles Dingle
Cyd Charisse • Harry Davenport and THOMAS MITCHELL
Screen Play by John McDermott and James O'Hanlon • Story by John McDermott • Based Upon the Play by Austin Strong
Staged by Winchell Smith • Presented by John Golden • Directed by EDWARD BUZZELL • Produced by WILLIAM H. WRIGHT

M-G-MASTERPIECE OF ENTERTAINMENT IS SURE-FIRE BOX-OFFICE!

"THREE WISE FOOLS"

THE TRADE PRESS PREDICTS MONEY! MONEY! MONEY!

"'Three Wise Fools' rings up highest grosses..."
—HOLLYWOOD REPORTER

"Human warmth, pathos and flashing humor which showmen instinctively associate with happy days at the box-office... beckons to young and old..."
—MOTION PICTURE HERALD

"Shure and it'll capture the hearts of the family audience and do foine at the till in the box-office, begorrah..."
—FILM DAILY

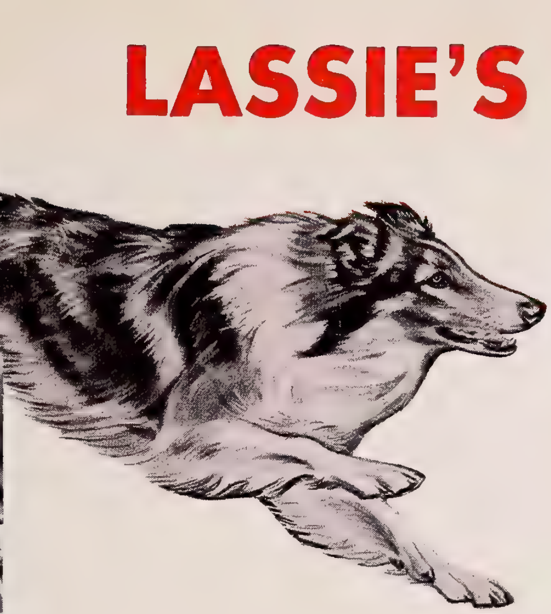
"Lots of appeal for young and old . . . for better business..."
—EXHIBITOR

"A natural box-office bid for the family trade..."
—DAILY VARIETY

"Excellent... will amuse and entertain..."
—SHOWMEN'S TRADE REVIEW

"Has both comedy and heart-tug for surplus value..."
—MOTION PICTURE DAILY

LASSIE'S GREATEST HIT!



Capitalizing on his past successes with the BIGGEST production yet!

M-G-M PRESENTS IN
THRILLING
TECHNICOLOR

"COURAGE OF LASSIE"

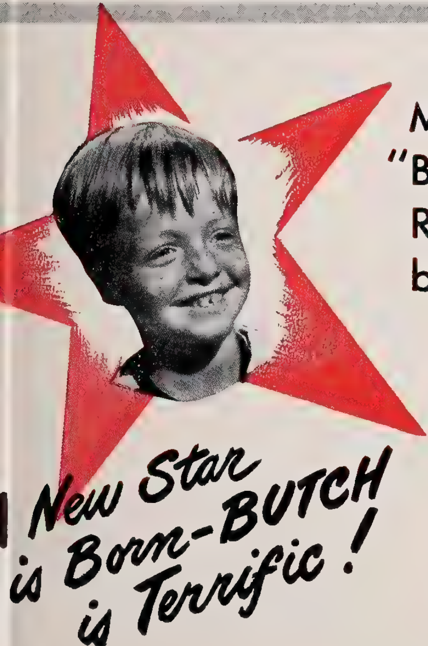
ELIZABETH TAYLOR
he National Velvet" Girl

TOM DRAKE
he New Fan Mail Idol

"The Best of the Lassie jobs to date!"
—M. P. DAILY

The trade press gives the tip-off! Here's a BIG production that will delight the millions who made the previous Lassie pictures tremendous grossers. Filmed in the majestic Blue Sierras in gorgeous Technicolor it packs a wallop every thrilling minute that will pack your house!

LASSIE in a New Adventure "COURAGE OF LASSIE" in TECHNICOLOR • ELIZABETH TAYLOR • FRANK MORGAN • TOM DRAKE • Original Screen Play by Lionel Houser • Directed by FRED M. WILCOX • Produced by ROBERT SISK



M-G-M gave you the sensational "BOYS' TOWN" that lifted MICKEY ROONEY to stardom — and now box-office history repeats.

M-G-M presents

"BOYS' RANCH"

Out of today's headlines, a story of juvenile delin-quency that makes thrilling human entertainment!

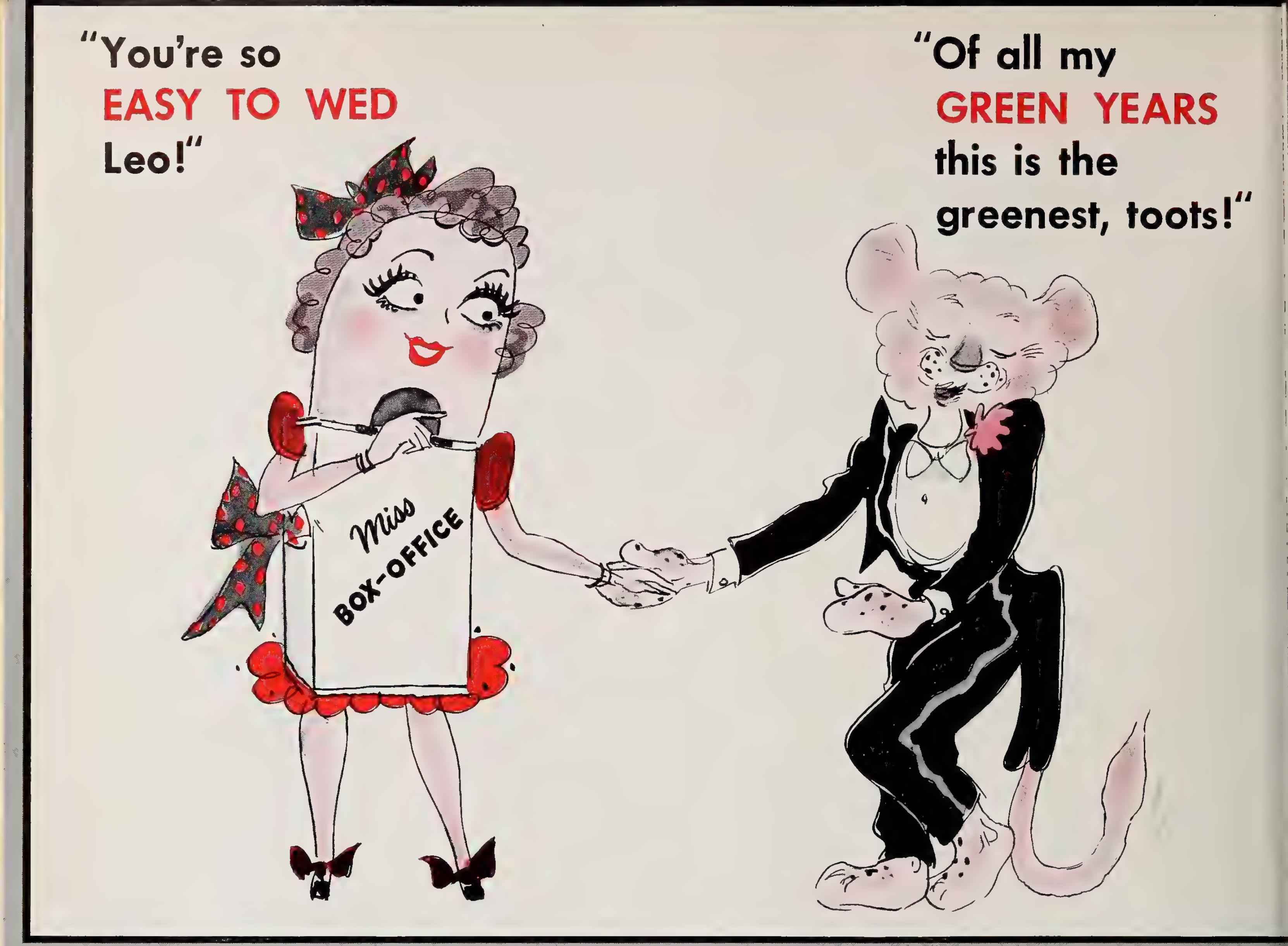
BOYS' RANCH" • JACKIE "BUTCH" JENKINS
JAMES CRAIG • SKIPPY HOMEIER • DOROTHY PATRICK • Original
Story and Screen Play by William Ludwig • Directed by ROY ROWLAND
Produced by ROBERT SISK

TOM DRAKE GETS LOADS
OF FAN MAIL — AND
GORGEOUS DONNA REED!

M-G-M presents the delightful comedy romance

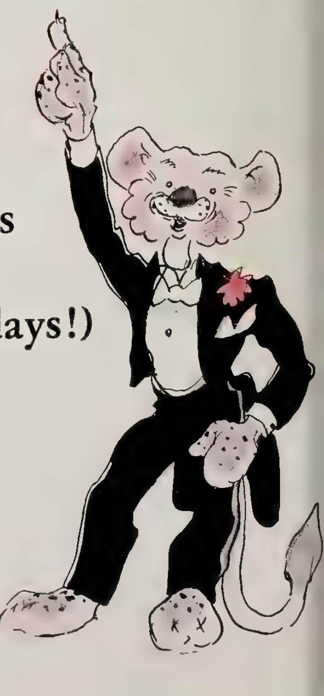
"FAITHFUL IN MY FASHION"

"FAITHFUL IN MY FASHION" • DONNA REED
TOM DRAKE • Edward Everett Horton • Spring Byington • Harry Davenport • Produced and Written by LIONEL HOUSER
Directed by SIDNEY SALKOW


"You're so
EASY TO WED
Leo!"
"Of all my
GREEN YEARS
this is the
greenest, toots!"
Miss
BOX-OFFICE

"THAT'S AN
AD SON!"

(for two
of the
greatest
attractions
of all my
friendly days!)



LOOK AHEAD! M-G-M IS HOTTER THAN EVER!

"HOLIDAY IN MEXICO"
(In Technicolor)
Walter Pidgeon, Jose Iturbi, Roddy McDowall, Jane Powell, Ilona Massey, Xavier Cugat

"UNDERCURRENT"
Katharine Hepburn, Robert Taylor

"NO LEAVE, NO LOVE"
Van Johnson, Pat Kirkwood, Keenan Wynn, Xavier Cugat, Guy Lombardo

"A WOMAN OF MY OWN"
Greer Garson

"TILL THE CLOUDS ROLL BY"
(In Technicolor) *(All Star—Alphabetically)*
June Allyson, Lucille Bremer, Judy Garland, Kathryn Grayson, Van Heflin, Lena Horne, Van Johnson, Angela Lansbury, Tony Martin, Dinah Shore, Frank Sinatra, Robert Walker

and remember, "THIS IS THE YEAR OF THE YEARLING!"

PRINTED IN U.S.A.

THE
NATIONAL
SPOTLIGHT

(*Continued from page* 34)

Club party checked in over 180 guests for dinner and keeno. Oscar Kanner, Warner salesman and club president, was in charge.

COLUMBUS

Earl Pepper, 63, veteran theatreman, died last week after a short illness. At the time of death he was assistant manager of Neth's State. He joined the Neth theatres in 1926, serving at all houses of the local circuit. . . . Fred Oestreicher, Loew's publicist, is on vacation to Canada, with stops at Boston, Cape Cod and New York.

Jean Peters, Miss Ohio State, has been assigned her first screen role in Twentieth Century-Fox's forthcoming Technicolor musical, "Homestretch," soon to be filmed. . . . Citywide contest to select Miss Columbus of 1946 will be held on the Palace stage during July. Winners will receive local screen tests which will be forwarded to Ben Piazza, head of the RKO studio casting department.

DALLAS

Early week showers cut the downtown first run attendance somewhat but later clear skies and warm weather brought in enough patronage to make it a little better than average business. "She Wrote the Book "plus a Frankie Masters stage show got around $19,000 and "Janie Gets Married" pulled in approximately $16,000. . . . Connie Krebs of RKO's west coast publicity department spent the weekend here, traveling in advance of six Goldwyn Girls who will visit Dallas July 8-10. Mr. Krebs leaves Monday for the Coast. . . . Max Terhune, one of the Three Mesquiteers, western film stars, is paying a visit to Mr. and Mrs. Harry McDaniel.

DENVER

The Central City Play Festival gets under way in its 11th year after a four-year lapse due to the war. Productions to be staged in the 68-year-old opera house in Central City, 40 miles west of Denver, are "Abduction" from the "Seragnio" and "La Traviata," to be alternated during the three-week run. Frank H. Ricketson, president and general manager of Fox Intermountain Theatres, is president of the Central City Opera House Association, which is non-profit. . . . Richard Klein has been promoted from manager, Elk, Rapid City, S. D. to purchasing agent and assistant to the general manager, John Bertalero, Black Hills Amusement Company, Deadwood, S. D. M. C. Kellogg, who has been purchasing agent as well as manager of the company's Homestake, Lead, S. D., plans to retire later this year.

Albert Coppell, Asteca distributor, in Denver from San Antonio headquarters, on sales trip. . . . Tommy McMahon, Republic manager, Salt Lake City, here conferring with Gene Gerbase, Republic exchange manager. . . . 20th Century-Fox has films in five of the eight first runs. "Smoky" second week at Denver, Esquire, Webber; "Dark Corner," Paramount.

INDIANAPOLIS

With the city in the throes of a prolonged humid spell, film business is still off. But "Gilda" was good enough to win a holdover at Loew's and "Do You Love Me" rated a moveover to the Lyric on the strength of its showing at the Indiana.

Film row looked like Main street in a ghost town last week as exhibitors and distributors met in perfect harmony for the summer outing and convention of the ATO of Indiana at Lake Wawasee. . . . Sam Switow of Louisville won a trophy with his low gross score of 80 in the blind par golf tournament, chief sporting event on the agenda. Jesse Fine of Evansville was runnerup with 83. . . . C. W. Becker, Fort Wayne exhibitor; Guy Craig, Columbia's Indianapolis manager and Dave Palfreyman, theatre service director for the Motion Picture Association, were co-winners in the handicap division. It was a reunion for three prominent ex-Hoosiers who attended from New York; Mr. Palfreyman, a native of Angola, Ind.; Leon Bamberger, RKO sales promotion manager, who started in the business with the old General Film Company in Indianapolis, in 1911; and H. M. Richey, sales promotion manager of MGM, another Angola boy. Mr. Richey headed for the old home town to visit relatives after the meeting broke up.

A. C. Zaring, pioneer Indianapolis exhibitor, now in his 70's, had his first airplane ride at the convention, a brisk flight over the lake. He settled for nothing less than an open-cockpit PT-19.

MILWAUKEE

Sudden blasts of hot weather, augmented by further cuts into theatres made by the Auditorium personal appearance of the Bob Hope show, under Centurama sponsorship, kept most situations below par. Distributors report heaviest take no longer over weekend, but midweek. . . . Constantly snowballing rumors that the Miller goes first run following closely for alterations continue, with no obtainable verification.

Jean Larsen is an addition to the secretarial force at PRC. . . . In July, the Independent Theatre Operators Association gather at Green Lake for a board meeting. . . . The Parkway theatre now has Ruth Pokrass directing vending. . . . Irving Koenigsreiter, Greendale theatre operator was a visitor. . . . A booth fire at Savoy theatre was quelled by Carl Miller, projectionist. . . . La Crosse Theatres Company, La Crosse, Wis., relinquished it's holdings in the Wisconsin, Rivoli and Strand at La Crosse to S and M Circuit, directed by Ben Marcus.

MINNEAPOLIS

Tom Burke, Monogram district manager, Morris Steinman, public relations; John O'Rourke, booker, and LeRoy Johnson, salesman, journeyed to Chicago for the Monogram convention. . . . Mischa Auer filled in his spare time during a week's personal appearance here by playing charity engagements. . . . Twin Cities Variety club is closed until July 15 for redecorating. . . . J. F. Brown, theatre business newcomer, has purchased the Cedar at Mechanicsville, Iowa, from Peter Klemick. . . . Nathanson and Elson have reopened the State theatre, Detroit Lakes, Minn., for the summer. . . . J. D. Miller is the new owner of the Lyric at Seymour, Iowa. . . . Home Theatres have shifted Ward Nichols from management of the Ridge, Breckenridge, Minn., and the Valley, Wahepton, N. D., to the Ely, Ely, Minn. Willard R. Micklish has taken over the Ridge and Valley. . . . A. J. Johnson has opened his newly-constructed Murdo at Murdo, S. D.

OMAHA

It was quite a week for visitors. Edgar Bergen and Mischa Auer, traveling separately, stopped here for a night. . . . Dorothy McGuire, and husband, John Swope, spent two days with her mother, Mrs. Isabelle Burkley, and her grandparents, Mr. and Mrs. Andrew Trapp. . . . Bob Hope and a troupe of 45, here for an Ak-Sar-Ben-sponsored performance at the Colesium, drew 10,000. . . . C. E. Bradshaw has purchased the Clay Theatre, Clay Center, Neb., from Frederick Andersen. . . . Joe Jacobs, Columbia branch manager, and salesman Paul Fine, Bob Wolheim, Bill Barker and Pat Jolley, and office manager Mort Ives went to a weekend sales meeting in Minneapolis. . . . H. McLachlen of the W and Y Theatre Service, Muncie, Ind., was a visitor. . . . The architect says the new Chief theatre in South Omaha may make a September 1 opening. . . . Despite heavy competition downtown theatre business beat par slightly during the week.

PHILADELPHIA

Trans-Lux Newsreel house took the local bow for being first on with the Louis-Conn fight pictures, running them less than 20 hours after the fight. . . . Ruth Berger has resigned from Warners to write copy for Snellenburg's Dept. Store ad staff. . . . Alan Reh, son of the Mastbaum manager, will wed Doris Braunewell, of a local insurance company staff.

George Beatty, Paramount's local exchange executive, will resign to become film buyer for the William Goldman circuit . . . . The Adelphi Theatre Company filed a certificate of dissolution with Pennsylvania's Dept. of State. . . . Joe Engel of Republic was a New York visitor. . . . Allied of Eastern Pennsylvania will combine their new buying service with the Pittsburgh combine headed by Bert Stearn. . . . William Crawley, formerly manager of the Imperial, has resigned from Warners.

Irv Blumberg at Atlantic City, making arrangements for the Warner convention coming there. . . . Harry Weiner, Columbia sales manager, doing Chicago. . . . Jack Forscher, 20th Century Fox booker, still home sick. . . . Jack De Waal, from RKO's New York office, a visitor to the local office

(*Continued on page* 42)

"Hi, Senor, see you at the Trade Shows!"

Every day is a

HOLIDAY

when you play M-G-M's

CARNIVAL IN TECHNICOLOR

"HOLIDAY IN MEXICO"

starring

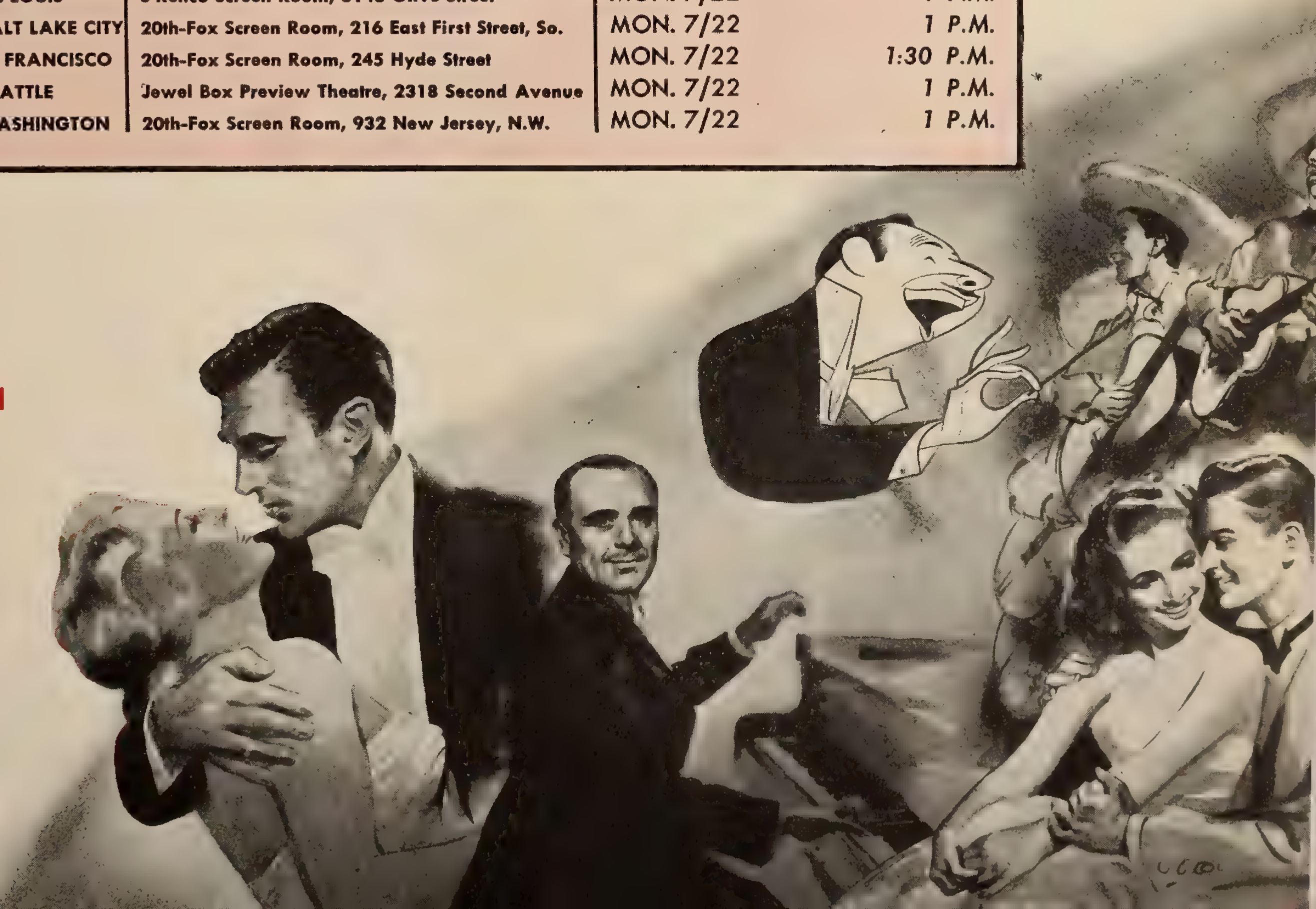
WALTER PIDGEON with **JOSE ITURBI**
RODDY McDOWALL · JANE POWELL (Newest Star Sensati
ILONA MASSEY · XAVIER CUGAT AND HIS ORCHESTRA

Screen Play by Isobel Lennart · Original Story by William Kozlenko · Directed by GEORGE SIDNEY · Produced by JOE PASTERNA

M·G·M's TRADE SHOWS for "Holiday in Mexico" will be the gayest ever!

ALBANY	20th-Fox Screen Room, 1052 Broadway	MON. 7/22	8 P.M.
ATLANTA	20th-Fox Screen Room, 197 Walton St., N. W.	MON. 7/22	10 A.M.
BOSTON	M-G-M Screen Room, 46 Church Street	MON. 7/22	10:30 A.M. & 2:15 P.M.
BUFFALO	20th-Fox Screen Room, 290 Franklin Street	MON. 7/22	2:30 P.M.
CHARLOTTE	20th-Fox Screen Room, 308 South Church Street	MON. 7/22	1:30 P.M.
CHICAGO	H. C. Igel's Screen Room, 1301 South Wabash Ave.	MON. 7/22	1 P.M.
CINCINNATI	RKO Screen Room, 16 East Sixth Street	MON. 7/22	8 P.M.
CLEVELAND	20th-Fox Screen Room, 2219 Payne Avenue	MON. 7/22	1 P.M.
DALLAS	20th-Fox Screen Room, 308½ So. Harwood St.	MON. 7/22	2:30 P.M.
DENVER	Paramount Screen Room, 2100 Stout Street,	MON. 7/22	2:30 P.M.
DES MOINES	20th-Fox Screen Room, 1300 High Street	MON. 7/22	1 P.M.
DETROIT	Max Blumenthal's Screen Room, 2310 Cass Ave.	MON. 7/22	1:30 P.M.
INDIANAPOLIS	20th-Fox Screen Room, 326 North Illinois Street	MON. 7/22	2 P.M.
KANSAS CITY	Vogue Theatre, 3444 Broadway	MON. 7/22	1:30 P.M.
LOS ANGELES	Boulevard Theatre, 1615 W. Washington Ave.	MON. 7/22	2 P.M.
MEMPHIS	20th-Fox Screen Room, 151 Vance Avenue	MON. 7/22	1 P.M.
MILWAUKEE	Warner Screen Room, 212 W. Wisconsin Ave.	MON. 7/22	1:30 P.M.
MINNEAPOLIS	20th-Fox Screen Room, 1015 Currie Avenue	MON. 7/22	2 P.M.
NEW HAVEN	20th-Fox Screen Room, 40 Whiting Street	MON. 7/22	2:30 P.M.
NEW ORLEANS	20th-Fox Screen Room, 200 South Liberty	MON. 7/22	1:30 P.M.
NEW YORK NEW JERSEY	M-G-M Screen Room, 630 Ninth Avenue	MON. 7/22	10:30 A.M. & 2:30 P.M.
OKLA'MA CITY	20th-Fox Screen Room, 10 North Lee Street	MON. 7/22	1 P.M.
OMAHA	20th-Fox Screen Room, 1502 Davenport	MON. 7/22	1:30 P.M.
PHILADELPHIA	M-G-M Screen Room, 1233 Summer Street	MON. 7/22	11 A.M.
PITTSBURGH	M-G-M Screen Room, 1623 Blvd. of Allies	MON. 7/22	2 P.M.
PORTLAND	B. F. Shearer Screen Room, 1947 N.W. Kearney St.	MON. 7/22	1 P.M.
ST. LOUIS	S'Renco Screen Room, 3143 Olive Street	MON. 7/22	1 P.M.
SALT LAKE CITY	20th-Fox Screen Room, 216 East First Street, So.	MON. 7/22	1 P.M.
S. FRANCISCO	20th-Fox Screen Room, 245 Hyde Street	MON. 7/22	1:30 P.M.
SEATTLE	Jewel Box Preview Theatre, 2318 Second Avenue	MON. 7/22	1 P.M.
WASHINGTON	20th-Fox Screen Room, 932 New Jersey, N.W.	MON. 7/22	1 P.M.

Made by those M-G-M Producer-Director wizards (Joe Pasternak, George Sidney) who did "Anchors Aweigh"



THE SPOTLIGHT

(*Continued from page 39*)

on some auditing business. . . . Larry Ayres is due to arrive from 20th Century-Fox home office to become assistant to the district manager. . . . The sensational rise of the Phillies baseball club, opening of the parks and pools, and vacationists leaving town, have caused the box office average to take the expected summer nose-dive.

PORTLAND

Cooler weather plus stellar features brought downtown theatres grosses on night shows back to normal, but matinees remained off somewhat. . . . Frank L. Newman, Sr., and Albert Fink, Evergreen officials continue to improve following serious illness. . . . National sales conferences took Ralph Abbett, Monogram; Ed Lamb, RKO Radio, together with assistants Louis Goldsmith, Floyd Henninger, Dick Saeger, Bill Englen, salesmen, and Bob Haley, exploitation, east. . . . Manager Frank Pratt, Orpheum, Portland, on vacation. . . . Mayfair theatre, Portland, will spend $50,000 on a modernization program, says Herb Royster, manager.

ST. LOUIS

Matinee business has fallen off sharply as temperature mounted to the 90's during the past week. However, a brief break in the hot weather resulted in some good night business to enable the first run theatres to emerge with above-average grosses for the week. . . . Herbert J. Bennin, a salesman with MGM here since 1937, promoted to assistant manager. With Frank J. Willingham, branch manager in the hospital, Mr. Bennin will be in charge of the exchange. . . . Jack Fleming, who was on 20th-Fox staff here for six months training for an overseas assignments, has informed friends here that he intends to leave soon for Italy, where he will marry a girl he met while stationed there during the war.

Mrs. Walter Sturhahn, who left 20th-Fox to get married several months ago, has returned. . . . Miss Georgia Struther, stenographer at the same office, was married recently to Lawrence Dobberstein. . . . Hi-Way theatre, North Side neighborhood house, robbed of $700 by thieves who apparently stayed after one of the last shows and then broke open a safe. . . . Youngsters under 16 barred from Gem theatre and other public gathering places in Trenton, Ill., after three cases of infantile paralysis reported.

Kirby Resigns Paramount District Manager Post

Jack Kirby, southern district manager for Paramount, has resigned, effective July 15, it was reported this week from Atlanta, where Mr. Kirby makes his headquarters. With Paramount more than 20 years, Mr. Kirby declined to disclose any future plans. In New York early this week, Charles M. Reagan, Paramount vice-president in charge of distribution, had no comment to make on the reported resignation nor on Mr. Kirby's successor. Before being named district manager, Mr. Kirby was Paramount branch manager in Philadelphia.

Short Product in First Run Houses

NEW YORK—Week of July 1

ASTOR: Pluto's Kid Brother............RKO
Feature: The Kid from Brooklyn.............RKO

CAPITOL: The Milky Waif............MGM
Treasures from Trash.................MGM
Feature: Two Sisters from Boston...........MGM

CRITERION: Our Old Car............MGM
The Mission Trail....................MGM
Feature: Hoodlum Saint..................MGM

GLOBE: Daffy Duck and Egghead. . Vitaphone
Peeks at Hollywood.............Vitaphone
Feature: Diary of a Chambermaid . . . United Artists

HOLLYWOOD: Snow Eagles.......Vitaphone
The Hair Raising Hare...........Vitaphone
Feature: A Stolen Life..............Warner Bros.

PALACE: No Place Like Home..........RKO
Feature: Without Reservations..............RKO

PARAMOUNT: Birds Makes Sport. Paramount
Feature: The Searching Wind..........Paramount

RIALTO: Popular Science, No. 4 . . . Paramount
Testing the Experts...............Paramount
Man's Pest Friend................Paramount
Feature: Deadline for Murder......20th Cent.-Fox

RIVOLI: Throwing the Bull. . . . 20th Cent.-Fox
Feature: Cluny Brown..............20th Cent.-Fox

ROXY: Trojan Horses........20th Cent.-Fox
Cradle of Liberty............20th Cent.-Fox
The New France.............20th Cent.-Fox
Feature: Smoky ....20th Cent.-Fox

STRAND: Hush My Mouth.........Vitaphone
Down Singapore Way............Vitaphone
Smart as a Fox..................Vitaphone
Feature: Janie Gets Married........Warner Bros.

WINTER GARDEN: Takin' the Breaks. Universal
London Victory Parade...........Universal
Feature: Dead of Night................Universal

Appeal Board Modifies Stoughton Decision

The arbitration appeal board has modified an award of the Boston tribunal in the case of Allen F. Stoughton, operator of the Freyburg theatre, Freyburg, Me., against Loew's, Twentieth Century-Fox, Paramount, RKO and Warners, with Leon C. Boldoc, operator of the Majestic at Conway, N. H., and the North Conway at North Conway as intervenor.

Shortly after the original hearings, 20th-Fox was dismissed on grounds that it was not licensing any pictures to the complainant. The appeal board modified the Boston ruling to provide a seven-day clearance on such pictures as the Majestic or North Conway, whichever shall play the picture first, shall commence to play within 30 days of availability. A reduction for days of delay was approved, but it was ruled that in no effect should clearance be reduced to less than one day.

It was also ruled that the intervenor's theatres shall waive their priority on all pictures which they do not buy and book within 30 days of their territorial release.

New Haven House Files Clearance Complaint

Charging that the Music Box theatre, New Britain, Conn., has to wait "many, many months, even a year" after first runs to get product, the management of Lob-Lee Theatres, Inc., operators of the house, has filed a clearance complaint with the New Haven tribunal, the American Arbitration Association reported last week. All five consenting companies were named in the complaint, which listed the Embassy, Strand, Palace, Arch Street and State theatres in New Britain as interested parties. Complainant said present availability after the State forces hardships and asked for a clearance of seven days after the Palace and 37 days after first runs.

Balaban Heads National Jewish Appeal Drive

Barney Balaban, Paramount president, has accepted the post of national chairman of the Motion Picture Division of the $100,000,000 campaign of the United Jewish Appeal for Refugees, Overseas Needs and Palestine, it was announced this week by William Rosenwald and Rabbi Jonah B. Wise, national chairmen.

In addition to the national post, Mr. Balaban is co-chairman of the Amusement Division of the United Jewish Appeal of Greater New York, which is seeking to raise $35,000,000 of the nationwide goal.

Mr. Balaban, who has been identified with the leadership of a number of philanthropic causes, will enlist the support of all branches of the industry on behalf of the Appeal.

"I have never been so deeply moved by any appeal as by this campaign for the survival of the Jewish people. The United Jewish Appeal is the most important campaign in our lifetime," Mr. Balaban said.

"The tragedy and the need of the survivors of Hitler destruction are so great that any failure on our part to respond may doom to death those who were the very first to feel the wrath and barbarism of the Nazis. It is not only a humanitarian responsibility, but it is also a primary duty on the part of everyone who believes in the fundamental principles of democracy to make possible through the United Jewish Appeal the rehabilitation and resettlement of a people which has been brought to the brink of annihilation by the forces of darkness.

"The United Jewish Appeal is a cause which represents a cornerstone in the structure of the new world that all of us are seeking to establish."

Why you should attend this unusual M-G-M TRADE SHOW!

★

Once in a long time there comes a totally different attraction with such unique showmanship angles as to challenge and inspire the imagination of all live-wire exhibitors. Previewed before a theatre audience in California this rare comedy literally rocked the house with laughter and applause. There are "sleeper" receipts waiting for alert showmen. Don't miss this trade show!

"THE COCKEYED MIRACLE"

ALBANY	20th-Fox Screen Room, 1052 Broadway	THUR. 7/18	8 P.M.
ATLANTA	20th-Fox Screen Room, 197 Walton St., N. W.	THUR. 7/18	10 A.M.
BOSTON	M-G-M Screen Room, 46 Church Street	THUR. 7/18	10:30 A.M. & 2:15 P.M.
BUFFALO	20th-Fox Screen Room, 290 Franklin Street	THUR. 7/18	2 P.M.
CHARLOTTE	20th-Fox Screen Room, 308 South Church Street	THUR. 7/18	1:30 P.M.
CHICAGO	H. C. Igel's Screen Room, 1301 South Wabash Ave.	THUR. 7/18	1 P.M.
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DENVER	Paramount Screen Room, 2100 Stout Street	THUR. 7/18	2:30 P.M.
DES MOINES	20th-Fox Screen Room, 1300 High Street	THUR. 7/18	1 P.M.
DETROIT	Max Blumenthal's Sc. Rm., 2310 Cass Avenue	THUR. 7/18	1:30 P.M.
INDIANAPOLIS	20th-Fox Screen Room, 326 North Illinois Street	THUR. 7/18	2 P.M.
KANSAS CITY	Vogue Theatre, 3444 Broadway	THUR. 7/18	1:30 P.M.
LOS ANGELES	20th-Fox Screen Room, 2019 So Vermont Ave.	MON. 7/15	10:30 A.M.
MEMPHIS	20th-Fox Screen Room, 151 Vance Avenue	THUR. 7/18	1 P.M.
MILWAUKEE	Warner Screen Room, 212 W. Wisconsin Ave.	THUR. 7/18	1:30 P.M.
MINNEAPOLIS	20th-Fox Screen Room, 1015 Currie Avenue	THUR. 7/18	1 P.M.
NEW HAVEN	20th-Fox Screen Room, 40 Whiting Street	THUR. 7/18	2:30 P.M.
NEW ORLEANS	20th-Fox Screen Room, 200 South Liberty	THUR. 7/18	1:30 P.M.
NEW YORK **NEW JERSEY**	M-G-M Screen Room, 630 Ninth Avenue	MON. 7/15	2:30 P.M.
OKLA'MA CITY	20th-Fox Screen Room, 10 North Lee Street	THUR. 7/18	1 P.M.
OMAHA	20th-Fox Screen Room, 1502 Davenport	THUR. 7/18	1:30 P.M.
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S. FRANCISCO	20th-Fox Screen Room, 245 Hyde Street	THUR. 7/18	1:30 P.M.
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WASHINGTON	20th-Fox Screen Room, 932 New Jersey, N.W.	THUR. 7/18	1 P.M.

M-G-M presents a deliciously different comedy!

"THE COCKEYED MIRACLE"

FRANK MORGAN
KEENAN WYNN
CECIL KELLAWAY
AUDREY TOTTER
Gladys Cooper • Marshall Thompson • Leon Ames

Produced by IRVING STARR
Directed by S. SYLVAN SIMON
Screen Play by Karen De Wolf
Based on a Play by George Seaton

THE *HOLLYWOOD SCENE*

Production Holds Level With 52 in Work; "Late George Apley" Starts

Hollywood Bureau

Production remained static at the studios last week at 52 in work, as eight films went before the cameras and another eight to the cutting rooms.

At 20th Century-Fox, work started on "The Late George Apley," based on the novel by John P. Marquand, and the play which Marquand later wrote in collaboration with George S. Kaufman. Peggy Cummins will be introduced to American audiences in a romantic role opposite Charles Russell. Ronald Colman stars in the title role, and in the supporting cast are Peggy Waram, Mildred Natwick and Richard Haydn. Fred Kohlmar is producing; Joseph Manciewicz directing.

In the wheat country north of Fresno, shooting started on Paramount's "The Big Haircut," in which Alan Ladd and Brian Donlevy are starred. Tay Garnett is the director; Robert Fellows the producer.

"Return of Monte Cristo" Started by Edward Small

Edward Small launched "The Return of Monte Cristo," which he is making for Columbia release. Henry Levin is directing a cast composed of Louis Hayward, Barbara Britton, George Macready, Steven Geray, Henry Stephenson and Una O'Connor.

A Western, "The Outlaw Tamer," also started at Columbia. It features Charles Starrett, Smiley Burnette and Nancy Saunders. Colbert Clark produces; Derwin Abrahams directs.

Andrew Stone started "Strange Bedfellows," which he is producing and directing for United Artists release. Eddie Bracken, Priscilla Lane, Allen Jenkins, Tom Conway and Arthur Treacher head the cast.

At RKO, work began on "The Devil Thumbs a Ride," a melodrama whose cast includes Lawrence Tierney, Nan Leslie, Ted North, Betty Lawford, Marian Carr, Glenn Vernon, Phil Warren and Lee Frederick. Herman Schlom is the producer; Felix Feist the director.

Universal's new venture is a Cinecolor Western, "The Vigilantes Return," featuring Jon Hall, Margaret Lindsay, Paula Drew, Andy Devine, Robert Wilcox, Jack Lambert, Jonathan Hale and Arthur Hohl.

Affiliated Films started work on "One More Chance," which will be released through Screen Guild Productions. In the cast are Jean Parker, Russell Hayden, Pamela Blake, Buzz Henry and Raymond Hatton. William Berke is producing and directing.

Incidental News of Pictures and People

Henrik Ibsen's classic, "An Enemy of the People," will be brought to the screen by Columbia, with Alexander Knox in the starring role, that of a doctor who holds his social and professional responsibility above everything else. No changes are planned in the original, according to Shepard Traube, who will produce the film. The locale and period of Norway in the 1880s will be retained, and the only way in which the picture will differ from the play is the fact that the screen story will be told completely chronologically.

Harry Grey, who, until recently has been a production executive and producer, at Republic, has joined Paramount as a producer. . . . Albert J. Cohen has been signed to a long term producer contract by Eagle-Lion, and his first assignment will be "Mattewan," a story centering about the New York institution for mental cases. . . . Rex Harrison has been set to star in "The Ghost and Mrs. Muir," which Fred Kohlmar will produce for 20th Century-Fox.

Peggy Ann Garner Shares Lead in Dog Story

Peggy Ann Garner has been assigned the starring feminine role opposite Lon McCallister in the Alfred Oliphant dog story, "Bob, Son of Battle." The picture will be produced in Technicolor by Robert Bassler, and Louis King will direct. . . . Paramount producers William Pine and William Thomas have purchased David Lang's original story, "They Fly by Night," and have signed Philip Reed and Hillary Brooke to co-star in the film.

Val Lewton, until recently associated with RKO, has been signed to a producer contract by Paramount. . . . Lou Appleton, Jr., and Bernard Small have completed arrangements whereby the pair will produce "Bulldog Drummond at Bay" independently for Columbia release. . . . "House of Shadows," an original story by Gerald Adams, and "Whispers in the Dark," by Patrick Quentin, have been purchased by Republic and assigned to William J. O'Sullivan for production.

Sol Wurtzel's fourth production for 20th Century-Fox release will be "Dangerous Millions," an adventure story laid in the Yellow Mountain area of China. Donna Drake and Kent Taylor will head the cast; James Tinling will direct. . . . George Sherman is set to direct "Secret of the Whistler," next in Columbia's series of mystery films starring Richard Dix. Rudolph Flothow will produce.

Lewis Allen has been assigned to direct "The Innocent Mrs. Duff" for Paramount. Based on Elizabeth Sanxay Holding's novel, it will be produced by Richard Maibaum. . . . International has acquired the screen rights to Marie Belloc-Lowndes' book, "The Story of Ivy." . . . Jack Holt, veteran screen star, has been signed by Seymour Nebenzal for a top role in "The Chase." . . . Herman Millakowsky will produce his first independent picture, based on the Stefan Zweig novel, "Fear," under the motion picture title "With This Ring."

International Buys Rights To Zuckmayer Book

International Pictures has acquired the screen rights to Carl Zuckmayer's book, "The Master of Life and Death." S. P. Eagle will produce it under the title "Delusion." . . . Paramount has extended Diana Lynn's contract.

"Black Bart, Highwayman" has been set as the title of a top budget Western which Howard Welsch will produce for Universal this autumn. The story is based on the life of a fabulous character of the 1860s who, in addition to being a bandit, fancied himself quite a poet. . . . Jane Frazee has been assigned the title role in the Republic musical, "Calendar Girl," and William Marshall and James Ellison will co-star with her.

Barbara Hale is set for a co-starring role with Randolph Scott and Robert Ryan in "Trail Street," outdoor drama, which Nat Holt is to produce for RKO. . . . Paramount has purchased Kenneth Fearing's new novel, "The Big Clock."

Three Register Titles

Three new companies have signed nonmember title registration agreements with Motion Picture Association, enabling them to participate in title registration service of the Association. The companies are Diana Productions, releasing through Universal; Alson Productions, Inc., headed by Edward Alperson, and Sol M. Wurtzel Productions, Inc., both distributed by Twentieth Century-Fox.

COMPLETED

MONOGRAM
Hot Money
Trigger Finger

RKO RADIO
Honeymoon

20TH CENTURY-FOX
Carnival in Costa Rica

UNIVERSAL
Rustler's Roundup
The Killers (Hellinger)

WARNERS
Possessed (formerly "The Secret")
Cloak and Dagger

STARTED

COLUMBIA
Return of Monte Cristo (Small)
Outlaw Tamer

PARAMOUNT
Big Haircut

RKO RADIO
Devil Thumbs a Ride

SCREEN GUILD
One More Chance (Affiliated Films)

20TH CENTURY-FOX
Late George Apley

UNITED ARTISTS
Strange Bedfellows (Stone)

UNIVERSAL
Vigilantes Return

SHOOTING

COLUMBIA
Gloved Hand
Dead Reckoning
Down to Earth
Thrill of Brazil

INDEPENDENT
Here Comes Trouble (Roach)

MGM
Summer Holiday
Secret Heart
Sea of Grass
Lady in the Lake
High Barbaree
Beginning of the End
Uncle Andy Hardy
Sacred and Profane

MONOGRAM
Wife Wanted
Bringing Up Father

PARAMOUNT
Jungle Flight (Pine-Thomas)
Emperor Waltz

RKO RADIO
Riffraff
Beat the Band
Katie for Congress
Best Years of Our Lives (Goldwyn)
Secret Life of Walter Mitty (Goldwyn)
It's a Wonderful Life (Liberty)

REPUBLIC
Sioux City Sue
Home in Oklahoma
That Brennan Girl
Angel and the Outlaw

20TH CENTURY-FOX
13 Rue Madeleine
Razor's Edge

UNITED ARTISTS
Fool's Gold (Hop-along Cassidy)
Comedy of Murders (Chaplin)
The Chase (Nero)
Dishonored Lady (Stromberg)
Bel Ami (Loew-Lewin)
No Trespassing (Lesser)

UNIVERSAL
White Tie and Tails
Pirates of Monterey
Magnificent Doll (Skirball-Manning)
Swell Guy (Hellinger)
Smash-Up (Wanger)
Ramrod (Enterprise)

WARNERS
Cry Wolf
Deception
Life With Father
Stallion Road

THAT PSYCHO STORY SWING IS NO CYCLE; IT'S NOW AN OBSESSION

by WILLIAM R. WEAVER
Hollywood Editor

One of the last things the resident representative of the late Office of War Information told Hollywood writers, always attentive to the voice of Government, and producers, always listening to writers, was that Washington felt it would be a good idea for the screen to prepare the population for the arrival home of a large number of veterans in the psycho-neurotic category by depicting, in terms of fiction, typical problems of readjustment, so that the public at large would know how to treat returnees whose views of life and living might appear to have undergone change since they left the old home town.

Acting on that suggestion, several produccers turned out upper-bracket pictures dealing directly with the subject of p-n, as he came to be known familiarly in writing circles, and whether these pictures served the government purpose or not was never learned, officially, on account of that act of Congress which resulted in the abandoning of the OWI project before the returns were in and a verdict rendered.

Once Started, Something Happens

Everybody knows, however, that you can't just start a colony of writers off in a given direction and abandon it, even Congressionally, without having something of consequence happen, and the thing of consequence that happened in this instance was that, once having started delving into the realm of abnormal psychology, Hollywood's considerable colony of writers kept right on delving.

Quite early in their delvings they sidetracked the ex-serviceman in whose interests they had undertaken the project, or began using him as an incidental character, and the upshot of this more or less natural expansion of endeavor is a succession of pictures about mental disorder which promises to demonate the entertainment menu from now on until the law of diminishing returns goes into effect.

Flow Unabated

With studio backlogs already stocked near to clogging with films in this general category, the news of more to come continues to flow unabated. Producer Albert J. Cohen, joining Eagle-Lion last week, announced "Mattewan" as his first picture. Anatole Litvak, who's to produce for Enterprise, has acquired Mary Jane Ward's book about life in an insane asylum, "The Snake Pit," and plans to produce it for that studio. William Pereira is preparing for production for RKO Radio the Anne Parrish book about a young woman with a Narcissus complex, "All Kneeling," which will be called "Christabel Caine" and will star Joan Fontaine. "The Innocent Mrs. Duff," an Elizabeth Holding novel which Richard Maibaum is to produce for Paramount, concerns paranoia and schizophrenia; and Ben Hecht, whose current "The Specter and the Rose" presents the case of a demented ballet dancer, is whipping up a story about a mad musician for his next venture.

So runs the news, by no means complete, of forthcoming explorations of the mind of man, the conscious and the subconscious, the fixations, neuroses, and the assorted derangements which used to be lumped off by script writers, and sometimes still are, under the general heading of insanity.

In the backlogs, only lightly skimmed for these observations, are the following:

"The Cat-Man of Paris," Republic, in which amnesia occupies the foreground while homicidal mania lurks beyond;

"The Crime Doctor's Manhunt," Columbia, concerning a psychiatrist who treats a veteran afflicted with amnesia and traces the veteran's murder to his insane fiancee;

"The Dark Mirror," International, regarding a psychiatrist who proves that a girl schizoid is innocent of a murder;

"The Ghost Steps Out," Universal, in which even Abbott and Costello find themselves cast in company with a psychiatrist and some earthbound ghosts, for purposes of humor only;

"Humoresque," Warners, concerning in part a dipsomaniac who commits suicide;

"The Locket," RKO Radio, which has to do with a kleptomaniac who finally loses her sanity entirely;

"The Man I Love," Warner, dealing with a psycho-neurotic veteran and three girls;

"Possessed," Warners, in which a woman, denied the man of her choice, marries for money and winds up in an asylum, a victim of involutional melancholia;

"The Secret Life of Walter Mitty," Goldwyn, having to do with a frustrate, addicted to fantasies, who overcomes his difficulty by a deed of daring;

"So Dark the Night," Columbia, wherein a criminal tries to beat the rap by feigning schizophrenia;

"The Unknown," Columbia, a melodrama in which a woman goes crazy but ultimtely recovers her sanity.

Not Exactly as Ordered

So runs the tenor of the pictures to come from the backlogs, perhaps not exactly in accordance with the OWI suggestion mentioned above, but assuredly as an indirect consequence of it, for until then the ladies and gentlemen who write the scripts had not bothered to explore the lore of psychiatry beyond such relatively simple matters as demented doctors determined to perpetuate life, transplant human brains into apes, and things like that.

Wither and how far the trend will carry Hollywood knoweth and saith not yet, but it's not to be written off under the convenient label of "cycle." It's an obsession.

Court Denies Hughes Plea on "Outlaw" Stay

Judge Learned H. Hand in the United States Circuit Court of Appeals in New York in a ruling Wednesday denied Howard Hughes' application for a stay of execution of a U. S. District Court ruling vacating a temporary order restraining the Motion Picture Association from taking action against "The Outlaw" by possibly revoking the Production Code Administration seal granted it in 1941.

Judge Hand commented that a sample of Mr. Hughes' advertising for the film was "lascivious" and that it had been well established in the U. S. Circuit Court of Appeals that groups upholding public morality were not in violation of antitrust laws. He said further that the MPA would be within its rights in withdrawing the seal.

Mr. Hughes' application had been made pending a decision on his appeal from Federal District Judge John Bright's denial of his request for a temporary injunction against MPA. The appeal will not be heard until the court reconvenes in the autumn. Vacation of the restraining order which had been issued by Judge Vincent Leibell late in April, was ordered by Judge Bright June 17.

Arguments at this week's hearing were presented by Judge Samuel I. Rosenman, representing MPA, and Jesse Friedin of the Charles Polletti law firm, representing Mr. Hughes.

In Oklahoma City, local Catholic parishes Sunday ordered a boycott of the Criterion theatre there, for the duration of its showing of "The Outlaw," describing the film as indecent and "not fit for human consumption."

In New Orleans, Joy N. Houck, president of Joy Theatres, Inc., filed a suit in the office of the clerk of court to enjoin the city of Alexandria, La., from enforcing its city ordinance under which the film was ordered withdrawn from public showing June 12 after trial in city court. Judge Gus Voltz, finding the film "obscene, indecent and lurid," fined John W. Sasser, manager of Joy theatre, Alexandria, $100 and gave 30-day jail sentences on each of two charges of showing the picture, but suspended both fines and jail sentences under the condition that the film not be shown again.

The petition declared the city ordinance "illegal, null, void, unreasonable and unconstitutional."

Columbia Shifts Schorr

Jose Schorr, Columbia Pictures contact man, has been transferred to the advertising department as a copy writer. He will be succeeded by Helen Steadman, who replaced him during his three years in the Army. Miss Steadman rejoins Columbia after working for Mutual Broadcasting.

Committees Named for Allied of New Jersey

Edward Lachman, recently elected president of Allied Theatre Owners of New Jersey, has announced the following nine committees to conduct the affairs of the organization during its 1946-47 season:

Finance committee: David Snaper, chairman; Mrs. Helen Hildinger, Morris Fogelson, Ralph Wilkins, Auditing; Harry H. Lowenstein, chairman; George Gold; Membership: North Jersey, Lou Gold, chairman; A. L. Martin, Joseph Siccardi, Haskell Block; South Jersey, Sam Frank, chairman; Herbert Hill, Roscoe Faunce.

Entertainment committee: Lee Newbury, chairman; Irving Dollinger, Wilbur Snaper, Henry Brown, A. Louis Martin, Sidney Franklin, Harry Hecht; Cheer committee: Wilbur Snaper, chairman; Joseph Siccardi, John Harwan, Harry Waxman; Public Relations: George Gold, chairman; Lee Newbury, Irving Dollinger, Simon Myers.

Business Relations: Jack Unger, chairman; Harry Hecht, Harry Kridel, Louis Weitzman; Film: North Jersey, Irving Dollinger, Wilbur Snaper, Lou Gold; South Jersey, Sam Frank, chairman; Harry Waxman, Roscoe Faunce.

Eastern regional directors: Eastern regional vice-president, Irving Dollinger; Finance: David Snaper, Harry H. Lowenstein; Business relations: Lee Newbury, Ralph Wilkins; Public relations: George Gold, Simon Myers.

First "Woman Speaks" Issue in Release

Volume 1, No. 1 of "Woman Speaks," a "film digest of activities and achievements of women the world over" is in release. Produced by Film Studios of Chicago, the first number features a woman who paints pictures on stainless steel, a champion typist, a woman bowler, a water ballet and women in television. H. A. Spanuth is production chief, Allyn Butterfield is associate producer and director and George Merrick is editor. There will be a new release every month.

Atlantic City to Appeal To Reinstate Tax

Atlantic City has decided to fight for a three per cent local tax on motion picture theatres and all other amusement places. This tax law, once in effect, about two weeks ago was declared unconstitutional by the New Jersey Supreme Court and the theatres stopped collecting. Now the City Commission has decided to appeal the Supreme Court's decision to the Court of Errors and Appeals in an attempt to make the tax legal again.

Paramount Releases "Sucker"

Paramount this week released nationally "Don't Be a Sucker," a short subject, produced by the U. S. Army Signal Corps. The picture, distributed at cost by the company for the Government, was to open July 4 in 15 Broadway first run houses.

RKO to Release Own 16mm Films In United States

RKO Radio Pictures will release in the United States all 16mm versions of its pictures through its own facilities upon the completion of existing distribution contracts, it was announced Monday by Ned E. Depinet, executive vice-president.

RKO's 16mm films will go through its own exchange facilities, and, it was said, "There will be no change in RKO policy with respect to the types of locations it will service." It was added also that RKO would not engage in any practice that would not be in the best interests of the industry, intimating that 16mm prints would not be rented to competitors of regular theatre operators.

The new distribution program of the company's 16mm pictures would be undertaken, it was pointed out by a spokesman of the company, so there would be greater control over the narrow-gauge prints and prevent any illicite use or competition with the films.

Harry J. Michalson, short subject sales manager for RKO, will have general supervision over the new distribution plan, with Sid Kramer, assistant to Mr. Michalson, in direct charge.

Goodall Fabrics Moves Into New Headquarters

Goodall Fabrics, Inc., manufacturers of fabrics for auditorium seating and foyer and lounge furniture and carpeting, opened its new five-story building at 525 Madison Avenue, New York, June 27, according to Paul Carr, general manager. In the new Goodall building, remodeled under the direction of Eleanor Le Maire, are sales rooms, the executive offices and the sales-service staffs of all the divisions of the organization. All the upholstery, draperies and carpeting throughout the building are products of Goodall-Sanford Mills, and many were designed expressly for use in the building.

Balaban, Other Officers Reelected at Paramount

Barney Balaban was reelected president of Paramount Pictures June 27, when company officials met for the election of officers. Also reelected were Adolph Zukor, chairman of the board; Y. Frank Freeman, Austin C. Keough, Charles M. Reagan, Henry Ginsberg, Leonard H. Goldenson and Paul Raibourn, vice-presidents; Fred Mohrhardt, treasurer; Robert H. O'Brien, secretary, and Stanton Griffis, chairman of the executive committee.

Sells State Theatre

George Roys, Sr., and George Roys, Jr., have sold their State theatre in Eugene, Ore., to A. West Johnson, owner of the Mayflower and Helig theatres. Mr. Roys, Sr., has retired from the theatre business.

THIS STAR

Salesman

IS COMING
TO WORK FOR

You

The Critics *CRY* Its Praises!

•

"It is long since Radio City Music Hall patrons have enjoyed such a good cry . . . One of the finest examples of picture-making of the year." —*N. Y. MIRROR*

•

"A heart-rending story, sure to find every woman in the audience happily sobbing at the close." —*N. Y. SUN*

•

"When the Radio City Music Hall turns on its lights at the end of the picture . . . all the women and even men are splashing tears of deep emotion." —*N. Y. POST*

•

"After the first showing in Radio City Music Hall . . . there was hardly a dry feminine handkerchief in the house." *N. Y. TIMES*

•

"No adult, either male or female, need be ashamed of having his emotions stirred to tears by this deeply moving story." *N. Y. DAILY NEWS*

•

Olivia DeHavilland's performance is "Brilliant" — "Beautiful" — "Extraordinarily fine"—"The best of her career." —*N. Y. MIRROR, SUN, TIMES, POST*

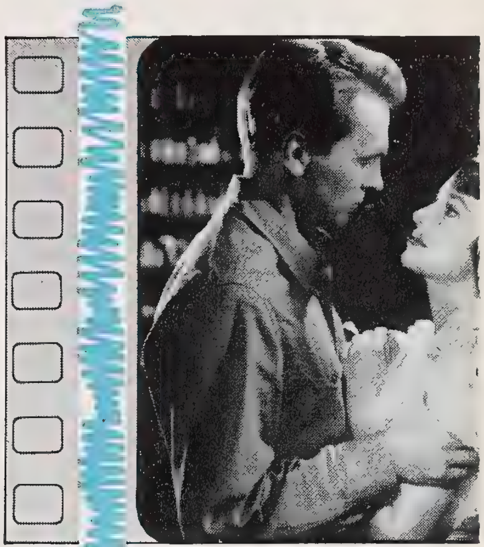
•

John Lund is "Charming"—"Talented"—"Promising"—"Makes an auspicious screen debut." —*N. Y. WORLD-TELE., MIRROR, SUN, NEWS*

Lift flap to see 2-color reproduction of striking full-color 24-sheet art. ☛

Milland will step onto
to sell the next grea
the producer of “Los

“I’m an old Charles Brackett admirer,
as you might suspect—but I
think he’s more terrific than ever
since I’ve seen ‘To Each His Own’.”



“He’s made an unfo
table story about one
bravest women you
ever met . . .”

“Jody’s life is dominated by a love
that endures beyond a man’s
death . . . a child’s birth . . . and
another woman’s jealousy.”

“Pictures like ‘To Each His Own’
don’t happen very often . . .
They simply revolutionize your
ideas of how good a movie can be.”

Nationally Released This Wee
Brilliant Radio City Music

The Critics *CRY* Its Praises!

•

"It is long since Radio City Music Hall patrons have enjoyed such a good cry . . . One of the finest examples of picture-making of the year." —*N. Y. MIRROR*

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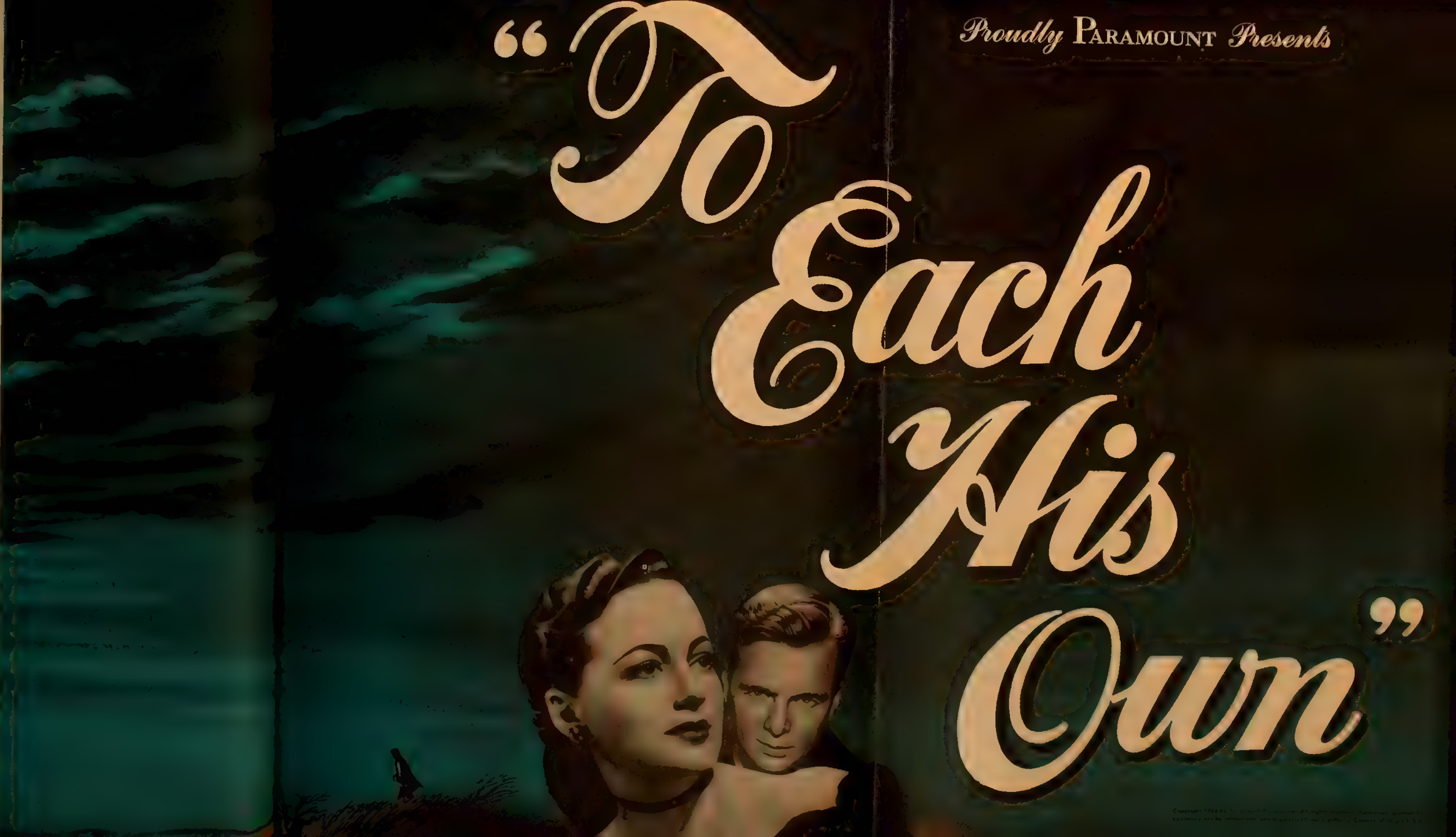

Copyright [illegible] All rights reserved. Permission granted [illegible]

your screen
t picture from
t Weekend”

Excerpts from the hard-hitting trailer,
typical of the super-promotion
we’re putting behind the greatest romantic
drama in years from

Paramount

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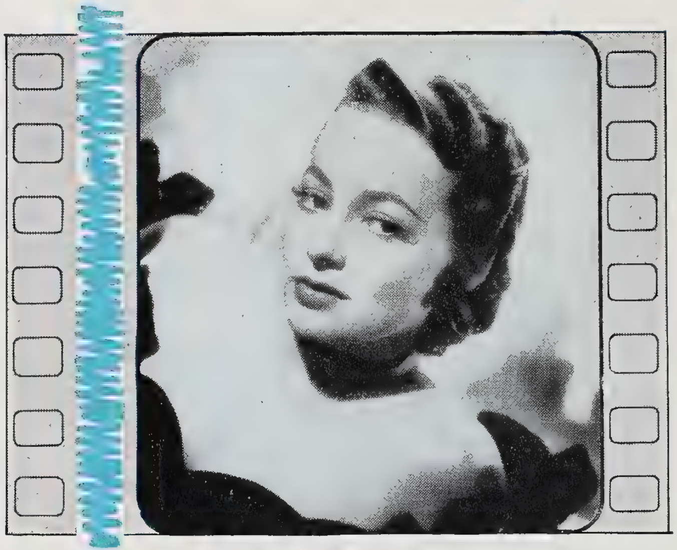


“Her name is Jody, and she is magnificently portrayed by one of the screen’s great actresses, Olivia DeHavilland.”

“The man in her life is John Lund. This is his first movie, and he’s made a tremendous impression on all of us.”

“If this one doesn’t take the cream of this year’s honors . . . I’ll eat my Oscar!”

Olivia DeHavilland

in

“To Each His Own”

with

MARY ANDERSON · ROLAND CULVER · VIRGINIA WELLES
PHILLIP TERRY · BILL GOODWIN *and Introducing* JOHN LUND

A **MITCHELL LEISEN** PRODUCTION

Produced by CHARLES BRACKETT · Directed by MITCHELL LEISEN
Screen Play by Charles Brackett and Jacques Thery

kend Following
Hall Premiere

Newsreels Await Official Footage On Bikini Boom

At midweek newsreel editors in New York were wondering when they would receive the first official films of the atomic bomb blast off the Bikini atoll which took place Sunday, and if they would get it in time from the Anacostia laboratories near Washington, D. C., where it is being processed, and from the Government 21-man censor board in time to incorporate it in next week's midweek issue. The Washington laboratories received the negative footage from Bikini Tuesday night.

Upon receipt of the film in Washington, it was indicated earlier this week, an attempt will be made to process and approve the best and most newsworthy scenes first—scenes which probably will include the bomb-carrying plane, the explosion and a scene of the damage, a Navy spokesman said.

As of Tuesday evening, with the film being studied in Washington, the newsreel companies were not too optimistic about getting the film immediately after its arrival because of the thousands of feet to be processed and edited which, they felt, would take days. However, a few newsreel executives expressed the view that if the film was handled in Washington as fast as the film of the war in the Pacific the companies would have sufficient footage early next week.

Chief film editor for the Navy on the entire project is Claude R. Collins, veteran motion picture and newsreel authority, who has done considerable work for both the Army and Navy during the war.

Meanwhile, television companies also were watching and waiting for the film to come from the Government and many were preparing special programs to present the first films of the bomb flash.

Advance films of the preparations for the test were received in New York early this week and all five newsreel companies included these scenes in their midweek releases.

Deny Schine Motion for Stay of Dissolution

Federal Judge John Knight in Buffalo Federal Court has denied the motion of Schine Chain Theatres, Inc., for a stay of proceedings in the dissolution of the circuit. Faced with the possibility that the circuit may be broken up before the U. S. Supreme Court can take action on Schine's appeal from the Buffalo Court decision, Schine counsel has moved to speed up the preliminaries to the Supreme Court hearing. Willard S. McKay, chief counsel for Schine, was to have left New York for Buffalo early this week to facilitate dispatch of the records from Buffalo to Washington. Counsel believes argument of the appeal may be heard in October. Mr. McKay reported he expected no final action on dissolution prior to a Supreme Court decision.

IN NEWSREELS

MOVIETONE NEWS — Vol. 20, No. 87 — Gromyko's three vetoes mark U. N. session on Spain. . . . Fire razes ferry terminal. . . . Snyder sworn in as Secretary of Treasury. . . . Flying wing's first flight. . . . Starvation in China. . . . Communists demonstrate in France. . . . Dragon festival in Belgium. . . . Japanese Crown Prince goes to school. . . . Gloucester fishing fleet blessed. . . . St. Bernards fly to dog show. . . . Couple married on merry-go-round.

MOVIETONE NEWS—Vol. 28, No. 88—Zero hour at Bikini. . . . Truman explains his OPA veto. . . . Iowa centennial parade in Des Moines. . . . Yacht race. . . . Women's golf.

NEWS OF THE DAY—Vol. 17, No. 285—$2,000,000 fire in New York harbor. . . . Army's Flying Wing passes first test. . . . Schneider and Steelman move up in Washington. . . . Earl Browder home from Russia. . . . Closeup of Jap Crown Prince. . . . Famine in China. . . . St. Bernards take the air. . . . French steeplechase thrills.

NEWS OF THE DAY—Vol. 17, No. 286—Operation Crossroads. . . . President explains OPA veto. . . . Hirohito admits he's human. . . . Davis cup matches. . . . Yacht race in Bermuda.

PARAMOUNT NEWS—No. 88—$2,000,000 ferry fire. . . . Browder back from Russia. . . . Operation Bow-Wow. . . . Japan's Crown Prince. . . . Starvation in China. . . . The biggest plane that ever flew.

PARAMOUNT NEWS—89—Bikini, zero hour. . . . What price OPA? . . . Hirohito visits new Diet. . . . Helicopter wars on bugs.

RKO PATHE NEWS—Vol. 17, No. 90—Famine in China. . . . Ferry station burns in $2,000,000 fire. . . . Army's flying wing. . . . New posts for Steelman and Snyder. . . . Berlin carnival. . . . Jap Crown Prince enters school. . . . Grand steeplechase run in Paris.

RKO PATHE NEWS—Vol. 17, No. 91—Hirohito opens 90th Diet. . . . Helicopter wars on insects. . . . Truman on prices. . . . Operation Crossroads.

UNIVERSAL NEWSREEL—Vol. 19, No. 515—$2,000,000 ferry blaze. . . . Monster flying wing. . . . People in the news. . . . Merry-go-round matrimony. . . . Japan's Crown Prince. . . . Famine stalks China.

UNIVERSAL NEWSREEL—Vol. 19, No. 516—Truman on OPA. . . . Flower fiesta. . . . Bicycle race in England. . . . Operation Crossroads.

See Crescent Report Ready by July 18

George H. Armistead, attorney for Crescent Amusement Company, declared a report would be ready by July 18, when asked if Crescent and its affiliated corporation would be prepared to meet the provision of the U. S. District Court order calling for divestiture of property rights of the late Tony Sudekum, K. C. Stengel and others. Plans for the disposal of Mr. Sudekum's wide holdings in six other circuits are being carried out as planned prior to his death, according to Mr. Armistead. Crescent obtained an extention in January of the original 12-month period from the date of confirmation of the decision of Judge Elmer Davies by the U. S. Supreme Court. Elmer Baulch, son-in-law of Mr. Sudekum, who succeeded him as president of Crescent, was dismissed by Judge Davies at the end of the original hearing.

Oriental Case Delayed

Special Master Joseph F. Elward, after taking testimony in Chicago Monday in the Oriental theatre litigation, took all motions and suggestions under advisement with hearings to be resumed about August 1. A new angle entered the case when lawyers for the ground owners, the Metropolis Theatre Company and the John R. Thompson estate, asked permission to give the present lessees of the building 90 days' notice.

ATA Heads Plan Summer Trip to Seek Converts

The message of the ATA will be carried into virgin territory this summer when high-ranking officials of the American Theatres Association will visit at least six areas where there is no ATA representation as yet, to familiarize theatremen with the Gamble-Fabian-Coyne philosophy of the industry.

Robert W. Coyne, ATA executive director, reported in New York last week that the first of the exhibitor gatherings is set for mid-July in New Jersey, probably Asbury Park. Then, later this month, there will be a meeting in Northern California, probably at San Francisco, under the direction of George Nasser and Rotus Harvey.

August Meeting in Boston

Following these July meetings, Sam Pinanski has arranged for an August meeting in Boston. Also during that month there will be a meeting of Connecticut theatre men which Herman Levy is planning for Hartford.

For the fifth and sixth meetings, Mr. Coyne said that ATA hoped to schedule conferences in Minnesota and Nebraska.

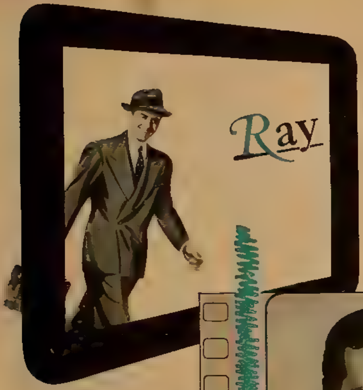
Mr. Coyne plans to attend all the meetings as does S. H. Fabian, ATA president. Ted Gamble, chairman of the board of directors, may attend some or all of the meetings.

Meanwhile, in its first such action, ATA has turned thumbs down on sponsoring the Army-made famine film, "Seeds of Destiny."

Mr. Fabian reported the ATA's program committee felt that "in its present form it was not suitable for theatrical showings because of its length and treatment." "Treatment" has been interpreted by some as meaning the film is "too gruesome." However, ATA has indicated that it would favor the showing of the film with certain revisions and the organization has been dealing with the Office of War Mobilization and Reconversion and with UNRRA on the preparation of a famine subject which, says Mr. Fabian, "we are confident the theatres of the country will be very anxious to show." George P. Skouras, however, has indicated that he will show "Seeds" in the 66 Skouras theatres in the east.

Affiliates Listed

Exhibitor organizations now affiliated with ATA include: Allied Theatre Owners of Virginia, Southeastern Theatre Owners Association, Independent Theatre Owners of Arkansas, Texas Theatre Owners Association, Theatre Owners of North and South Carolina, all of which are MPTOA members or have working agreements with that organization. Also members are the Southern California Theatre Owners Association and the New Mexico Theatre Owners Association which was formed by the ATA.



Ray Milland will step onto your screen to sell the next great picture from the producer of "Lost Weekend"

Excerpts from the hard-hitting trailer,
typical of the super-promotion
we're putting behind the greatest romantic
drama in years from

Paramount

"I'm an old Charles Brackett admirer, as you might suspect—but I think he's more terrific than ever since I've seen 'To Each His Own'."

"He's made an unforgettable story about one of the bravest women you've ever met . . ."

"Her name is Jody, and she is magnificently portrayed by one of the screen's great actresses, Olivia DeHavilland."

"The man in her life is John Lund. This is his first movie, and he's made a tremendous impression on all of us."

"Jody's life is dominated by a love that endures beyond a man's death . . . a child's birth . . . and another woman's jealousy."

"Pictures like 'To Each His Own' don't happen very often . . . They simply revolutionize your ideas of how good a movie can be."

"If this one doesn't take the cream of this year's honors . . . I'll eat my Oscar!"

Olivia DeHavilland
in
"To Each His Own"
with
MARY ANDERSON · ROLAND CULVER · VIRGINIA WELLES
PHILLIP TERRY · BILL GOODWIN and Introducing JOHN LUND
A MITCHELL LEISEN PRODUCTION
Produced by CHARLES BRACKETT · Directed by MITCHELL LEISEN
Screen Play by Charles Brackett and Jacques Thery

Nationally Released This Weekend Following Brilliant Radio City Music Hall Premiere

It's a FACT: First Week ALL-TIME RECORD Radio City Music Hall! SECOND WEEK MATCHING FIRST!

"ONE OF THE BEST PICTURES IN YEARS!"—*N. Y. Daily News* • "EXCELLENT! EXTRAORDINARY!"—P
"WILL HIT HIGH!"—*Mirror* • "A CAPTIVATING PICTURE!"—*Herald Tribune* • "A RARE DELIGHT!"—*N.Y. Sun* • "LOU
CHEERS FOR EVERY MOMENT OF IT!"—*World-Telegram* • "A TREASURE CHEST OF ENCHANTMENT!"—P

Darryl F. Zanu

IRENE DUNNE • REX HARR

ANNA AND TH

with LEE J. COBB • GALE SONDERGAARD • MIKHAIL RASUMN

Directed by **JOHN CROMWELL**

Screen Play by Talbot Jennings and Sally Bens

It's a FACT that the Biggest Figure in the Industr

The line goes further than any camera can see!

esents

ON · LINDA DARNELL *in*

KING OF SIAM

DENNIS HOEY · TITO RENALDO · RICHARD LYON

roduced by **LOUIS D. LIGHTON**

ased Upon the Biography by Margaret Landon

Century-Fox Makes the Biggest Best-Sellers!

Views Differ on Critical State of Mexican Trade

by LUIS BECERRA CELIS
in Mexico City

The black picture of the Mexican industry, painted recently by the producers, may be either lighter or darker than the producers think. It apparently depends upon who is doing the talking.

The producers last week said that 50 films were frozen, representing about $5,000,000, because of overproduction. But the exhibitors, in the person of Luis R. Montes, president of the Cinematographic Industry Chambers, say only 15 to 20 films are frozen, of which six will be released soon. However, information in distributor circles has it that 50 frozen pictures is far from the mark— that the number of pictures in cold storage at present is nearly 100. But, optimistically, the distributors generally believe that many of the pictures will be screened before long.

Mr. Montes says that the 15 to 20 films are frozen because their producers and the exhibitors have failed to come to terms on release. The exhibitor spokesman announced that this situation was expected to be adjusted promptly by a committee soon to be appointed, composed of a producer, a distributor, two exhibitors and a representative of the studios.

He suggests the Mexican industry would fare better were it placed under the control of a supreme director as in the States.

Progress of the industry is told, in part, by the Chamber's report that feature-length production last year was 84, compared with two in 1931. The report said that while the average per picture production cost was $10,000 in 1935, it is now about $85,000.

▽

Two more picture companies have been organized here. One is Cinematografica Pro-Mexico, S. A., to engage in the film trade in a general way, and the other is Producciones Maurilio, formed by Dolores del Rio, the actress; Mauricio de la Serna, the producer-director, and Francisco Lopez Figueroa, the distributor.

▽

Theatres, along with other public amusement places, were ordered closed July 7. The closing order, the first of its kind in Mexico, was ordered by the Government because of the presidential elections. It is estimated the closure will cost the exhibitors about $3,000,000.

RCA Expands 16mm

RCA has increased its production facilities for 16mm sound film equipment and transferred its activities in this field from the company's Indianapolis plant to Camden, N. J. The company will market a complete line of sound film projectors and 16mm accessories and auxiliary equipment in the U. S. and abroad.

Australian Remittances Will Continue Another Year

Full remittance of film credits from Australia and New Zealand for the fiscal year ending June 30, 1947 is assured, it was indicated last week by a spokesman for the Motion Picture Association's foreign department.

It was pointed out that while no word had been received from the governments of those countries regarding any intention to change the terms of their contracts with the American companies, the old contracts, which expired last week, are invariably renewed, with due notice given in advance of any new terms.

American distributors, under Australia's 1945-46 agreement, were permitted to receive in dollars, where applicable, monies derived from Australian rentals of American pictures, less Australian commitments, including Australian taxes and other liabilities. The arrangement did not imply any commitment regarding the rate of exchange at which remittances should be effected. The New Zealand agreement customarily follows the pattern.

Canada War Tax Will Continue

Canada's 20 per cent wartime excise tax on theatre receipts will continue for another year at least, it was indicated Friday in Toronto following the approval of the annual budget of J. L. Ilsley, Minister of Finance. However, there was a 10 per cent cut in the excess profits tax, bringing that levy down to 50 per cent of such balances. A promised elimination of the one cent postal war tax did not materialize, while no modification in duties on imports affecting the film trade was announced.

Of particular interest was the Ilsley announcement that the Federal excise tax on theatre admissions produced $13,387,000 in such revenues for the previous fiscal year, and $12,019,000 for the 1943-44 year.

At the same time the announcement was made of a new order of the Federal Prices Board banning all conditional sales because of the "many abuses," made. This will affect film rental contracts requiring acceptance of additional pictures in order to buy what is wanted by the exhibitor. Organized independent exhibitors in Canada long have been pressing for elimination of conditional sales.

Hyde Joins Sperling

Donald Hyde, former head of the William Morris Agency's literary department, assumed his new post Tuesday as executive assistant to Milton Sperling, vice-president of United States Pictures, Inc., at the Warner Studios. After conferences with Joseph Bernhard, president, and Mr. Sperling, Mr. Hyde will leave for New York to set up a talent department.

Economics Chief Cause of Spain Impasse: Castelli

Economic, rather than political problems, prevent Spain and the U. S. from reaching final accord on film imports and license fees. On his first visit to the United States, G. E. Castelli, United Artists manager in Spain, reported at a press conference this week the situation was simply that Spain could not afford to buy pictures, that agricultural implements, construction materials and the like must come first—films later.

Spanish and American authorities have talked imports, quotas and general industry conditions many times but have failed to come to official agreement—particularly over the almost prohibitively large fees on imports.

However, reports Mr. Castelli, Spain's approximately 3,000 theatres have shown a steady box office since 1943 with American pictures accounting for between 60 and 70 per cent of the playing time.

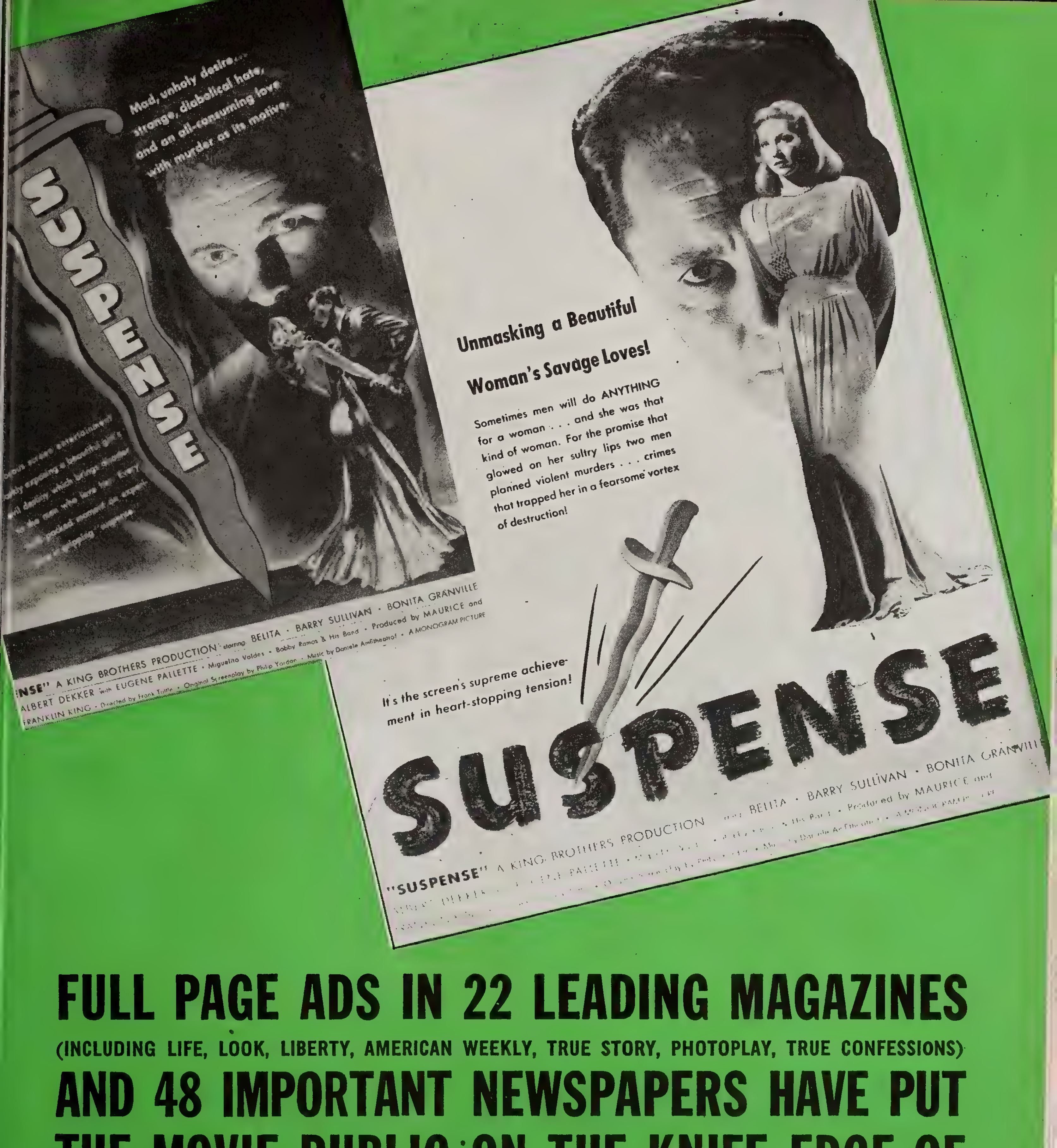
In Portugal, American features account for about 80 per cent of the playing time, according to Fernando Santos, who flew to New York from Madrid with Mr. Castelli. Mr. Santos is head of Sonoro Films, UA distributor in Portugal. He reported, too, a slackening of theatre business in Portugal, contrary to the situation in Spain, and blamed it on the apparently large-scale exodus of wartime refugees.

Warner Film Proceeds for Chinese Welfare Fund

All proceeds from the release of Irving Berlin's "This Is the Army" in China, after nominal distribution charges, will be turned over by Warner Bros. to China Famine Relief, it was announced Monday by Jack L. Warner, vice-president in charge of production, following an exchange of cables with Mme. Sun Yat Sen, chairman of the China Welfare Fund Committee. This Is the Army, Inc., the American soldier relief organization owning "This Is the Army" rights, to which Warners have been turning over all profits of the film since its original premiere here, has consented to the donation.

Legion of Decency Reviews Seven New Productions

The National Legion of Decency reviewed seven new productions this week, approving all but one. In Class A-1, unobjectionable for general patronage, were "God's Country" and "Two-Fisted Stranger." In Class A-II, unobjectionable for adults, were "Centennial Summer," "Rendezvous with Annie," "Stormy Waters," and "Strange Triangle." "Traffic in Crime" was placed in Class B, objectionable in part, because of "suggestive costume."



Mad, unholy desire... strange, diabolical hate, and an all-consuming love with murder as its motive.

SUSPENSE

NSE" A KING BROTHERS PRODUCTION starring BELITA · BARRY SULLIVAN · BONITA GRANVILLE
ALBERT DEKKER with EUGENE PALLETTE · Miguelito Valdes · Bobby Ramos & His Band · Produced by MAURICE and
FRANKLIN KING · Directed by Frank Tuttle · Original Screenplay by Philip Yordan · Music by Daniele Amfitheatrof · A MONOGRAM PICTURE

Unmasking a Beautiful Woman's Savage Loves!

Sometimes men will do ANYTHING for a woman . . . and she was that kind of woman. For the promise that glowed on her sultry lips two men planned violent murders . . . crimes that trapped her in a fearsome vortex of destruction!

It's the screen's supreme achievement in heart-stopping tension!

SUSPENSE

"SUSPENSE" A KING BROTHERS PRODUCTION [illegible] BELITA · BARRY SULLIVAN · BONITA GRANVILLE
[illegible] PALLETTE [illegible] His Band · Produced by MAURICE and

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SMASH BUSINESS IN EVERY ENGAGEMENT IS HOLDING THE NATION'S BIGGEST THEATRES IN THE MIGHTY GRIP OF...

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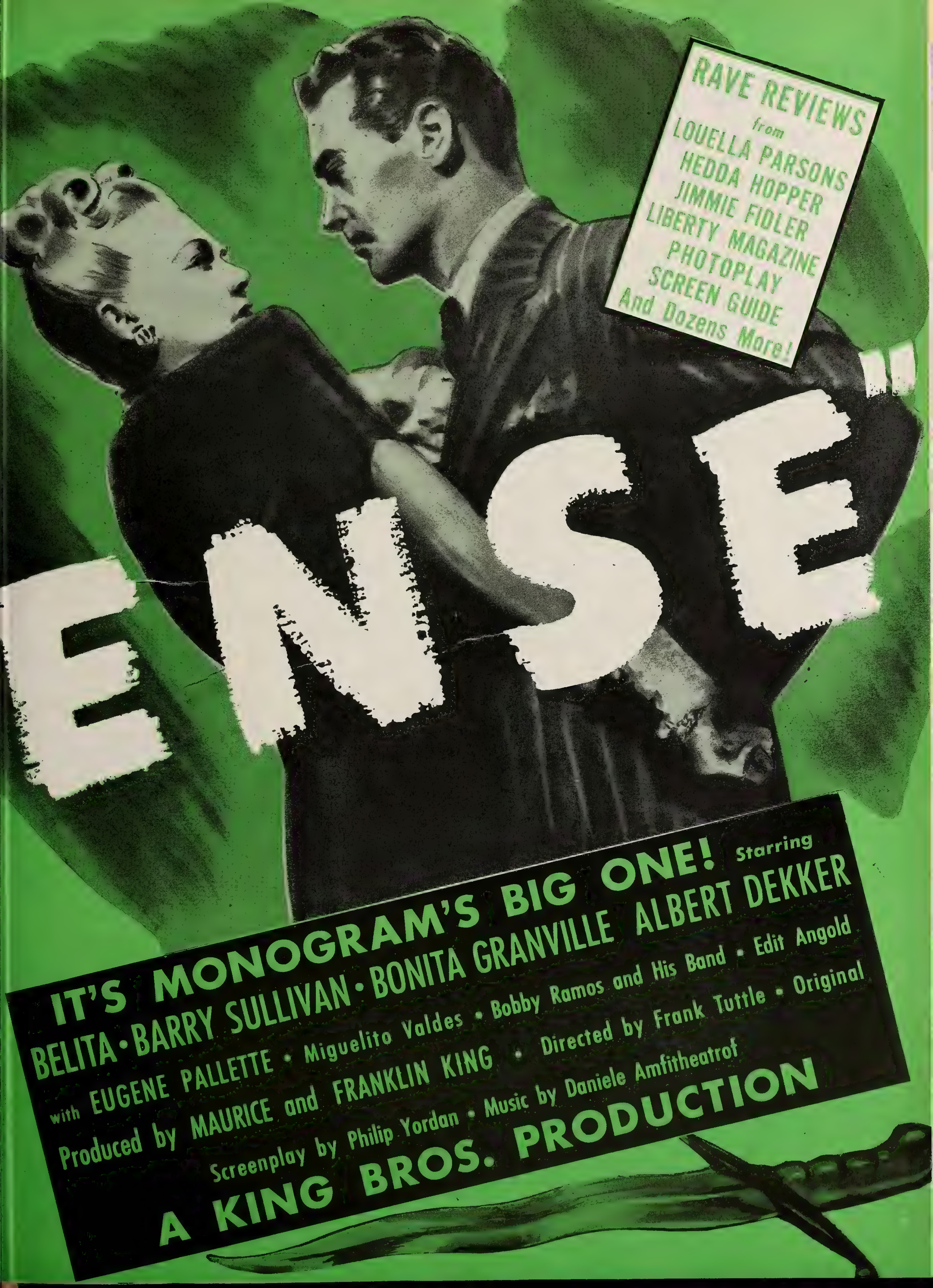
MONOGRAM PICTURES



RAVE REVIEWS
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SCREEN GUIDE
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ENSE"

IT'S MONOGRAM'S BIG ONE! Starring
BELITA · BARRY SULLIVAN · BONITA GRANVILLE ALBERT DEKKER
with EUGENE PALLETTE · Miguelito Valdes · Bobby Ramos and His Band · Edit Angold
Produced by MAURICE and FRANKLIN KING · Directed by Frank Tuttle · Original
Screenplay by Philip Yordan · Music by Daniele Amfitheatrof
A KING BROS. PRODUCTION

"WHAT THE PICTURE DID *FOR ME*"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Columbia

GILDA: Rita Hayworth, Glenn Ford—This is the best one to come out of the Columbia studio for some time, but why wasn't it made in Technicolor? The story and the acting were good. Women are still raving over the clothes Miss Hayworth wore and the men are still talking about her. The picture has plenty of box office draw and a little advertising will bring in plenty of receipts. Played Thursday, Friday, June 13, 14.—Jim D. Loflin, Ritz Theatre, Prentiss, Miss.

ONE WAY TO LOVE: Janis Carter, Chester Morris—Not so good. Business way off the second night. One you can skip without missing it. Played Tuesday, Wednesday, June 11, 12.—Arthur E. Phifield, Park Theatre, South Berwick, Me.

ROUGH, TOUGH AND READY: Chester Morris, Victor McLaglen—Here is one I got fooled on. I expected nothing and got a lot. Did swell business on this so I guess it was a good picture. It just goes to show one never knows. Played Tuesday, Wednesday, June 11, 12.—Harry T. Wachter, Gentry Theatre, Gentry, Ark.

SHE WOULDN'T SAY YES: Rosalind Russell, Lee Bowman—This picture has comedy and a story that will be enjoyed by all. Played Sunday, Monday, June 23, 24.—B. E. Thomas, King Theatre, Wyatt, Mo. Small town patronage.

TARS AND SPARS: Alfred Drake, Janet Blair, Marc Platt—This was a good, fast-moving musical. It opened to good business. However, it fell off the second day. Played Monday, Tuesday, June 10, 11.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

THAT TEXAS JAMBOREE: Ken Curtis, Jeff Donnell—About standard for Columbia musical Western. Seemed to please the customers, although I didn't get to see the picture myself. Played Wednesday, June 12—W. F. Shelton, Louisburg Theatre, Louisburg, N. C.

TWO FISTED STRANGER: Charles Starrett, Smiley Burnette—Not up to the standard of this series. Sorry I booked this one, although it did capacity business. Played Friday, Saturday, June 14, 15.—Harry T. Wachter, Gentry Theatre, Gentry, Ark.

Metro-Goldwyn-Mayer

ADVENTURE: Clark Gable, Greer Garson—My patrons enjoyed this. Second night outdrew the first. Joan Blondell almost stole the show. Played Monday, Tuesday, June 10, 11.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga. General patronage.

BAD BASCOMB: Wallace Beery, Margaret O'Brien—This is it. A picture that will do good business anywhere in the small towns. It has action and a modicum of comedy and that element that appeals to both the children and the adults. The producers had better get a few more like this for we in the midwest think we see the end of the trail in the offing. I mean this easy money period.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

HARVEY GIRLS, THE: Judy Garland, John Hodiak—For some reason this did not do business. Excellent show.—C. L. Niles, Niles Theatre, Anamosa, Iowa.

HER HIGHNESS AND THE BELLBOY: Robert Walker, Hedy Lamarr—This did a little above average for me. Seemed to be a satisfactory offering both at the box office and with the paying customers. Played Tuesday, Wednesday, June 4, 5.—Arthur E. Phifield, Park Theatre, South Berwick, Me.

HIDDEN EYE, THE: Edward Arnold, Frances Rafferty—The customers said very good and the box office said the same. One of Metro's fine little productions that will please your patrons and make you a profit. Played Thursday, Friday, June 20, 21.—Arthur E. Phifield, Park Theatre, South Berwick, Me.

SAILOR TAKES A WIFE: Robert Walker, June Allyson—A very nice midweek pictures. Pleased all.—C. L. Niles, Niles Theatre, Anamosa, Iowa.

VACATION FROM MARRIAGE: Robert Donat, Deborah Kerr—Considering the English accent and locale, this went over much better than we had expected. Business fair. Played Wednesday, Thursday, June 12, 13.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

WHITE CLIFFS OF DOVER, THE: Irene Dunne, Roddy McDowall—Absolutely too long and too sad a story for a holiday picture. Too much time was covered in the story. Hence, it was too long drawn out. Everyone here seems to enjoy Frank Morgan. Played Friday, Saturday, May 24, 25.—Ted Hoenmans, Lake Lenore Theatre, Lake Lenore, Sask., Can.

Monogram

JOE PALOOKA, CHAMP: Joe Kirkwood, Elyse Knox—This didn't gross what I expected. Some folks were disappointed that Joe Louis didn't appear more. Maybe I played it on the wrong days. Played Tuesday, Wednesday, June 4, 5.—Terry Axley, New Theatre, England, Ark.

KID'S LAST RIDE, THE: Ray Corrigan, John King—A very good Western, but the print was very bad on this. It looked old and the sound was poor. Business average. Played Friday, Saturday, May 31, June 1.—Nick Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

SHANGHAI COBRA, THE: Sidney Toler, Joan Barclay—These Charlie Chans are fine to double bill with a Western on a weekend. This one is O.K. Box office satisfactory. Played Saturday, June 8.—Arthur E. Phifield, Park Theatre, South Berwick, Me.

SWEETHEARTS OF THE U.S.A.: Una Merkel, Donald Novis—What the picture did to me is more like it. If you have to play this, I would recommend two weeks' vacation to keep from being lynched. However, there is some good singing and dancing.—Curtis Willard, State Line Theatre, State Line, Miss.

SWING PARADE OF 1946: Gale Storm, Phil Regan—Louis Jordan and the Three Stooges certainly brought in the crowd. Best Sunday in months. Just a little too much music, although it pleased. Played Sunday, June 16.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga. General patronage.

YUKON FLIGHT: James Newill, Louise Stanley—This is too old and the print wasn't very good. Played this for one day to very good business. However, a stage show of hillbillies put it over. Played Thursday, June 13.—Nick Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

Paramount

DUFFY'S TAVERN: Ed Gardner, Bing Crosby and Guests—Not the super-duper Paramount said it was. Just fair satisfaction and business was slightly under average. Played Sunday, Monday, June 9, 10.—Arthur E. Phifield, Park Theatre, South Berwick, Me.

LOST WEEKEND, THE: Ray Milland, Jane Wyman—This picture was shown everywhere around before us. So our business, naturally, suffered. The picture was somewhat disappointing to many in the audience, but it was well worth seeing. Played Sunday, Monday, June 9, 10.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

NORTHWEST MOUNTED POLICE: Gary Cooper, Madeline Carroll—A reissue that was tops and did business.—C. L. Niles, Niles Theatre, Anamosa, Iowa.

TILL WE MEET AGAIN: Ray Milland, Barbara Britton—Very well liked. Excellent acting by Barbara Britton. We should see more of her soon. Excellent story and some fine ideas brought out through the dialogue of the main characters. Played Friday, Saturday, May 10, 11.—Ted Hoenmans, Lake Lenore Thaetre, Lake Lenore, Sask., Can.

TOKYO ROSE: Byron Barr, Lotus Long—Played to above average business on a single bill. Fair picture, but tops at the box office. Played Monday, Tuesday, June 10, 11.—Curtis Willard, State Line Theatre, State Line, Miss.

PRC

APOLOGY FOR MURDER: Ann Savage, Hugh Beaumont—Just a program picture played Sunday midnight to average business. Played Sunday midnight, June 16.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

FLAMING BULLETS: Tex Ritter, Dave O'Brien—An average Western, but the two popular hillbilly songs put it over. Business average. Played Friday, Saturday, June 6, 7.—Nick Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

I RING DOOR BELLS: Robert Shayne, Ann Gwynne—Used on a double bill with satisfactory results. Played Friday, Saturday, June 14, 15.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga. General patronage.

STRANGLER OF THE SWAMP: Rosemary La Planche, Robert Barrett—This is not a very good horror picture, but the girl in the picture shows she has personality. The music score was very good for a picture of this sort. Business average. Played Friday, Saturday, June 7, 8.—Nick Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

WHITE PONGO: Richard Fraser, Lionel Royce—Just what the people wanted; but, PRC, what poor acting on the part of the gorillas. All the remarks were good, so I shouldn't talk. Business good. Played Tuesday, Wednesday, May 28, 29.—Nick Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

RKO Radio

ALONG CAME JONES: Gary Cooper, Loretta Young—One of Gary's worst. The picture was definitely a box office flop in this town. Played Monday, Tuesday, June 17, 18.—V. H. Freeman, Scenic Theatre, Newland, N. C.

CORNERED: Dick Powell, Micheline Cheirel—Powell does a very good job of acting in this one. However, don't believe picture was as good as "Murder My Sweet." Business fair. Played Sunday, Monday, June 2, 3.—Terry Axley, New Theatre, England, Ark.

FALCON IN SAN FRANCISCO: Tom Conway, Rita Corday—A mystery series which is O.K. and has a certain following. Played this with a Western to average Saturday business. Played June 15.—Arthur E. Phifield, Park Theatre, South Berwick, Me.

FIT FOR A KING: Joe E. Brown, Helen Mack—A Joe E. Brown reissue is a much better comedy than you can buy today. It pleased and was a good draw.—C. L. Niles, Niles Theatre, Anamosa, Iowa.

PARTNERS IN TIME: Pamela Blake, John James—This is another Lum and Abner picture in which they step out of character in a series of playbacks. I played this three days and ran two midnight shows and still the crowds came. This is a great picture for a small town and rural patronage. The picture is fair. Played Saturday-Wednesday, June 8-12.—Jim D. Loflin, Ritz Theatre, Prentiss, Miss.

SING YOUR WAY HOME: Jack Haley, Anne Jeffreys—Here is a very good comedy-musical with very few names in the cast. This is not for a single bill, but it should be very good for a double bill. I played it single. Anne Jeffreys has a pretty voice. I would like to hear more of that voice. Margy McGuire is also good. Business off. Played Tuesday, Wednesday, June 4, 5.—Nick Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

SING YOUR WAY HOME: Jack Haley', Anne Jeffreys—O.K. for a double bill or Bargain Nights. 'Nuff said. Played Thursday-Saturday, June 6-8.—Terry Axley, New Theatre, England, Ark.

TARZAN AND THE LEOPARD WOMAN: Johnny Weismuller, Brenda Joyce, Johnny Sheffield—The best of the Tarzan pictures and a natural for a small town.—C. L. Niles, Niles Theatre, Anamosa, Iowa.

Republic

MELODY RANCH: Gene Autry—Did nearly as much business on this reissue as when originally played. Not his best picture, but who cares as long

(*Continued on following page*)

(Continued from preceding page)

as Gene sings and the box office sings a merry tune. Played Saturday, June 22.—Arthur E. Phifield, Park Theatre, South Berwick, Me.

SHERIFF OF CIMARRON: Sunset Carson, Linda Stirling—Just what the doctor ordered for our Western fans. Played Friday, Saturday, June 14, 15.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

STEPPIN' IN SOCIETY: Edward Everett Horton, Gladys George—Pretty good little program picture. Average business. Would advise double billing this. I played it single. Played Wednesday, Thursday, June 12, 13.—Curtis Willard, State Line Theatre, State Line, Miss.

Twentieth Century-Fox

COL. EFFINGHAM'S RAID: Charles Coburn, Joan Bennett—I wonder when Hollywood is going to get on the ball and produce some good program pictures. This was the worst lemon we have had for some time. There was no scenario and what there was of a story was as thin as a dish of water.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

DO YOU LOVE ME?: Maureen O'Hara, Dick Haymes—This is a good Technicolor musical. It was well liked by all who saw it. Average business. Played Saturday, Sunday, June 8, 9.—Stegelmeier & Fiedler, Grand Theatre, Java, S. D.

DRAGONWYCK: Gene Tierney, Vincent Price—Vincent Price did some great acting. This was a very dramatic masterpiece. Audience reaction was excellent. Played Wednesday, Thursday, June 12, 13.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga. General patronage.

KEYS OF THE KINGDOM: Gregory Peck, Thomas Mitchell—A well liked picture. The majority liked it. Gregory Peck was wonderful as a priest, but we played it the same time as a neighboring town played "Bells of St. Mary's," so we lost out. Played Friday, Saturday, May 31, June 1.—Ted Hoenmans, Lake Lenore Theatre, Lake Lenore, Sask., Can.

LEAVE HER TO HEAVEN: Gene Tierney, Cornel Wilde—This is one of the best pictures we have played so far. Our attendance the second day was greater than the first. 20th-Fox has scored another hit with this one. Played Thursday, Friday, June 6, 7.—V. H. Freeman, Scenic Theatre, Newland, N. C.

WILSON: Alexander Knox, Charles Coburn—The trailer brought them in the first night, but the second night was not so good. Attendance dropped 50 per cent. Played Wednesday, Thursday, June 12, 13.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

United Artists

BREWSTER'S MILLIONS: Dennis O'Keefe, Helen Walker—A very nice program picture.—C. L. Niles, Niles Theatre, Anamosa, Iowa.

SPELLBOUND: Ingrid Bergman, Gregory Peck—This is not a small town picture. I am through playing this kind at this time. Only average business. Played Saturday, Sunday, June 15, 16.—Stegelmeier & Fiedler, Grand Theatre, Java, S. D.

STORY OF G.I. JOE: Burgess Meredith, Robert Mitchum—Did not do business. Guess we delayed too long before playing it.—C. L. Niles, Niles Theatre, Anamosa, Iowa.

Universal

CODE OF THE LAWLESS: Kirby Grant, Poni Adams—Used on second half of double bill. Suitable for Western trade. Played Friday, Saturday, June 14, 15.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

DALTONS RIDE AGAIN, THE: Alan Curtis, Kent Taylor—A very good Western, with lots of action. The cast is well known and that helped a lot to bring in my patrons. Play this by all means. Business good. Played Sunday, Monday, June 2, 3.—Nick Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

FRONTIER GAL: Rod Cameron, Yvonne De Carlo—This picture was only fair. We did not gross what we anticipated. Played Thursday, Friday, June 13, 14.—V. H. Freeman, Scenic Theatre, Newland, N. C.

GUN TOWN: Kirby Grant, Fuzzy Knight—The first time I wrote about this guy, Grant, I said he would be a star. He almost outdrew Rogers. My audience continues to go all out for this cowboy. His picture in my lobby adds a bit of color. The picture, "Gun Town," was just what my audience has been waiting for. The old fashioned Indian raid was superb. So my prediction about Kirby being a star was not wrong. I am looking forward to playing you again, Kirby, and may I wish you all the luck in the world, because you are doing your part in these colorful Westerns to bring the crowd to the small town exhibitor. Please, Universal, let's have more Grant soon.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga. General patronage.

HOUSE OF DRACULA: Lon Chaney, Lionel Atwill—This is a roundup of all horror pictures. May be O.K. for a midnight show or a double bill. Played Thursday, June 20.—V. E. Thomas, King Theatre, Wyatt, Mo. Small town patronage.

MEN IN HER DIARY: Jon Hall, Louise Allbritton—A nice little programmer. Business O.K. as Peggy Ryan is popular with the younger people. Donald O'Connor and Peggy really make a swell team. Played Thursday, Friday, June 13, 14.—Arthur E. Phifield, Park Theatre, South Berwick, Me.

SHADY LADY: Charles Coburn, Ginny Simms—Stay away from a Sunday and Monday playdate. This is a good picture, if you like talking to yourself, instead of the customers. Played Sunday, Monday.—Harry T. Wachter, Gentry Theatre, Gentry, Ark.

SMOOTH AS SILK: Nanette Parks, Robert Benchley—This is an unusual feature. My patrons liked it because the main characters didn't kiss at the end. Business average. Played Friday, Saturday, May 31, June 1.—Nick Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

THAT NIGHT WITH YOU: Franchot Tone, Susanne Foster—Not too good and not too bad. Just so-so. Rather silly in spots. Business slightly off, but don't blame the show entirely as weather was warm. Played Tuesday, Wednesday, June 18, 19.—Arthur E. Phifield, Park Theatre, South Berwick, Me.

THIS LOVE OF OURS: Merle Oberon, Claude Rains—Universal has too many pictures in this class. Just a fair family picture. Played Sunday, Monday, June 9, 10.—V. E. Thomas, King Theatre, Wyatt, Mo. Small town patronage.

Warner Bros.

DANGER SIGNAL: Faye Emerson, Zachary Scott—Doubled with a Western and did very nicely. Played Friday, Saturday, June 14, 15.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

DEVOTION: Olivia de Havilland, Ida Lupino—Three top stars and a good picture, with the girls doing a swell job. Yet it failed to do the business that the picture warranted. It is all dialogue and in my opinion that was the reason why it failed. The public wants action, as the action pictures prove.—A. E. Hancock, Columbia Theatre, Oklahoma City, Ind.

IT ALL CAME TRUE: Ann Sheridan, Jeffrey Lynn, Humphrey Bogart—Old, but very good. Used on weekend double bill to fair business. Played Friday, Saturday, June 14, 15.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

MY REPUTATION: Barbara Stanwyck, George Brent—I believe that this is one of the best drama pictures Warner Bros. ever put out. I also believe that Miss Stanwyck should get an Academy Award for her wonderful performance, but my customers stayed away and business was terrible. Played Sunday, Monday, June 9, 10.—Nick Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

MY REPUTATION: Barbara Stanwyck, George Brent—This is an excellent picture and should appeal to all, but for some reason I couldn't put it over. Most of the women thought it was good, but few men liked it. There isn't much action and probably too sophisticated for a rural audience. Played Thursday, Friday, June 6, 7.—Jim D. Loflin, Ritz Theatre, Prentiss, Miss.

NO TIME FOR COMEDY: James Stewart, Rosalind Russell—I don't see why Warner Bros. brings back these old pictures like this when they have "Dodge City," "Midsummer Night's Dream" or even "Valley of the Giants." The people who came to see this walked out. Try to skip this. Business awful. Played Tuesday, Wednesday, June 11, 12.—Nick Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

Short Features

Metro-Goldwyn-Mayer

A GUN IN HIS HAND: Two-Reel Specials—A Crime Does Not Pay subject which is very interesting as well as teaching a moral that is needed in these days. Would say "very good."—Arthur E. Phifield, Park Theatre, South Berwick, Me.

Paramount

IN THE WILDS: Speaking of Animals—We think these shorts are grand.—V. E. Thomas, King Theatre, Wyatt, Mo.

RKO Radio

CHINA LIFE-LINE: This Is America—Not good. Too much China and war. Lots of walkouts on this. —Nick Raspa, State Theatre, Rivesville, W. Va.

DRESS PARADE: This Is America—All about women's dress. The women fall for it, but the men walked out. For my part, this was fairly good, but it was nothing to brag about.—Nick Raspa, State Theatre, Rivesville, W. Va.

RANCHHOUSE ROMEO: Ray Whittley Western Musicals—A good two-reel musical Western. These take very well here and please all our Western fans. —Arthur E. Phifield, Park Theatre, South Berwick, Me.

United Artists

THE LADY SAID NO: Daffy Ditties—If you are not playing these Daffy Ditties you are missing a bet. They are tops.—C. L. Niles, Niles Theatre, Anamosa, Iowa.

THE LADY SAID NO: Daffy Ditties—A cute little Technicolor short. Enjoyed by all.—V. E. Thomas, King Theatre, Wyatt, Mo.

Universal

APPLE ANDY: Lantz Color Cartunes—This is a good short in color which was enjoyed by young and old.—Stegelmeier & Fiedler, Grand Theatre, Java, S. D.

HOT AND HECTIC: Name-Band Musicals—A good musical short with Tommy Tucker.—Stegelmeier & Fiedler, Grand Theatre, Java, S. D.

RUMBA RHYTHMS: Musical — South American music which is not so well known yet.—Nick Raspa, State Theatre, Rivesville, W. Va.

THE POET AND THE PEASANT: Lantz Color Cartunes—This short is outstanding for a cartoon. The music is wonderful. Need more like this.—V. E. Thomas, King Theatre, Wyatt, Mo.

Warner-Vitaphone

GOOD OLD CORN: Featurettes—One of the best short subjects I have ever received from Warner Bros. or by any other studio. This had laughs from start to end. People may think this is corny stuff, but my patrons were laughing in the aisles. Like to see more of these old-time comedies. They are better than the ones today.—Nick Raspa, State Theatre, Rivesville, W. Va.

JAN SAVITT AND HIS BAND: Melody Master Bands—Now here is a nice little musical. Not too long, not too short. It has some good songs in it and they are sung by some good singers. Play this, you won't regret it.—Nick Raspa, State Theatre, Rivesville, W. Va.

PEEKS AT HOLLYWOOD: Vitaphone Varieties—An interesting single reel. Be sure to play it.—Arthur E. Phifield, South Berwick, Me.

Kansas City Variety Club Names Committees

New Variety Club committee chairmen were appointed by Jack Rose, president, at the general membership meeting held at the Congress Hotel last week in Kansas City.

New chairmen appointed were: membership, Sam Levinson; entertainment and program, Fred Mindlin and Dick Sachsel; Variety Club newspaper *the Tattler*, Erwin Fensin; tickets, George Topper; sports, Will Baker and Harold Loeb; celebrities, Chick Evans. The three chairman reappointed were: house, Lester Simansky; heart, Walter Immerman; welfare, Henri Elman.

A Variety Club dinner with a national representative from the organization as principal speaker will be held in the near future at the Congress Hotel.

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PICTURE GROSSES

A statistical compilation and comparison of Box Office Performance in first run theatres

Figures directly below picture title compare estimated dollar gross with average gross and show relative percentage of all engagements tabulated.

Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending April 30, 1946.

SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.

INDEX: Over-all performance percentage figures from previously published final reports appear in Service Data section of Product Digest. See last column of Release Chart for Index.

SUSPENSE (Mono.)

First Report:

Total Gross Tabulated	$228,500
Comparative Average Gross	202,200
Over-all Performance	113.0%

BOSTON—Boston, 1st week (SA) Vaudeville	119.8%
BOSTON—Boston, 2nd week (SA) Vaudeville	104.4%
CHICAGO—Chicago (SA) Vaudeville	116.0%
CINCINNATI—RKO Palace	96.0%
CLEVELAND—RKO Palace (SA) Vaudeville	156.1%
SAN FRANCISCO—Warfield, 1st week (DB) Swing Parade of 1946 (Mono.)	116.9%
SAN FRANCISCO—Warfield, 2nd week (DB) Swing Parade of 1946 (Mono.)	75.4%

●

RENEGADES (Col.)

First Report:

Total Gross Tabulated	$107,600
Comparative Average Gross	112,900
Over-all Performance	95.3%

BALTIMORE—Hippodrome (SA) Vaudeville	97.8%
BUFFALO—Lafayette (DB) Talk About a Lady (Col.)	93.4%
PHILADELPHIA—Stanley	96.0%
PITTSBURGH—J. P. Harris	85.9%
PITTSBURGH—Senator, MO 1st week	73.3%
SAN FRANCISCO—Orpheum, 1st week (DB) Meet Me On Broadway (Col.)	132.8%
SAN FRANCISCO—Orpheum, 2nd week (DB) Meet Me On Broadway (Col.)	67.7%

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BAD BASCOMB (MGM)

Final Report:

Total Gross Tabulated	$433,600
Comparative Average Gross	431,900
Over-all Performance	99.6%

ATLANTA—Loew's Grand	112.6%
BALTIMORE—Century	101.7%
BUFFALO—Buffalo (DB) Johnny Comes Flying Home (20th-Fox)	86.4%
BUFFALO—Hippodrome, MO 1st week (DB) Johnny Comes Flying Home (20th-Fox)	97.9%
CINCINNATI—RKO Albee	112.4%
CINCINNATI—RKO Shubert, MO 1st week	132.0%
CLEVELAND—Loew's State	122.4%
CLEVELAND—Loew's Stillman, MO 1st week	100.9%
CLEVELAND—Loew's Ohio, MO 2nd week	100.0%
INDIANAPOLIS—Loew's (DB) Notorious Lone Wolf (Col.)	106.2%
MINNEAPOLIS—State	129.0%
NEW YORK—Criterion, 1st week	80.4%
NEW YORK—Criterion, 2nd week	51.0%
PHILADELPHIA—Stanton, 1st week	118.1%
PHILADELPHIA—Stanton, 2nd week	90.5%
PITTSBURGH—Penn	90.9%
PROVIDENCE—State (DB) Mysterious Intruder (Col.)	97.7%
SALT LAKE CITY—Utah	157.9%
SALT LAKE CITY—Capitol, MO 1st week	89.8%
SAN FRANCISCO—Paramount, 1st week (DB) A Letter For Evie (MGM)	147.1%
SAN FRANCISCO—Paramount, 2nd week (DB) A Letter For Evie (MGM)	99.5%
SAN FRANCISCO—Paramount, 3rd week (DB) A Letter For Evie (MGM)	77.9%
SAN FRANCISCO—State, MO 1st week (DB) A Letter For Evie (MGM)	97.4%
ST. LOUIS—Loew's State (DB) Meet Me On Broadway (Col.)	133.7%
ST. LOUIS—Loew's Orpheum, MO 1st week (DB) Meet Me On Broadway (Col.)	111.1%
TORONTO—Loew's	100.7%

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SOMEWHERE IN THE NIGHT (20th-Fox)

First Report:

Total Gross Tabulated	$246,000
Comparative Average Gross	275,000
Over-all Performance	89.4%

BALTIMORE—New	120.0%
KANSAS CITY—Esquire	84.3%
KANSAS CITY—Uptown	88.7%
LOS ANGELES—Chinese (DB) Colonial Effingham's Raid (20th-Fox)	84.8%
LOS ANGELES—Loew's State (DB) Colonial Effingham's Raid (20th-Fox)	84.6%
LOS ANGELES—Uptown (DB) Colonial Effingham's Raid (20th-Fox)	79.2%
NEW YORK—Roxy, 1st week (SA) Copacabana Revue	93.4%
NEW YORK—Roxy, 2nd week (SA) Copacabana Revue	85.7%
PITTSBURGH—J. P. Harris	93.0%

●

DO YOU LOVE ME? (20th-Fox)

Final Report:

Total Gross Tabulated	$772,800
Comparative Average Gross	778,400
Over-all Performance	99.2%

ATLANTA—Fox	75.8%
BALTIMORE—New, 1st week	140.0%
BALTIMORE—New, 2nd week	100.0%
BALTIMORE—New, 3rd week	90.0%
BOSTON—Metropolitan, 1st week (DB) Rendezvous 24 (20th-Fox)	114.4%
BUFFALO—Great Lakes	89.0%
CINCINNATI—RKO Palace	119.2%
CINCINNATI—RKO Grand, MO 1st week	108.6%
CLEVELAND—RKO Palace	84.3%
DENVER—Denver	98.3%
DENVER—Esquire	72.5%
DENVER—Webber	82.2%
INDIANAPOLIS—Indiana	125.8%
KANSAS CITY—Esquire, 1st week	132.5%
KANSAS CITY—Esquire, 2nd week	96.3%
KANSAS CITY—Uptown, 1st week	161.2%
KANSAS CITY—Uptown, 2nd week	108.8%
LOS ANGELES—Chinese, 1st week	113.9%
LOS ANGELES—Chinese, 2nd week	98.1%
LOS ANGELES—Loew's State, 1st week	91.2%
LOS ANGELES—Loew's State, 2nd week	72.2%
LOS ANGELES—Uptown, 1st week	116.0%
LOS ANGELES—Uptown, 2nd week	96.0%
NEW YORK—Roxy, 1st week (SA) Count Basie and His Orchestra	98.9%
NEW YORK—Roxy, 2nd week (SA) Count Basie and His Orchestra	93.4%
NEW YORK—Roxy, 3rd week (SA) Count Basie and His Orchestra	81.3%
OMAHA—Orpheum (DB) They Made Me a Killer (Para.)	107.9%
OMAHA—Omaha, MO 1st week (DB) They Made Me a Killer (Para.)	101.1%
PHILADELPHIA—Fox, 1st week	144.6%
PHILADELPHIA—Fox, 2nd week	103.3%
PITTSBURGH—J. P. Harris, 1st week	148.4%
PITTSBURGH—J. P. Harris, 2nd week	85.9%
PITTSBURGH—Senator, MO 1st week	71.1%
PROVIDENCE—Majestic	104.5%
SAN FRANCISCO—Warfield, 1st week (DB) Rendezvous 24 (20th-Fox)	105.6%
SAN FRANCISCO—Warfield, 2nd week (DB) Rendezvous 24 (20th-Fox)	75.4%
ST. LOUIS—Fox (DB) Johnny Comes Flying Home (20th-Fox)	122.5%

Russia Outlines 5-Year Plan for Film Industry

by J. B. KANTUREK

in Prague

Russia's five-year plan for the industry was announced by Ivan Balchakov, the Soviet Minister for Cinematography. As reported in a bulletin of *Sovexportfilm*, published in Prague, the new plan will be concerned with technical improvement of existing studios and the building of new ones in Minsk, Riga, Baku and the enlarging of the Mosfilm studios, the USSR's largest.

It is also planned to build a scientific photographic research center and film institute. All work connected with the restoration of theaters damaged by the Germans is expected to be completed by 1947. At the end of the five-year plan, the USSR will have 46,700 theatres.

The Soviet Cinematograph Institute, the Minister announced, will provide the industry in the following five years with 40 directors, 80 cameramen, 70 screen writers, 60 architects and set designers and 80 actors. The next school year will include lectures on plastic film and television.

The first task of Soviet film artists, the Minister said, is to glorify the working heroism of the people of the USSR—builders of a new Five-Year Plan.

▽

Prague is becoming a meeting place for film officials from the Balkan countries intending to buy Czech product. During the war these countries were supplied with German product. Recently they have been supplied with Russian product—which has been drawing smaller and smaller audiences. Because of the difficulties in obtaining foreign currencies, it is easier for the Balkans to turn to Czechoslovakia than to others.

Recently a delegation from Jugoslavia purchased five Czech films and is expected to purchase more. Negotiations also are under way between the Czech monopoly and a Bulgarian delegation. Rumania also has shown interest in Czech product and a preliminary agreement for the sale of 10 to 12 pictures has been worked out.

It should be pointed out that the Czech monopoly is more interested in the propaganda work its films can do in the Balkans than in the financial returns.

▽

The Czechs have selected the following features from the OWI stockpile for screening: "The Human Comedy," "So Proudly We Hail," "Abe Lincoln in Illinois," "Air Force," "I Married a Witch," "Tales of Manhattan," "Here Comes Mr. Jordan" and "Pride and Prejudice."

Contributes to Hospital

The Atlanta Variety Club has donated $12,000 to the St. Joseph's Infirmary building fund.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

CHESTER FRIEDMAN, Editor

Watch Your Blood-Pressure

During the past week, most of the school children throughout the nation began their regular summer recess.

Thus begins the most trying period of the year for thousands of mothers. The children need plenty of guidance to keep their active bodies and mischievous minds occupied during the coming weeks.

It is also a trying period for theatre managers. It is to the movies that mother dispatches the kids when she wants a day of peace and quiet around the house. The theatre manager and his staff pick it up from there.

It is not that this patronage is undesirable. After we watch our grosses dip through the first warm weeks in May and June when the children and the grownups find diversion outdoors, we note quite happily the increase in business which usually follows during the succeeding two months. This is accounted for by the large number of children who attend our matinee performances. Rainy afternoons also contribute to high midsummer grosses when the kids can't play outdoors.

The manager, thrust into a position of host to several hundred youngsters, is likely to find the task a definite strain on the nervous system and a tax on his physical resources.

Aside from the usual vigilance which must be exercised to curb the youngsters' enthusiasm for cutting seats, hurling things at the screen and defacing walls, rest rooms and equipment, there are other hazards. Even with a comparatively interesting and absorbing picture, the undercurrent of spoken voices and restlessness set up by a couple of hundred kids can impart a feeling of uneasiness to the audience which is automatically transmitted to the manager.

Break time is a critical period. The kids rush helter-skelter to the rest rooms and the candy stand, with collisions, accidents and general disorder the inevitable consequences.

Arguments and squabbles are precipitated at the slightest provocation. The danger of someone shouting "Fight" or "Fire" is a constant threat.

To millions of persons, vacation time is a welcome interlude, relief from daily routine and an opportunity to re-energize bodies and nerves for the year ahead.

To hundreds of theatremen, however, it is a time for careful dieting lest the antics of our young patrons put too much pressure on the heart, the brain and the circulatory system.

Operation, "Princess"

Recently we reported details of the "Holiday Princess of Great Britain" contest promoted jointly by Gaumont-British theatres and Butlin's Holiday Camps.

In the opinion of Peter Burnup, London representative for Motion Picture Herald, the promotion was the biggest and most successful British exploitation campaign ever undertaken.

More than 250,000 people will spend their holidays in Butlin Camps this year. Three hundred Gaumont-British theatres have played to enormous crowds throughout the period of trial eliminations, the semi-final competitions and the Grand Finals. Both sponsors benefited materially.

The contest's general popularity with the public is attested to by the fact that more than 50,000 entrants competed for the title in England, Scotland, Ireland and Wales.

The value of the exploitation tieup is reflected in the fact that more than 1,000 national, provincial, suburban, weekly and monthly newspapers and periodicals carried between them 1,200 photographs of the contestants and approximately 10,000 single-column inches of editorial copy.

The man chiefly responsible for the idea from its conception to its successful conclusion is James Forsyth, chief public relations man for Gaumont-British.

While the winner of the contest, selected for beauty of form and face, intelligence, deportment and charm of voice and manner, is being groomed for her near-future trip to America and Hollywood, we impatiently await the arrival of the young lady who is "most representative of British womanhood".

△ △ △

Cleanup

Now the New York City License Department is conducting a survey of theatres to determine sanitary conditions. Theatres which are found to be in unsatisfactory condition will be given an opportunity to remedy violations which endanger public safety. Owners who do not cooperate with authorities may find their licenses suspended.

Eliminating objectionable odors from theatre rest rooms should be first on schedule when the exhibitors start their cleanup. Removal of bowl strainers daily, a long-handled brush, some soap and water and a bit of elbow-grease work wonders.

—CHESTER FRIEDMAN

**Pictures...Pictures...
Pictures...for every
type of audience!**

action romance

violent love

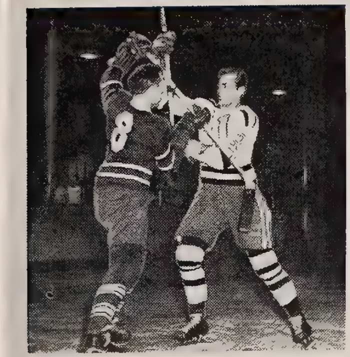
shock drama

murder mystery

thriller diller

funnybone comedy

keep your box office e



GAY BLADES
starring Allan Lane, Jean Rogers,
Edward Ashley

3rd sensational
week at
Carthay Circle,
Los Angeles

BEN HECHT'S
SPECTER OF THE ROSE
with Judith Anderson,
Michael Chekhov, Ivan Kirov,
Viola Essen, Lionel Stander

STRANGE IMPERSONATION
starring
Brenda Marshall and William Gargan
with Hillary Brooke

THE FRENCH KEY
starring Albert Dekker
with Mike Mazurki, Evelyn Ankers

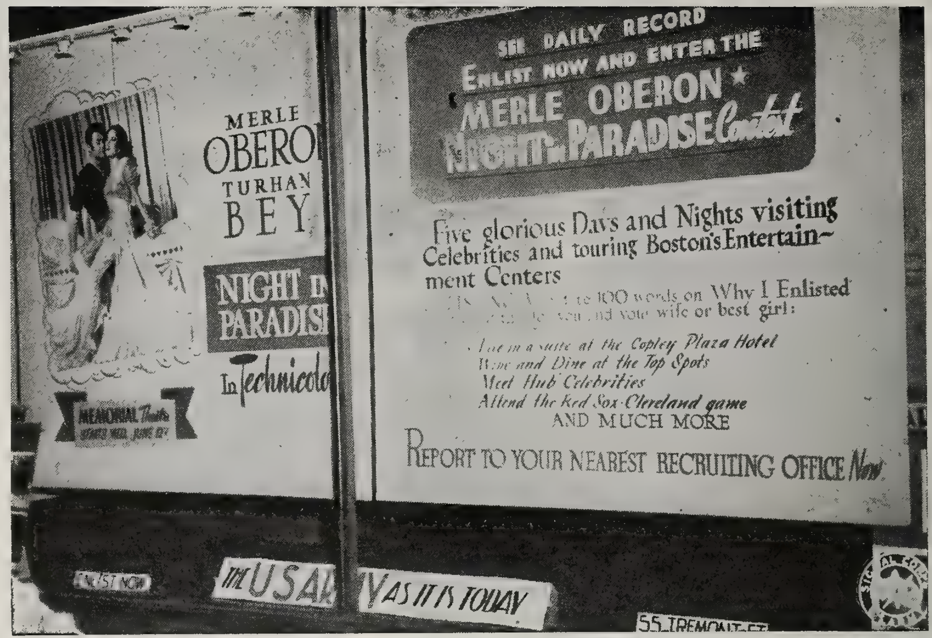
THE GLASS ALIBI
starring Paul Kelly,
Douglas Fowley, Anne Gwynne

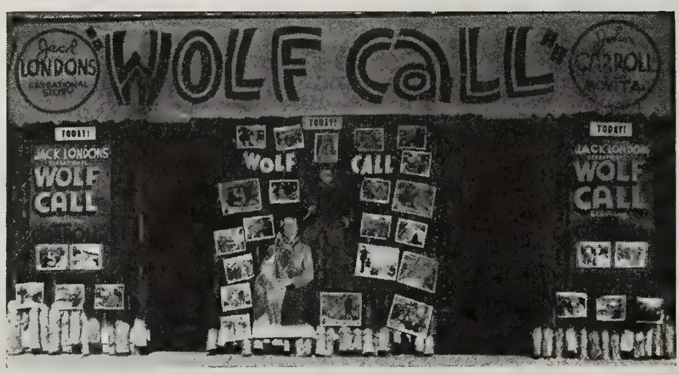
ONE EXCITING WEEK
starring Al Pearce
with Pinky Lee, Jerome Cowan

REPUBLIC for 1946-47!

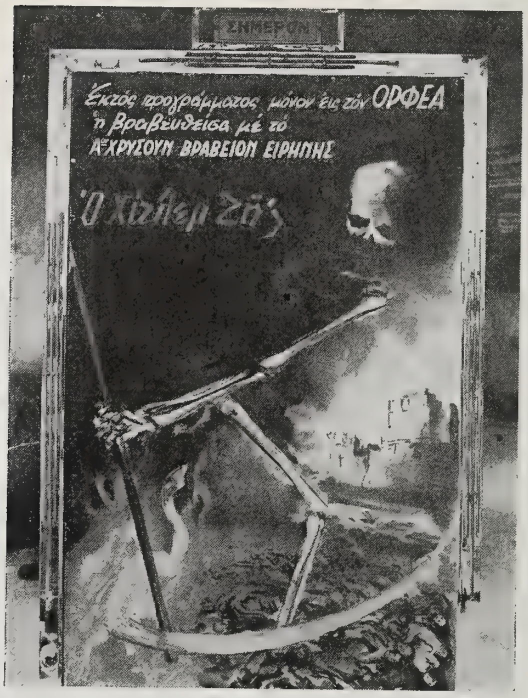
NIGHT IN PARADISE

—contest sponsored by the Boston *Daily Record* with support from the Army Recruiting Office and local business men highlighted publicist Red King's advance campaign for "Night in Paradise" at the RKO Memorial theatre in Boston. Enlistees were invited to submit their reasons for joining the Army. The winner was offered a five-day all-expense tour of the city's entertainment spots with his wife or sweetheart. All prizes were promoted with the Army extending full cooperation, including bannered jeeps, which ballyhood the contest and picture well in advance. Store windows, right, were also used to publicize the attraction.

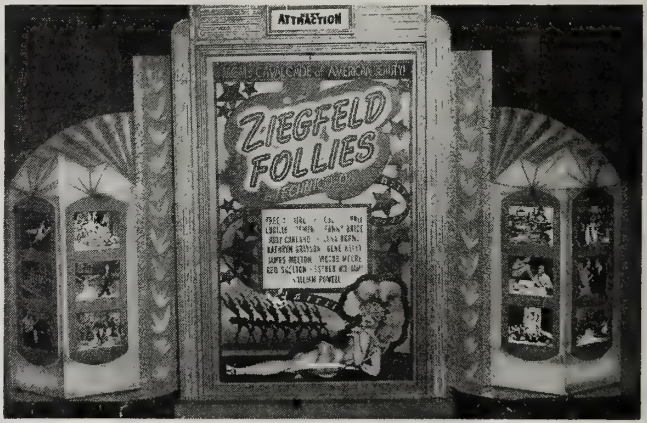

MERLE OBERON TURHAN BEY
NIGHT IN PARADISE
In Technicolor
MEMORIAL Theatre
SEE DAILY RECORD
ENLIST NOW AND ENTER THE MERLE OBERON NIGHT IN PARADISE Contest
Five glorious Days and Nights visiting Celebrities and touring Boston's Entertainment Centers
Live in a suite at the Copley Plaza Hotel
Wine and Dine at the Top Spots
Meet Hub Celebrities
Attend the Red Sox-Cleveland game
AND MUCH MORE
REPORT TO YOUR NEAREST RECRUITING OFFICE Now
ENLIST NOW
THE U.S. ARMY AS IT IS TODAY
55 TREMONT ST


Jack LONDON'S
WOLF CALL
John CARROLL
TODAY!
JACK LONDON'S WOLF CALL

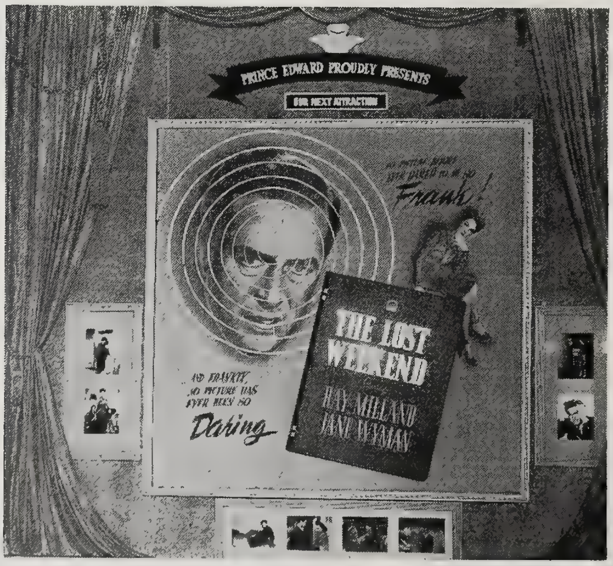
LOGS obtained from a nearby lumber yard form a realistic background for this front on "Wolf Call". R. F. Acker, assistant to Roy Shield at the Royal, Enid, Okla., designed and built the front.


ΣΗΜΕΡΟΝ
Εκτός προγράμματος μόνον εις τόν ΟΡΦΕΑ
η βραβευθεισα μέ τό
Α' ΧΡΥΣΟΥΝ ΒΡΑΒΕΙΟΝ ΕΙΡΗΝΗΣ
Ο Χίτλερ Ζή;

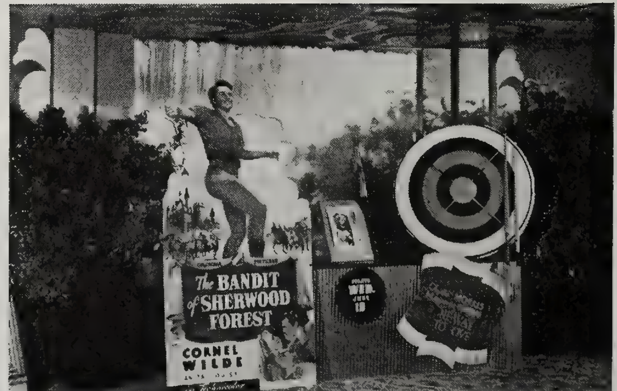
IN GREECE, where the citizens know about Hitler at first hand, this display, left, illustrates how the Orpheus theatre in Athens sold "Hitler Lives?".


ATTRACTION
ZIEGFELD FOLLIES

NEO-ART DISPLAY, right, in the foyer of Loew's, Dayton, Ohio, is real attention getter for manager Bill Reisinger.


PRINCE EDWARD PROUDLY PRESENTS
OUR NEXT ATTRACTION
Frank!
THE LOST WEEKEND
RAY MILLAND
JANE WYMAN
Daring

IN AUSTRALIA, this attractive lobby board drew advance attention to manager Mel Lawton's date on "The Lost Weekend" at the Prince Edward, Sydney.


The BANDIT of SHERWOOD FOREST
CORNEL WILDE

SIMPLY, yet effectively, this foyer display for "Bandit of Sherwood Forest", left, did a good advance selling job for R. E. Wheeler, manager of the Metro theatre in San Francisco. Foliage lends to outdoor effect.

ACKERY AND MORALES WIN SECOND QUARTER AWARDS

Canadian Theatre Manager Tops List of Showmen from Twelve Nations

Ivan Ackery, manager of the Orpheum theatre, Vancouver, B. C., Canada, was awarded first honors and the Silver Desk Plaque for exceptional skill and consistency of effort in the Second Quarter Quigley Showmanship Competitions.

A special citation was awarded to Rafael Morales, manager of the Encanto theatre, Havana, Cuba, for his showmanship in competition with theatremen from many other nations.

The following showmen, listed alphabetically, were awarded Scrolls of Honor by the Judges:

Mel Blieden, Voge, East, Chicago, Ind.
Ken Grimes, Warner, Erie, Pa.
Trevor Kerridge, Majestic, Auckland, N. Z.
P. E. McCoy, Miller, Augusta, Ga.
Louis Nye, Hoosier, Whiting, Ind.
Harry Rose, Majestic, Bridgeport, Conn.
Arthur Turner, Parsons, Parsons, Kan.

Fifty-six theatremen were awarded Citations for having submitted entries of merit. The largest number of contestants ever to qualify in the Competitions submitted campaigns from distant countries, including Australia, Brazil, Cuba, Colombia, England, Ireland, India, New Zealand, Scotland, South Africa, and, of course, Canada and the United States.

The task of sifting and examining the tremendous quantity of material submitted during the Second Quarter period required extra time and diligence by the Judges who noted with interest the high standards of promotional adeptness evidenced.

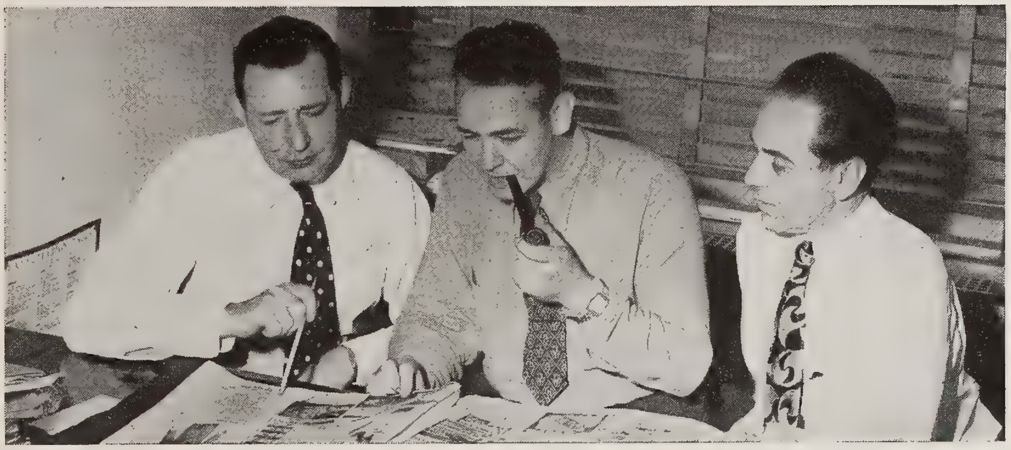
With Famous Players Circuit

Mr. Ackery's victory was the first time in several years that a Canadian has topped the list of exhibitors and managers in the Quarterly Awards. No Canadian has ever placed among the Annual Showmanship Finalists.

The Orpheum theatre in Vancouver is one of the Famous Players Canadian circuit. Mr. Ackery has been its manager since 1937. Prior to that time he was manager of the Strand and Dominion theatres in that city.

The campaigns submitted by managers during the Second Quarter, which qualified for recognition by the Judges, automatically become eligible for the Annual Grand Award Finals.

Judges for the Second Quarter were: Paul Ackerman, director of advertising and publicity for Paramount International; Ernest Emerling, director of advertising and publicity, Loew's theatres, and Arnold Stoltz, director of advertising and publicity for PRC Pictures.



By the Herald

The Judges for the Second Quarter Awards seriously and thoughtfully inspect one of the manuscripts from abroad. Ernest Emerling, left, advertising and publicity head of Loew's theatres, and Arnold Stoltz, right, director of advertising and publicity for PRC Pictures, consult with Paramount International's director of advertising and publicity, Paul Ackerman, on conditions which theatremen have to contend with in other countries.

2nd Quarter Citation Winners

The following contestants for the Quigley Awards, having submitted entries of merit, will receive Certificates of Citation for outstanding showmanship.

ELMER ADAMS, JR.
Bison, Shawnee, Okla.

JACK ALGER
Peru, Peru, Ill.

BOB BACHMAN
Indiana, E. Chicago, Ind.

C. W. BARNES, JR.
Granada, Kan. City, Mo.

JIM BARNES
Warner, Memphis, Tenn.

JAMES G. BELL
Penn, New Castle, Pa.

JOSEPH BOYLE
Bway., Norwich, Conn.

A. J. BROWN
Empire, Cardiff, England

GERTRUDE BUNCHEZ
Century, Baltimore, Md.

D. P. BUTANI
Paradise, Kurachi, India

W. CHENOWETH
Alexandria, San Francisco, Calif.

L. C. CLARK
Bucklen, Elkhart, Ind.

LOU COHEN
Poli, Hartford, Conn.

DAVE DALLAS
State, Manhattan, Kan.

V. H. DEACON
Gaumont, Coventry, Eng.

DICK FELDMAN
Paramount, Syracuse, N. Y.

M. A. FITZGIBBONS
Roosevelt, Flushing, N.Y.

ED FITZPATRICK
Poli, Waterbury, Conn.

W. RAY GINGELL
Hiser, Bethesda, Md.

ARTHUR GROOM
Loew's, Evansville, Ind.

LEO HANEY
Lido, Mayward, Ill.

H. HYDERABADWALA
Metro, Bombay, India

R. A. HYNES
Midwest, Okla. City, Okla.

PHIL KATZ
Kenyon, Pittsburgh, Pa.

PAUL O. KLINGLER
Strand, Waterbury, Conn.

JAMES J. KOLBECK
Loew's, Jersey City, N.J.

ANTON KOTT
Fox, La Porte, Ind.

TED LANE
Greater Union, Sydney, Australia

HAROLD B. LYON
Des Moines, Des Moines, Ia.

W. R. McCORMACK
Roxy, La Porte, Ind.

JACK MATLACK
Broadway, Portland, Ore.

ED MAY
Rosetta, Miami, Fla.

CYRIL MEE
State, Harrisonburg, Va.

OMAR MENDEZ
Astral, Bogota, Colombia, S. A.

JOHN MISAVICE
Ritz, Berwyn, Ill.

H. S. MORTIN
State, Syracuse, N. Y.

BILL MORTON
Albee, Providence, R. I.

ARTHUR MURCH, JR.
North Shore, Gloucester, Mass.

A. G. PAINTER
Center, Oak Ridge, Tenn.

FRED PERRY
Liberty, Cumberl'd, Md.

LESTER POLLOCK
Loew's, Rochester, N. Y.

ED PYNE
105th St., Cleveland, O.

BILL REISINGER
Loew's, Dayton, O.

MORRIS ROSENTHAL
Poli, New Haven, Conn.

J. G. SAMARTANO
State, Providence, R. I.

DR. MARIO SANTOS
Maraha, Sao Paulo, Brazil

C. B. SEARL
Civic, Adelaide, Australia

WILLIS SHAFFER
Royal, Atchison, Kan.

CHARLES E. SHUTT
Telenews, San Francisco, Cal.

SPENCER STEINHURST
Strand, Syracuse, N. Y.

MOLLIS STICKLES
Palace, Meriden, Conn.

MICHAEL STRANGER
State, White Plains, N.Y.

CHARLES B. TAYLOR
Shea's, Buffalo, N. Y.

EVAN THOMPSON
Strand, Plainfield, N. J.

HELEN WABBE
Golden Gate, San Francisco, Cal.

ERIC V. WALLS
Clifton, Great Barr, Birmingham, England

SEYMOUR WEISS
Drive-In, Cleveland, O.

HELEN WINGEARD
Forsythe, E. Chicago, Ind.

NATE WISE
Palace, Cincinnati, O.

GERRY WOLLASTON
State, Harrisburg, Pa.

Breakfast Party Is Highlight of McCoy Campaign

A highly successful "Breakfast in Augusta" party was staged by manager P. E. McCoy to promote his engagement of "Breakfast in Hollywood" at the Imperial theatre, Augusta, Ga.

Several days in advance 250 invitations were sent to ladies whose names had been drawn from a pool of hundreds. Radio station WGAC and the Richmond Hotel provided the breakfast and the entertainment. Prizes were promoted from merchants. The station cut a transcription to be played back at a later hour, so that all who participated could hear themselves over the air.

Through tieups with merchants, a nightly giveaway was held during the run of the picture. Each night the eldest lady in the audience was given an orchid, hat, nylons, beauty kit and wishing ring. Other lucky ladies also received gifts. WGAC announcers handled the event nightly.

Abundant stories were planted in the *Chronicle* and the *Herald*. One day in advance of the breakfast party both papers ran an eight-column streamer, a story and art.

Cards Used for Cartoon Party

Stencilled cards were passed out to children as they were leaving the various grammar schools in the neighborhood to exploit manager Norton Shapiro's Saturday morning Kiddie Cartoon Party at the Rivoli theatre, Roxbury, Mass. The cards were printed on a home made stencil set.

HANDS ACROSS THE SEA

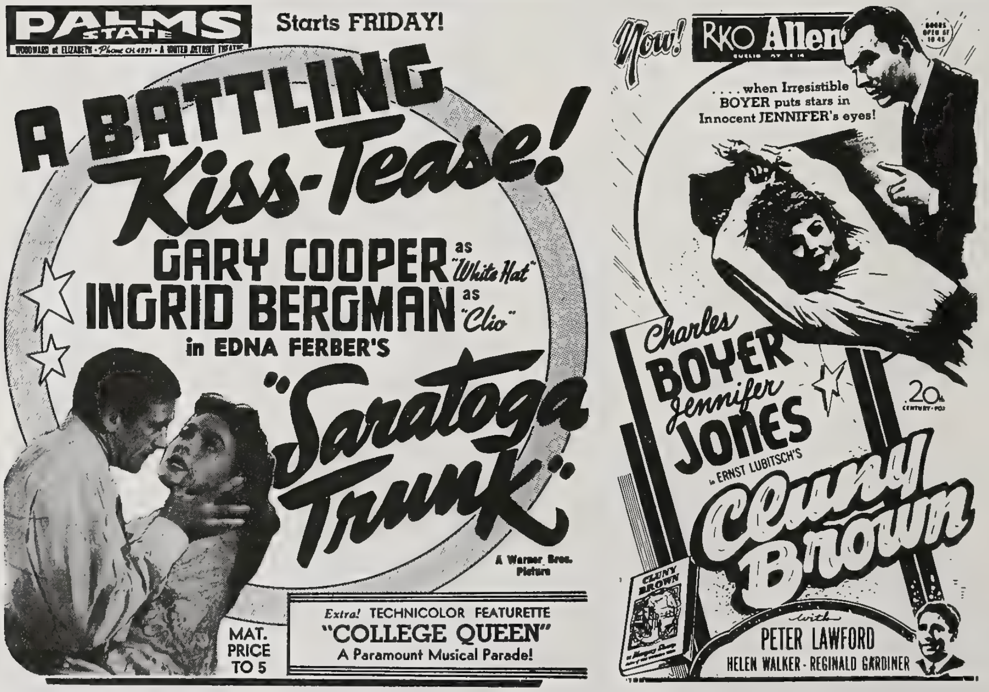
Testimonials by two G. I.'s stationed in England added zest to the playdate of "Abroad with Two Yanks" at the Exchange Cinema in Northampton, England. Manager Michael Crowley in introducing the two soldiers from the stage on opening night explained that among the many thousands of G. I.'s he had met so far he had not met a single United States soldier who did not feel at home in England and that he had asked the two G. I.'s to say a word or two to his patrons. The friendliness of the soldiers and their praise of English hospitality endeared them to the audience. The incident was reported at length in the local newspaper.

Plants Story in Sports Column

A story in Samuel B. Cohen's sports column in the Meriden *Daily Journal* was planted by manager Mollie Stickles to publicize her engagement of "Murder in the Music Hall" at the Palace theatre, Meriden, Conn. The story concerned the rise of Vera Hruba Ralston, star of the picture, from a figure of prominence in the ice skating world to a Hollywood luminary.

Ads Sell Playdate on "Bell's"

An extensive ad campaign was conducted by manager E. D. Miller to promote "The Bells of St. Mary's" at the Orpheum theatre, Elkhart, Ind. In addition, Miller used 5,000 programs, an attractive lobby display and arranged several window tieups.



Recent examples of showmanship skill in advertising layouts are illustrated above. Left, Alice Gorham, ad head for United Detroit theatres, continues her pattern of combining symmetry of design with forceful selling copy to promote "Saratoga Trunk". At right is an adaptation of a press book idea by Hank Harold, advertising manager for RKO theatres in Cleveland, for "Cluny Brown" which appeared in the Plain Dealer.

Turner Promotes Boat Contest For "Expendable"

A P-T boat-building contest for children was devised by manager Arthur Turner to arouse the interest of the kids in his playdate on "They Were Expendable" at the Parsons theatre, Parsons, Kan.

Cards were distributed from the theatre and two affiliated houses in Parsons apprising children of the contest. By contacting the superintendent of schools all manual training classes in the grade schools were made aware of the competition.

One week in advance Turner organized a Robert Montgomery Fan Club. A giant 4x6-foot telegram, congratulating Montgomery on his return to the screen, was displayed in the lobby. Membership cards were handed out at the door and patrons were asked to autograph the telegram after seeing the picture.

For street ballyhoo 4x6-foot boards with playdate copy were mounted on a truck and driven through the town. Reproductions of P-T boat paintings were posted at choice locations around town.

Focuses Publicity on Star To Promote "Young Widow"

The campaign put over by manager John Cooney for the Union Square theatre in Pittsfield, Mass., drew attention to the opening of "Young Widow" through window displays, radio announcements, a teaser campaign and merchant tie-ups.

Pointing publicity on Jane Russell, star of the picture, Cooney planted window standees showing her in different wearing apparel such as dinner gowns, beachwear, street clothes and negligees. The Liggett Drug Store used counter displays and two of Pittsfield's largest music stores featured the song "My Heart Sings."

Women reporters on local papers were guests on opening day and used feature stories on the "girl reporter," role portrayed in the film. Five twenty-four sheets, 500 jumbo window cards and extensive radio announcements helped to promote the date.

Teaser Ads and Displays Sell Date on "Forest"

A teaser ad campaign for four days in advance of opening was conducted by manager L. C. Clark to advertise the date on "The Enchanted Forest" at the Bucklen theatre, Elkhart, Ind. A display board of stills from the picture was placed in the rear of the box office where patrons leaving the theatre could see it. Another display board was set up in front of the theatre.

For his engagement of "Black Market Babies," Clark used a similar campaign of teaser ads and display boards in the lobby and front of the theatre. Shock copy was used in the regular theatre ads.

Ballyhooing New Serial Steadies Kid Patronage

Serials usually have advantages over the general run of short subjects to attract juvenile patronage. Showmen have found from experience that exploiting chapter plays tends to keep the kiddies coming to the theatre week after week. Exploitation necessary to send the serials off to a good start is one of the chief factors in their success.

The latest example of what can be done with the chapter plays is found in recent campaigns arranged for the Columbia serial "Hop Harrigan." Among these was the campaign put on by manager Arthur Goldsmith at the Commodore theatre in Philadelphia.

A tieup was set with a local toy shop, which supplied models of airplanes for display in the lobby, as well as devoting a full window to the serial. The same shop also donated a complete kit, including a gasoline motor, to be awarded as first prize in an aviation contest sponsored by the theatre in conjunction with the picture.

Taking advantage of the national tieup set with General Foods, sponsors of the "Hop Harrigan" air show over the American Broadcasting Company, Goldsmith arranged to have station WFIL, local ABC outlet, devote spot announcements to his playdate at the conclusion of each of the five broadcasts throughout the week.

Westport Officials Cooperate

In Westport, Conn., manager William Bowman of the Fine Arts Theatre, invited a prominent city or state official each Saturday to address the children on some topic dealing with civic affairs. The mayor, chief of the state police, and fire commissioner, were among those who responded. Newspapers carried weekly stories on the talks with theatre credits.

HOP HARRIGAN
FAN CLUB
BOOTH

Mollie Stickles, manager of the Poli-Palace theatre in Meriden, Conn., had a booth set up in the lobby for the use of fan club members. An usherette punches the cards of children as they leave the theatre. Children who attend the first 14 chapters are admitted free to the final episode.

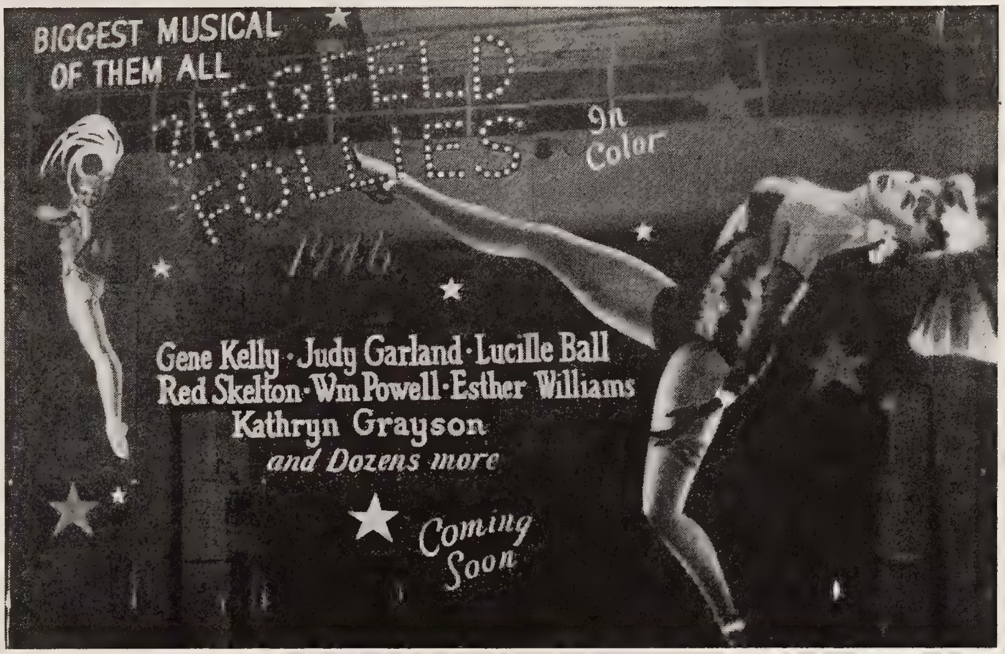
An attractive display was used in the lobby. Model airplanes hung from the rafters, posters were prominently displayed on all walls and ticket takers, ushers, and cashiers wore badges imprinted with playdate copy. Numbered heralds were given away each week with the holders of lucky numbers receiving prizes. A plane building contest also was promoted.

Air Exhibit in Newark

George Kelly, publicity manager for the Warner theatres in Newark, N. J., followed the pressbook closely for his ideas. A tieup was set with the local distributors of the "Hop Harrigan" comics, with the distributors covering both sides of all delivery trucks with banners calling attention to the local playdate. The Civil Air Patrol also supplied material for lobby displays, as well as sending speakers for special children's matinees of the serial.

A feature story on serials in general, with special emphasis on "Hop Harrigan" and the local engagement, was planted in all newspapers in the area. Ballyhoo men, dressed in aviator's costumes, visited playgrounds and school yards, distributing heralds. Local merchants contributed model planes which were effectively used for display purposes.

IT'S ALL DONE WITH MIRRORS


BIGGEST MUSICAL OF THEM ALL
ZIEGFELD FOLLIES
In Color
1946
Gene Kelly · Judy Garland · Lucille Ball
Red Skelton · Wm Powell · Esther Williams
Kathryn Grayson
and Dozens more
Coming Soon

With the exception of the illustrations, which were cut out from regular lithograph posters, this attractive advance display for "Ziegfeld Follies" was hand lettered on a 14x16 ft. mirror at the Longview theatre, Longview, Wash. William Eagen, manager, had his staff artist use water colors on the job. Multi-colored effect was employed. The mirror which is visible from the lobby floor and the mezzanine provided a strong advance publicity medium for the enterprising theatre manager. The idea is adaptable in any situation with all types and sizes of mirrors. A color wheel will give added effect.

Teaser Ads Sell Playdate On "Good Old Days"

Small teaser ads placed throughout the local newspaper drew attention to manager Willis E. Shaffer's date on "The Good Old Days" at the Royal theatre, Atchison, Kan. Heralds were used as inserts in newspapers. Imprinted cardboard mustaches were distributed to kids a week in advance. Theatre employees were dressed in gay nineties costumes they made themselves. At each intermission the week before opening they appeared on the stage and ballyhooed the coming attraction. The doorman paraded the streets for three days with a sign on his back calling attention to the show.

TELEGRAM OF WELCOME IS THEATRE PASS

When a new family settles in Manhattan, Kans., manager Dave Dallas sends a telegram of welcome on behalf of the theatre and the Chamber of Commerce. The telegram entitles the family to one free show at any time at the Wareham or State theatres. This innovation by Dave, who manages the State, has proven to be an institutional goodwill builder over a period of several months. Among the most appreciative are ex-servicemen who are establishing new homes in the community.

Wishing Well in Lobby Aids Date On "Tomorrow"

A wishing well placed in the lobby attracted attention to "Tomorrow Is Forever" at the Bradley theatre, Columbus, Ga. On the outside a sign read: "Make a wish today for tomorrow and forever." Inside the well was a mirror with playdate copy. The campaign was arranged by W. D. Hendley, publicity director for the theatre.

Imprinted paper bags were distributed by King's Self-Service Stores a week in advance. King's furnished the bags and the theatre took care of the printing. A two-column cut on the picture was planted in the local newspaper. Book markers were distributed from the library and a book store. The bookshop also tied-in with a window and counter display.

Hendley used heralds to exploit "Sing Your Way Home." 2,000 were passed out from house to house. An attractive three-sheet cut-out was placed in the lobby two weeks ahead and transferred to the front during the run. Spot announcements were used over both local radio stations.

Radio Contest Big Draw For Adams in Shawnee

A radio contest drew considerable attention to manager Elmer Adams, Jr.'s, playdate of "Sentimental Journey" at the Bison theatre, Shawnee, Okla. Listeners were asked to write a letter of 100 words or less, taking the subject from the title of the picture. The winning letter was read on the "Passing Parade" program over the local station. Cleansing tissue was distributed to the ladies on entering the theatre. Adams reports that the tears flowed freely and the tissue gag proved a hit. A window display was set with a local florist shop.

Hulbert Sets Co-Op Ad, Tieups for "Utopia"

A three-quarter page cooperative newspaper ad was promoted by manager Charles Hulbert to advertise "Road to Utopia" at the Colonial theatre, Richmond, Va. Miller & Rhoads ran the ad in the *Times-Dispatch* and also used two window displays, one on sportswear and the other on records. Royal Crown Cola bannered four trucks with playdate credit and used 22 window displays a week in advance. The picture was plugged on the "Club Program" over radio station WLEE.

Over ¼ Century of OUTDOOR REFRESHMENT SERVICE from Coast to Coast
Now Specializing in Refreshment Service for
DRIVE-IN THEATRES
SPORTSERVICE, Inc.
HURST BLDG. BUFFALO, N. Y.

THUMBS OLD PROGRAMS TO EXPLOIT PICTURE

Manager Paul E. Glase delved into his program collection, which is one of the largest individual collections in the country, in order to give his patrons some facts about "The Virginian," when the current version was shown at the Embassy theatre, Reading, Pa. In his regular theatre ad in the *Eagle*, Glase described the history of "The Virginian," from the time it was published in book form in 1902 down through the years on the stage and silent screen to the 1946 screen treatment. Glase has more than 150,000 programs and playbills covering the American stage and theatre for over 140 years.

Award "Bouquet of Week" In Boston "Devotion" Tieup

For their day-and-date engagement of "Devotion," managers Abner Pinanski of the Paramount and Arthur Morton of the Fenway in Boston, arranged an interesting window tieup with Penn the Florist, leading florist in that city.

The display, in a prominent location on Tremont Street, awarded Penn's "Bouquet of the Week" to "Devotion."

R. H. White's big department store also put on several window displays for the picture.

Slides Used by Reed in England For "Dahlia"

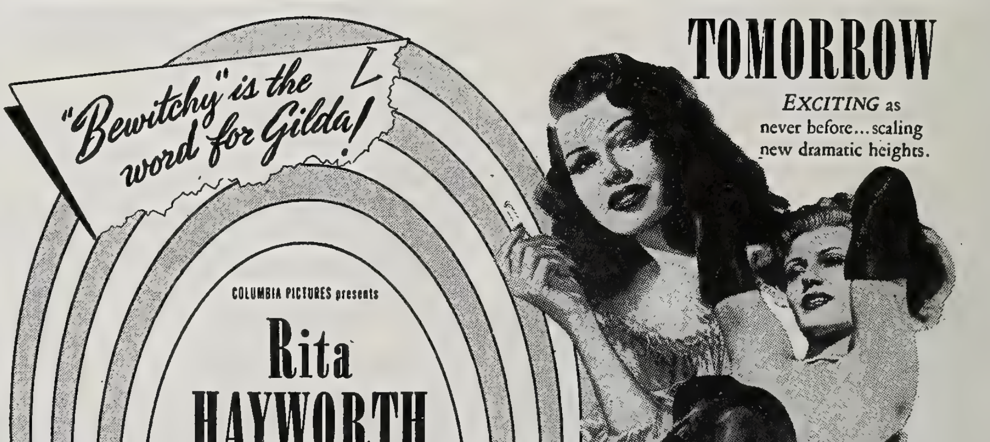
Four slides listing the name of the star, the picture, the theatre and the playdate shown in quick rotation were used for three weeks in advance by manager Patrick Reed to publicize his engagement of "The Blue Dahlia" at the Odeon theatre, Portsmouth, England. The slides were shown just prior to the screening of each week's current feature.

For a stunt during the playdate of the picture, the stage was blacked-out except for a pale blue pin-point light following a large replica of a "Blue Dahlia." When the flower reached the center of the stage revolver shots sounded and the flower disintegrated. This stunt was commented upon by many of the theatre's regular patrons.

Window tieups were effected with several of the city's leading florists, including Carlisle's and McKay's.

Promotes Co-Op Newspaper Ad

A cooperative newspaper ad was promoted by manager Joe Alexander and RKO publicist Nathan Wise for the playdate of "Heartbeat" at the Albee theatre in Cincinnati. The ad was paid for by Mabley & Carew Department Store. A window tieup also was set with the store.


"Bewitchy" is the word for Gilda!
TOMORROW
EXCITING as never before... scaling new dramatic heights.
COLUMBIA PICTURES presents
Rita HAYWORTH
as
Gilda
with
Glenn FORD
GEORGE MACREADY
JOSEPH CALLEIA
"Now they know what I am!"
US
THEATRE

Jay Wren, publicity and advertising director for Paramount Adams theatres, Newark, focuses the reader's eye to his star and title by this ingenious device. Illustrative material, playdate and signature are carefully spotted to provide balance and assure prominence.

SHOWMEN PERSONALS

In New Posts: Paul V. Varner, manager, Avon theatre, Diagonal, Iowa. James Randell, Empire, Providence, R. I. Fred Pope, Coral theatre, Coral Gables, Fla. Brad Dagget, Dade theatre, Miami, Fla.

George Cronin, district manager of six Snider circuit houses, Portland, Me. Tom Paskell, Northern theatre, Columbus, Ohio. Pat Hannegan, manager, Goodale theatre, Columbus. Ralph Walker, assistant manager, Southern theatre, Columbus.

Jimmy Eshelman becomes new city manager of all Paramount houses in Rochester. He will be replaced at the Paramount in St. Paul by John P. Reed, former manager of the Riviera. Mike Guttmann goes to the Riviera from the Uptown in Minneapolis, and Tommy Martin, returned serviceman, takes the Uptown.

Pasquale Magnani, manager, Carroll theatre, Mt. Carroll, Ill. Harold Berkebile, Strand, Johnstown, Pa. Walter Wolverton, Circle theatre, Indianapolis, Ind.

Wedding Bells: Michael R. Sirica, owner of the Capitol theatre, Waterbury, Conn., to Kathleen M. Hurley.

Junior Showmen: Philip Bruce, born June 13th to Mr. and Mrs. Gabriel Rosenthal of Brooklyn, N. Y. Father is manager of the Culver theatre there.

Birthday Greetings: M. J. Gilfillan, Everett N. Olsen, William Wright, Sol Strauss, Roland Douchette, Julien E. Campbell, Tom Arthur, Russell Allen, Jack Golladay, Maurice F. Magen, George Rice, Edgar Jones.

Wilson H. MacDonald, Max Keizerstein, David Ginsburg, Russ McKibbon, Charles J. Oliver, William F. Burke, L. Hayes Garborino, George J. Recktenwald, Carl Benson, Robert O. Miller, Leslie F. Larsen, Jim Barnes.

Milton O. Field, Charles L. Oswald, Corwin C. Collins, Ray Gingell, Charles L. Clarke, Robert Cox, Charles E. Lockhard, Ram Krishna Sharma, Roland H. Ruden, E. E. Crabtree, Everett R. Erickson.

Edmund Harrison, Evan Thompson, Clarke A. Sanford, John Watt, William S. Briscoe, Glynn H. Gau, Mel E. Scott, Philip Danziger, Stanley Woode, Arthur Dale Singerman, Jesse Kahn, Theodore H. Bailey.

Turns Century Lobby Into Food Collection Depot

Loew's publicist Gertrude Bunchez garnered extra newspaper publicity by turning the lobby of the Century theatre, Baltimore, into a Food Collection Depot in conjunction with the playdate on "Diary of a Chambermaid." The first 200 people who contributed canned goods towards the collection were admitted free to the theatre. A two-column photo and a story was planted on the front page of the *News Post*. The *Morning Sun* also carried a story on the stunt.

Snyder Plants Stories to Promote Cartoon Show

Stories with art were planted several days in advance by manager Charlie Snyder to publicize a Saturday morning cartoon show he arranged at the Rialto theatre, Denison, Tex. Admission tickets were numbered. Children holding lucky tickets received prizes. There also were four door prizes given out, consisting of boat rides and guest tickets.

Promotes Full Page Co-Op Ad

A full page cooperative newspaper display ad was promoted by manager Roy O. Prytz to announce the installation of a new sound system at the Granada theatre, Duluth, Minn. Nineteen merchants paid for the ad, which appeared in the *News-Tribune*. A feature story on the system was planted in the amusement section of the same paper.

Exploits Local Starlet's Name

The local angle was played up by manager H. C. Murphy to exploit his date on "Blonde Ransom" at the Strand theatre, Buffalo, N. Y. Murphy stressed the appearance in the picture of Janina Frostova, a local girl, in a window display arranged with a merchant.

Copy Ties-in With Strike

During the railroad strike manager Arnold Gates used the sidewalk "A" board to announce that one of the few trains still running in the country was in "Whistle Stop," thereby attracting attention to the playdate of the picture at the Stillman theatre, Cleveland, Ohio.

Detroit Theatre Manager Was Formerly Exhibitor

Charles T. Danke

Born in Union City, N. J., in 1889, Charles T. Danke, manager of the Lasky theatre in Detroit, has spent the past 25 years in the center of the automotive area. At various times he has managed the Strand, Oakman, Oriole, Ambassador, Capitol, Plaza, Grand Victory and Harmony theatres, all of which are in the city of Detroit. At one time Danke owned and operated his own theatre in Irvington, N. J., and has also had considerable experience in vaudeville and burlesque where he had his own shows on the road.

John A. Kane, Veteran of Twenty Years in Show Business

John A. Kane, manager of Warner Bros. Rialto theatre in York, Pa., has spent 20 of his 40 years in theatre business. John was born in New York City in 1906. During the past 20 years he has managed Warner theatres in York, Pa., Gettysburg, Pa., New York City, Brooklyn, Toledo and Detroit. He has handled booking, advertising, publicity and exploitation in all the various phases. John was recently discharged from the armed forces.

Displays Aid "Marines" Date

A special false front and a display of Japanese small arms attracted considerable attention to the playdate on "Marines at War" at the Telenews theatre, San Francisco, Cal. The false front consisted of a huge display board with stills of the Pacific islands captured by the Marine Corps. The equipment display was augmented by a Marine Recruiting booth in the lobby, with a Marine on duty. Manager Charles E. Shutt arranged the campaign.

Sets "Saratoga" Fashion Show

Utilizing the opportunities afforded by the many colorful costumes worn by Ingrid Bergman in "Saratoga Trunk," manager R. W. Collins of the St. George theatre, Framingham, Mass., made a fashion show tieup with Rayfields, local dress shop, in connection with his booking of the film.

ARE YOU THE MAN?

Are you free to travel?
Do you own an automobile?
Do you know the Motion Picture theatre business?
Can you sell?

If your answer is yes to all of these questions, you are the man we are looking for.

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EXPERIENCED THEATRE MANAGER. VETERan. Now working. BOX 2001, MOTION PICTURE HERALD.

NEW EQUIPMENT

BLOWERS AVAILABLE WITH NEW MOTORS 11,000 cfm—$218.90; 13,500 cfm—$276; 22,500 cfm—$348; 27,500 cfm—$410.40; 24" blade pedestal Fans with motors, $92.10; Navy surplus—dimmers, 2450W, $22.50; 2000W, $19.95; 1650W, $15.95; 1350W, $13.50; Sound screens at old prices until August 1st; Vocobeaded, square foot, 44½c; Flextone plastic, washable, 37½c. Send for catalog. S. O. S. CINEMA SUPPLY CORP., 449 W. 42nd St., New York 18.

USED EQUIPMENT

PRICES REDUCED—COMPLETE ARMY THEatre Outfits—Holmes professional latest sound projectors, 2000' magazines; lens; arc lamps; rectifiers; motors; heavy pedestals; 30W amplifier; monitor; 2-way multicellular horn system, ready to go, $1,695. With regular amplification and single speaker, $1,295. S. O. S. CINEMA SUPPLY CORPORATION, 449 West 42nd St., New York 18.

THEATRE CHAIRS—1,000 STREAMLINED FULL upholstered American Seating Company Chairs. 1,000 spring-cushioned, relacquered, ¾ inch padded backs. 900 spring-cushions. 1,000 veneer Chairs. Write for prices and photographs. JESSE COLE, 2565 McClellan Ave., Detroit, Mich. Phone LEnox 3445.

130 PORTABLE TWO SECTION ASSEMBLY Chairs, $3.60 per chair; 2,000 Stadium Chairs, $4.35; 400 American late model metal lined reupholstered padded backs, box-spring cushions, rebuilt, $7.95; 150 rebuilt, reupholstered American panel back boxspring Chairs, $5.95; 300 American rebuilt, reupholstered red striped velour padded back, box-spring metal lined, $7.95; 408 American ditto. Wire for stock list. S. O. S. CINEMA SUPPLY CORP., 449 West 42nd St., New York 18.

HERE'S VALUE! PAIR SUPER SIMPLEX MEchanisms, serial 55,000, slightly used, $900; pair latest Century Mechanisms, new, $975; pair Strong 1-KW Lamphouses in original factory cases complete with rectifiers, $850; Simplex Mechanisms, rebuilt and guaranteed, $210; Powers, $99.50. Liberal allowances. STAR CINEMA SUPPLY CO., 440 West 45th St., New York 19.

THEATRES

WANTED TO LEASE OR RENT. THEATRE IN town of 1,000, 4,000. Prefer Western state. LYLE KAY PORTER, Box 331, Morgan, Utah.

WANTED TO LEASE—THEATRE IN EASTERN or Southern states by former manager, excellent references. G. P. E., Box 45, Ampere, N. J.

SMALL TOWN NORTHERN OHIO THEATRE for sale. Good reason for selling. BOX 2007, MOTION PICTURE HERALD.

THEATRE. SUBURBAN PORTLAND. 750 SEATS. Price includes building, land and equipment. Concrete building. 4 store entrals. Full price, $67,500, $27,500 down. J. C. BUTLER, A. B. C. BROKERAGE COMPANY, 304 S. W. 4th Avenue, Portland, Ore.

WANTED TO BUY

CIRCUITS ATTENTION—OLD OBSOLETE AIR conditioning equipment, compressors, condensers, etc. Carrier, York, Carbondale, Curtis, Westinghouse, G.E., other standard makes. Sizes to 300 tons, centrifugal preferred. Send for details. BOX 2002, MOTION PICTURE HERALD.

HELP WANTED

BRANCH MANAGERS, 16MM. EXCHANGES, preferably 35mm. experience. Photo with qualifications. BOX 2004, MOTION PICTURE HERALD.

OPERATOR-MANAGER. SALARY $40. MUST have car. Give all details in first letter. LYON THEATRE CIRCUIT, Franklin, Va.

STUDIO EQUIPMENT

BELL & HOWELL STUDIO TRIPODS, $69.50; Magazines, 1000', $95; 400', $59.50; Mitchell early model Studio Camera, 3 lenses, 400' magazines, tripod, $2,450; DeVry motorized 35mm. Newsreel Camera, 400' magazines, 3 lenses, tripod, $695; Moviolas, $195; Densitometer, $125; 2000W Fresnel Spots, $57.50. Send for list. S. O. S. CINEMA SUPPLY CORP., 449 W. 42nd St., New York 18.

BUSINESS BOOSTERS

BINGO CARDS, DIE-CUTS, 1 to 100 or 1 to 75, $2.50 per thousand, $22.50 for 10,000. S. KLOUS. care of MOTION PICTURE HERALD.

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TICKET REGISTERS REPAIRED AND REBUILT. All makes; regardless of age. Guaranteed workmanship. Old machines bought for cash. CONSOLIDATED TICKET REGISTER CORP., 1238 East 14th St., Brooklyn, N. Y.

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THEATRE EMPLOYEES: TRAIN FOR BETTER position. Learn modern theatre management and advertising. Big opportunity for trained men. Established since 1927. Write now for free catalog. THEATRE MANAGERS SCHOOL, Elmira, New York.

PRINTING

FLASHY LETTERHEADS—TWO, THREE COLORS design. Business cards (special offer) 1,000, $2.50 postpaid. HUBBARD SHO-PRINT, Box 211, Springfield 10, Mo.

BOOKS

RICHARDSON'S BLUEBOOK OF PROJECTION. Best seller since 1911. Now in 7th edition. Revised to present last word in Sound Trouble Shooting Charts. Expert information on all phases of projection and equipment. Special new section on television. Invaluable to beginner and expert. $7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20.

MOTION PICTURE SOUND ENGINEERING. A "must" to all those working with sound equipment. Written by top-flight engineering experts of Hollywood studios and research laboratories. Covers all phases of sound engineering and equipment. Readable diagrams; charts, tables, and graphs. $6.50 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20.

Canadian Circuits Sign New Union Agreement

A wage dispute between Local No. 299 of the International Moving Picture Operators Union and 16 theatres at Winnipeg has been settled by the signing of a new agreement, thereby dissipating a threatened strike. Famous Players head office at Toronto first arranged settlement with its six theatres there, to be followed by Western Theatres and Allied Amusements of Winnipeg. Western is an affiliate of Famous Players. The operators were demanding restoration of a wage cut which occurred in the pre-war depression era.

Charles Steiner Dies; Was an Exhibitor Since 1906

Charles Steiner, 61, pioneer exhibitor in New York City, died June 27 in the Rockaway Beach Hospital, Queens. Mr. Steiner began his career in 1906 when he turned a New York livery stable into the American Motion Picture theatre, showing slides to pad out his film program. He subsequently became owner-manager of the Manhattan Playhouses circuit.

He was a founder of the Theatre Owners Chamber of Commerce, which preceded the Independent Theatre Owners Association, and he was a director of the ITOA since its founding. He also had been a director of the Motion Picture Theatre Association of New York State.

Representatives of all branches of the industry attended the funeral June 30 at the Park West Memorial Chapel, New York. In recent years Mr. Steiner had limited his activities to the Palestine and Bijou theatres. He is survived by his widow, two daughters and two grandchildren.

George Trotsky

George Trotsky, general manager of Consolidated Theatres, Ltd., Montreal, an affiliate of Famous Players Canadian Corporation, died June 30 of a heart condition, after an illness of many months. He had been manager of the Palace theatre, Montreal, for many years prior to taking charge of the Consolidated Theatres group and was prominent as a member of the Candian Picture Pioneers.

Leonard Hall

Leonard Hall, 50, former managing editor of *Photoplay* and motion picture critic for *Mademoiselle*, died at his home in New York June 26 of a heart attack. He had been dramatic critic on papers in Des Moines and Washington.

Domingo Martinez

Domingo Martinez, one of the first motion picture exhibitors in Puerto Rico, died in Havana June 17, it has been learned here. For 30 years he had operated three theatres in the city of Cienfuegos.

San Francisco Car Strike Hits First Run Grosses

An estimated drop of from 15 to 35 per cent in first-run theatre gross business was reported in San Francisco last weekend by Market Street exhibitors because of the street car strike. The decrease in attendance was first apparent early last Saturday night as the midnight strike deadline approached. Neighborhood houses reported a sharp increase in business as patrons flocked to theatres near their homes.

Hatton Leaves United Circuit

Kenneth Hatton has resigned as advertising manager of United Amusement Corporation, Montreal, after 24 years with the company. He will be succeeded by M. W. Johnston, with United 14 years.

PRODUCT DIGEST

SHOWMEN'S REVIEWS
SHORT SUBJECTS
ADVANCE SYNOPSES
RELEASE CHART BY COMPANIES
THE RELEASE CHART
SERVICE DATA

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

Of Human Bondage

Warner—About Strange Love

W. Somerset Maugham, it has been said, dipped into the well of his own experiences for suggestions of the powerful drama he tells in "Of Human Bondage". First filmed in 1934 by RKO with the late Leslie Howard in the principal male role, the original version became historically important because it propelled Bette Davis into focus for her impressive performance as Mildred Rogers. The rest is history.

Now Eleanor Parker plays Mildred, the worthless London waitress who lived and loved by rule of emotion and susceptibility and who walked the streets until a disease-ridden end closes out a sorry, sordid and pathetic existence. Paul Henreid is the painter who fails to make the grade in Paris and who returns to study medicine in London. Miss Parker is the first consuming attraction he has ever known. He falls uncontrollably in love, takes rebuff after insult, gives her sanctuary before and after her illegitimate child is born, offers marriage, sees a love affair with a friend.

The girl uses him like an accordion, turning to him when in economic difficulty and playing up accordingly, then heaping tirade on his head and calling him cripple—he has a clubfoot—when mood or circumstance takes another turn. Henreid's full awareness of the situation but his inability to shake off the hold this girl exercises comprise his "human bondage". At one point, he seeks an escape through Alexis Smith, but Miss Parker shows up once more and Henreid is off to his emotional races. With her death comes his release from the bondage and a way is cleared, although rather suddenly, for marriage with Janis Paige, daughter of kindly and philosophical Edmund Gwenn.

Miss Parker does very well indeed as the wanton, sullen, capricious and careless Mildred and reveals a dramatic strength not hitherto indicated in her earlier films insofar as this reviewer recalls them. Henreid, as the chief sufferer in her toils, is solid and strong in his part. It is not his fault that he puts up with more than red corpuscles ought to take. But this was at the turn of the century and, moreover, Maugham wrote the part; Henreid merely played it. Gwenn is excellent, while reflecting competence, too, are Miss Smith, Patric Knowles, Henry Stephenson, Marten Lamont, Isobel Elsom and Una O'Connor.

Edmund Goulding concentrated directional fire on the somberly dramatic with only Gwenn providing occasional lighter moments. Henry Blanke produced.

Seen at home office projection room. Reviewer's Rating: Good.—RED KANN.

Release date, July 20, 1946. Running time, 105 min. PCA No. 10380. Adult audience classification.

Mildred Rogers	Eleanor Parker
Philip Carey	Paul Henreid
Nora Nesbit	Alexis Smith
Athelny	Edmund Gwenn

Janis Paige, Patric Knowles, Henry Stephenson, Marten Lamont, Isobel Elsom, Uno O'Connor, Eva Moore, Richard Nugent, Doris Lloyd.

The Undercover Woman

Republic—Mystery Western

Combining the elements of mystery and murder with a story of the modern west, "The Undercover Woman" brings to the audience an engrossing melodrama of crime to test their wits as film detectives.

Starring Stephanie Bachelor and Robert Livingston, as the pretty investigator and the handsome sheriff, respectively, the story concerns a resort ranch adjoining a ghost town in which two murders are committed, throwing suspicion on sundry visitors at the resort. Between moments of romance and touches of light comedy on the part of Isabel Withers, the feminine investigator and the sheriff lay a trap and capture the true murderer, who, of course, is the least suspected.

Throughout the picture director Thomas Carr has worked an air of continual suspense which holds audience interest. Rudolph E. Abel was associate producer and the picture was adapted to the screen by Robert Metzler from a play script by Sylvia G. L. Dannett. Worthy of mention in supporting roles are Richard Fraser as the unfaithful husband, and his wife Helene Heigh, seeking a divorce.

Seen at the New York theatre on Broadway, where a mid-afternoon audience watched the development of the plot with interest. Reviewer's Rating: Good.—GEORGE H. SPIRES.

Release date, April 11, 1946. Running time, 56 min. PCA No. 11339. General audience classification.

Marcia Conroy	Stephanie Bachelor
Sheriff Don Long	Robert Livingston
Gregory Vixon	Richard Fraser
Penny Davis	Isabel Withers
Laura Vixon	Helene Heigh

Edythe Elliott, John Dehner, Elaine Lange, Betty Blythe, Tom London, Larry Blake.

Trail to Mexico

Monogram—Good Neighbor Stuff

Singing Jimmy Wakely and his pal, Lee "Lasses" White, betake themselves across the Mexican border and look into the matter of some hijacking of gold shipments, this time, meeting some mighty nice people the while and figuring out, finally, who's been doing the dirty work, the affair ending in a flurry of fisticuffs and gunshopts with the right prevailing and the criminals disposed of. But the plot is only the plot, whereas the picture is an opportunity for Wakely to sing his kind of songs, and for other members of the cast to engage likewise in the relaxation of song and dance.

The Guadalajara Trio purveys nicely some music in the Spanish category, and the Saddle Pals demonstrate the charm of close harmony expertly voiced. There is also a fiesta, nicely staged, and a pleasant time is had by all but the dastardly villians who, for a while, infest the setting.

Oliver Drake wrote the script, produced the picture, and likewise directed it, an arrangement guaranteeing a freedom from argument which is reflected in the general roundedness of the production.

Reviewed at the Hitching Post theatre, Hollywood, where the regulars accepted it as regular. Reviewer's Rating: Average.—W. R. W.

Release date, June 29, 1946, Running time, 56 min. PCA No. 11473. General audience classification.

Jimmy	Jimmy Wakely
Lasses	Lee "Lasses" White

Julian Rivero, Dolores Castelli, Dora Del Rio, Terry Frost, Forrest Matthews. Brad Slavern, Alex Montoya, Jonathan McCall, Juan Duval, Arthur Smith

The Life and Miracles of Blessed Mother Cabrini

Elliott—Film Biography

Concurrent with her canonization Sunday, July 7, Clyde Elliot is releasing in this country "The Life and Miracles of Blessed Mother Cabrini," a film biography of the late nun whose religious and welfare activities in this country, following her arrival from Italy, and her resulting miracles led to her sanctification 29 years after her death.

Although the picture is of topical interest to many people and its title may draw selected audiences, the film biography lacks the production polish, acting and continuity associated with similar religious motion pictures. However, the excellent story-telling commentary by Reverend Cletus McCarty, O.F.M., is the one thread throughout the picture which tells the complete story and holds the picture together.

La Cheduzzi enacts the role of Mother Cabrini. The film was directed by Aurelio Battistoni and was produced by Roma Film Company.

Previewed at the Ambassador theatre in New York, where the picture will open for an indefinite run Saturday, July 6. The attending audience, including laymen and Catholic priests and nuns, displayed little reaction to the presentation. Reviewer's Rating: Fair.—G.H.S.

Release date, July 6, 1946. Running time, 60 min. General audience classification.

Mother Cabrini	La Cheduzzi
Sister Delfina	Mila Lanza
Convict	Luigi Badolati
Doctor	Gennaro Quaranta

Dead of Night

Universal—Bad Dreams

One of Britain's favorite film forms is the omnibus or anthology in which the principals, cozily sipping their tea, sit about a fire and relate stories to each other. This Ealing Studio production tells four stories—strange, macabre, nightmarish things that try so desperately to be horrifying that they often stumble past the baited-breath point to fall into giggles.

This is the story of an architect who has recurrent dreams about weekending at a country home, meeting six people there and then having the whole visit end in a scene of horror. This dream comes true. He visits the home, meets the six people and the scene of horror turns out to be a scene of murder. But before you get around to that murder three different people, supporting the architect's belief that you can see into the future, relate what happened to them one bright afternoon.

Antony Baird says that while recovering from an auto accident he saw a hearse drive up in front of the hospital. Once out of the hospital he starts to board a bus but recognizes the bus driver as that dream-figure of a hearse driver, and so steps down. Later the bus crashes, killing all the occupants.

Googie Withers says that she gave a mirror to her husband, Ralph Michael, and Ralph saw a century-old bedroom reflected in the mirror, which was hung in an ultra-modern apartment. Ralph tries to kill his wife because of that.

Frederick Valk reported that in his role as a psychiatrist he discovered that Michael Redgrave, an internationally famous ventriloquist, had assumed the identity of his dummy.

When these stories are told, then the architect, played by Mervyn Johns, continues his story and murders the psychiatrist Valk, just as his dream had indicated he would.

But that's not the end of it. Johns wakes up in bed and the whole previous 75 minutes of film is revealed a dream. Then Johns gets a telephone call to spend the weekend at a country home and off he goes.

Although this picture features an all-star English cast, few of which, unforunately, are well known in America, directed by Cavalcanti, Basil Deardon and Robert Hamer, it fails to be believable either as parlor conversation or as a Frankenstein horror picture.

Seen at the home office. Reviewer's Rating: Fair.—Ray Lanning.

Release date, June, 1946. Running time, 77 minutes. PCA No. 11506. Adult audience classification.
Walter Craig ....Mervyn Johns
Eliot Foley ....Roland Culver
Dr. Van Straaten ....Frederick Valk
Hugh Grainger ....Antony Baird
Goodie Withers, Michael Redgrave, Sally Ann Howes, and others.

Queen of Burlesque

PRC—Backstage Murders

This is a melodramatic story, crammed with action, which takes place principally backstage in a burlesque theatre. Several musical dance numbers in the burlesque manner are introduced. A spirit of excitement and intrigue is carried throughout the film, which stars Evelyn Ankers, as the burlesque performer and Charleton Young, her suitor, who is a newspaper reporter.

The action takes place in a single night. After three girls of the show had been murdered, all evidence points to the wardrobe woman who idolizes Miss Ankers. Young traces the various clews and finally leads the police to the capture of the wardrobe woman, who confesses to the crimes.

David A. Lang's screenplay tells a story which is packed with action and melodrama. The production of Arthur Alexander and Alfred Stern and the direction of Sam Newfield make this a film which should hold the interest of murder-mystery fans. Musical dance numbers are under the direction of Karl Hajos and Larry Ceballos.

Seen at a New York projection room. Reviewer's Rating: Average.—M. R. Y.

Release date, July 24, 1946. Running time, 70 min. PCA No. 11651. General audience classification.
Crystal McCoy ....Evelyn Ankers
Steve Hurley ....Carleton Young
Marian Martin, Craig Reynolds, Rose La Rose, Emory Parnell, Murray Leonard, Nolan Leary, Gordon Clark, Alice Fleming, Jacqueline Dalya, Red Marshall, David Frisco, Charles King.

SHORT SUBJECTS

PANAMA (RKO Radio)

This Is America (63,108)

The building of the Panama Canal, one of the greatest achievements of American engineering, is the subject matter of this issue in the series. The subject highlights man's effort to make a short cut from the Pacific to the Atlantic, and takes the audience through every phase of a trip through the Canal, showing its intricate workings. Frederic Ullman, Jr., produced.

Release date, May 31, 1946 16 *minutes*

MEN OF TOMORROW (WB)

Technicolor Special (2008)

Filmed in Technicolor, this Gordon Hollingshead subject is a glowing tribute to the Boy Scouts of America. In it are examined the numerous facets of scouting and described are the high ideals that have given the organization its repuattion as one of the finest youth movements in the world. The picture will have wide appeal to the youngsters as well as parents.

All phases of the scout movement are touched upon in the film: camping, first-aid, sea scouting, forest lore, etc. while throughout runs special emphasis on the character-building aims of the organization. Saul Elkins wrote and directed skillfully.

Release date, August 24, 1946 20 *minutes*

THE FROZEN BRIDE (General Film Prod.)

Tom Terriss Travelogue

In a mountain-climbing adventure in the Swiss Alps, Tom Terriss, explorer, describes the facts behind a legend about an old mountain hermit whose bride had lost her life on an expedition 50 years previously. An avalanche of ice creates a fissure in the mountain wall and the bride's body, perfectly preserved, is discovered imbedded in ice. It is an absorbing and informative subject.

Release date, July, 1946 10 *minutes*

HOUSE OF SKULLS (General Film Prod.)

Tom Terriss Travelogue

Explorer Tom Terriss leads an expedition to Italian East Africa, and in the interior, comes up with a strange tribe that practices the art of preserving human heads. Weird rituals performed by the witch doctors are recorded by the camera as background music is provided in the mood of the eerie proceedings. Mr. Terriss' crisp narration contributes to the film's effectiveness.

Release date, July, 1946 10 *minutes*

ADVANCE SYNOPSES

WHERE THERE'S LIFE

(Paramount)

PRODUCER: Paul Jones. DIRECTOR: Sidney Lanfield. PLAYERS: Bob Hope, Signe Hasso, William Bendix, George Coulouris, George Zucco.

COMEDY-DRAMA. On his deathbed, the monarch of a mythical kingdom reveals that he has a son by morganatic marriage who is heir-presumptive to the throne and resides in New York. A delegation from the kingdom goes to New York to appraise the young man, who is a "platter jockey" for an all-night radio program, of his inheritance. An opposing faction, representing anti-royalist interests, tries to assasinate the young man. After many complications, it develops that the delegation has contacted the wrong young man. Meanwhile, the monarch of the mythical kingdom regains his health, and all ends well.

FLIGHT TO NOWHERE

(Screen Guild - Golden Gate)

PRODUCER: William B. David. DIRECTOR: William Rowland. PLAYERS: Alan Curtis, Evelyn Ankers, Jack Holt, Robert Armstrong, Micheline Cheirel, John Craven, Inez Cooper, Roland Varno.

MELODRAMA. A noble woman hires a commercial pilot to fly her and a party of friends from Las Vegas to Death Valley. At the Valley resort, an oil magnate is murdered. After the party returns to Las Vegas, the pilot uncovers the fact that the murdered man was in possession of a map of uranium deposits. Eventually, he succeeds in trapping the killer.

POSSESSED

(Warners)

PRODUCER: Jerry Wald. DIRECTOR: Curtis Bernhardt. PLAYERS: Joan Crawford, Van Heflin, Raymond Massey, Joan Chandler.

PSYCHOPATHIC DRAMA. A woman falls in love with a man who does not return her affection. She marries another man, for wealth and position. Her unrequited love for the first man, however, preys on her mind to such an extent that she is eventually committed to an asylum as hopelessly insane.

GENIUS AT WORK

(RKO Radio)

PRODUCER: Herman Schlom. DIRECTOR: Leslie Goodwins. PLAYERS: Alan Carney, Wally Brown, Anne Jeffreys, Bela Lugosi.

MELODRAMA. Two radio-stars and the girl who writes their scripts discover that a noted criminologist is really the murderer responsible for a series of sadistic killings. When he learns that his deeds have been detected, the killer and his partner plunge to their deaths from a rooftop.

DEADLIER THAN THE MALE

(RKO Radio)

PRODUCER: Herman Schlom. DIRECTOR: Robert Wise. PLAYERS: Claire Trevor, Lawrence Tierney, Walter Slezak, Audrey Long, Philip Terry, Esther Howard, Isabel Jewell.

MELODRAMA. A murderer makes a secret tryst with his wife's foster-sister. When she finds that a detective has trailed them to the rendezvouz, she tries to borrow money from her fiancé to bribe the detective. The fiancé, however, leaves her, and she betrays the murderer. Before the police arrive, she tries to persuade the latter to kill his wife, but he kills the foster-sister instead.

MY DARLING CLEMENTINE

(20th Century-Fox)

PRODUCER: Samuel C. Engel. DIRECTOR: John Ford. PLAYERS: Henry Fonda, Linda Darnell, Victor Mature, Cathy Downs, Walter Brennan, Ward Bond, Alan Mowbray, Tim Holt.

WESTERN. While the four Earp brothers are travelling to California with a herd of cattle, one of them is killed. The other brothers, led by Wyatt Earp, set out to find his murderer. In so doing, they tangle with a group of outlaws, and eventually best them.

MISS TELEVISION

(UA - Comet)

PRODUCERS: Buddy Rogers and Ralph Cohn. DIRECTOR: Reginald LeBorg. PLAYERS: David Bruce, Cleatus Caldwell, Ann Hunter, Howard Freeman, Grady Sutton, Margaret Dumont, Percival Vivian, Joe Green, John Berts.

COMEDY-DRAMA. A girl of fifteen pretends to be older, in order to get a job to help with the support of her ailing father. In so doing, she becomes embroiled in a romance between a television star and her older sister. When the facts concerning her age are revealed, however, all ends well.

THE DEVIL'S PLAYGROUND

(UA-Hopalong Cassidy)

PRODUCER: Lewis Rachmil. DIRECTOR: George Archainbaud. PLAYERS: William Boys, Andy Clyde, Rand Brooks, Elaine Riley.

WESTERN. Three cowboys find an unconscious girl in their shack in the wasteland. They learn that she possesses a map showing where a bank-robber has hidden his ill-gotten gains. Evil forces are anxious to obtain the gold, but the cowboys prevent them from reaching it, and the bandits, as well as the robber who stole the gold originally, are taken into custody.

RELEASE CHART
By Companies

For Stars, Running Time, Review and other Service Data references, turn to the alphabetical Release Chart starting on page 3081. Complete listing of 1944-45 Features, by Company, in order of release, may be found on pages 2612 and 2613 of the Product Digest Section in the August 25, 1945, issue. Pictures in production are recorded in the Hollywood Scene in this issue.

COLUMBIA

SPECIAL

Prod. No.	Title	Release Date
7101	Kiss and Tell	Oct. 18,'45

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Prod. No.	Title	Release Date
7022	Crime Doctor's Warning	Oct. 4,'45
7050	The True Glory	Oct. 4,'45
7029	Girl of the Limberlost	Oct. 11,'45
7201	Blazing the Western Trail	Oct. 18,'45
7024	Voice of the Whistler	Oct. 30,'45
7202	Lawless Empire	Nov. 15,'45
7036	Prison Ship	Nov. 15,'45
7010	Snafu	Nov. 22,'45
7023	My Name Is Julia Ross	Nov. 27,'45
7018	Hit the Hay	Nov. 29,'45
7019	Life With Blondie	Dec. 13,'45
7012	One Way to Love	Dec. 20,'45
7203	Texas Panhandle	Dec. 20,'45
7005	Pardon My Past	Dec. 25,'45
7035	Out of the Depths	Dec. 27,'45
7014	Meet Me on Broadway	Jan. 3, 46
7007	Tars and Spars	Jan. 10,'46
7030	A Close Call for Boston Blackie	Jan. 24,'46
7204	Frontier Gunlaw	Jan. 31,'46
7028	The Notorious Lone Wolf	Feb. 14,'46
7205	Roaring Rangers	Feb. 14,'46
7004	The Bandit of Sherwood Forest	Feb. 21,'46
7034	The Gentleman Misbehaves	Feb. 28,'46
7021	Just Before Dawn	Mar. 7,'46
7221	Throw a Saddle on a Star	Mar. 14,'46
7206	Gunning for Vengeance	Mar. 21,'46
7008	Perilous Holiday	Mar. 21,'46
7016	Talk About a Lady	Mar. 28,'46
7020	Blondie's Lucky Day	Apr. 4,'46
7025	Mysterious Intruder	Apr. 11,'46
7023	Night Editor	Apr. 18,'46
7207	Galloping Thunder	Apr. 25,'46
7001	Gilda	Apr. 25,'46
7031	The Phantom Thief	May 2,'46
7222	That Texas Jamboree	May 16,'46
7026	The Devil's Mask	May 23,'46
7040	The Man Who Dared	May 30,'46
7208	Two Fisted Stranger	May 30,'46
7011	Walls Came Tumbling Down	June 7,'46
7003	Renegades	June 13,'46
7037	Dangerous Business	June 20,'46
7032	Return of Rusty	July 27,'46
....	The Unknown	July 4,'46
7209	Desert Horseman	July 11,'46
....	Cowboy Blues	July 18,'46
....	Sing While You Dance	July 25,'46
....	Big Bend Badman	Not Set
....	Blondie Knows Best	Not Set
....	Crime Doctor's Man Hunt	Not Set
....	Gallant Journey	Not Set
....	Heading West	Not Set
....	It's Great to be Young	Not Set
....	The Jolson Story	Not Set
....	Landrush	Not Set
....	Personality Kid	Not Set
....	Singing on the Trail	Not Set
....	So Dark the Night	Not Set
....	Terror Trail	Not Set

FILM CLASSICS

(Reissues)

Prod. No.	Title	Release Date
....	Kid Millions	Nov. 1,'45
....	Lady of Fortune	Dec. 15,'45
....	Adventures of Marco Polo	Dec. 29,'45
....	Hurricane	Jan. 15,'46
....	These Three	Feb. 15,'46
....	Condemned to Devil's Island	Mar. 15,'46
....	Beloved Enemy	Apr. 15,'46
....	Come and Get It	May 15,'46
....	Dodsworth	May 15,'46
....	Strike Me Pink	May 15,'46
....	Woman Chases Man	May 15,'46
....	Splendor	June 15,'46
...	Wedding Night	June 15,'46
....	A Boy, A Girl and A Dog	July,'46
....	Unholy Garden	July 29,'46

MGM

SPECIALS

Prod. No.	Title	Release Date
605	Weekend at the Waldorf	Oct.,'45
616	Adventure	Mar.,'46
617	Ziegfeld Follies of 1946	Mar.,'46
623	The Green Years	July 4,'46
624	Easy to Wed	July 25,'46

BLOCK 13

Prod. No.	Title	Release Date
600	Our Vines Have Tender Grapes	Sept.,'45
601	The Hidden Eye	Sept.,'45
602	Abbot and Costello in Hollywood	Oct.,'45
603	Her Highness and the Bellboy	Oct.,'45
604	Dangerous Partners	Oct.,'45

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BLOCK 14

Prod. No.	Title	Release Date
606	What Next, Corporal Hargrove	Nov.-Dec.
607	She Went to the Races	Nov.-Dec.
608	Vacation from Marriage [Br.]	Nov.-Dec.
609	They Were Expendable	Nov.-Dec.
610	Yolanda and the Thief	No.v-Dec.

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BLOCK 15

Prod. No.	Title	Release Date
611	The Harvey Girls	Jan.-Feb.
612	Portrait of Maria [Mexican]	Jan.-Feb.
613	Up Goes Maisie	Jan.-Feb.
614	A Letter for Evie	Jan.-Feb.
615	Sailor Takes a Wife	Jan.-Feb.

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BLOCK 16

Prod. No.	Title	Release Date
618	The Hoodlum Saint	Apr.-May
619	Bad Bascomb	Apr.-May
620	Postman Always Rings Twice	Apr.-May
621	The Last Chance [Swiss]	Apr.-May
622	Two Sisters from Boston	Apr.-May

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BLOCK 17

Prod. No.	Title	Release Date
625	Boys' Ranch	July 18,'46
626	Courage of Lassie	Aug. 8,'46
627	Faithful in My Fahion	Aug. 22,'46
628	Three Wise Fools	Aug. 29,'46

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Prod. No.	Title	Release Date
....	The Cockeyed Miracle	Not Set
....	Fiesta	Not Set
....	Gallant Bess	Not Set
....	Holiday in Mexico	Not Set
....	It Happened at the Inn [French]	Not Set
....	Little Mister Jim	Not Set
....	Mighty McGurk	Not Set
....	My Brother Who Talked to Horses	Not Set
....	No Leave, No Love	Not Set
....	The Showoff	Not Set
....	Tenth Avenue Angel	Not Set
....	Till the Clouds Roll By	Not Set
....	Two Smart People	Not Set
....	Undercurrent	Not Set
....	The Yearling	Not Set

MONOGRAM

SPECIAL

Prod. No.	Title	Release Date
699	Suspense	June 15,'46

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Prod. No.	Title	Release Date
561	Lonesome Trail	Dec. 8,'45
501	Sunbonnet Sue	Dec. 8,'45
505	Allotment Wives, Inc.	Dec. 29,'45
504	Black Market Babies	Jan. 5,'46
509	Live Wires	Jan. 12,'46
516	Strange Mr. Gregory	Jan. 12,'46
565	Border Bandits	Jan. 12,'46
513	Red Dragon	Feb. 2,'46
528	Face of Marble	Feb. 2,'46
527	The Shadow Returns	Feb. 16,'46
572	Moon Over Montana	Feb. 23,'46
507	Fear	Mar. 2,'46
566	The Haunted Mine	Mar. 2,'46
503	Swing Parade of 1946	Mar. 16,'46
529	Gay Cavalier	Mar. 30,'46
573	West of the Alamo	Apr. 20,'46
561	Under Arizona Skies	Apr. 27,'46
514	Junior Prom	May 11,'46
526	Behind the Mask	May 25,'46
519	Dark Alibi	May 25,'46
502	Joe Palooka, Champ	May 28,'46
508	Don't Gamble With Strangers	June 1,'46
515	Freddie Steps Out	June 8,'46
562	Gentleman from Texas	June 8,'46
510	In Fast Company	June 22,'46
521	Strange Voyage	June 22,'46
574	Trail to Mexico	June 29,'46
567	Shadows on the Range	July 20,'46
520	Below the Deadline	Not Set
511	Bowery Bombshell	Not Set
....	Decoy	Not Set
....	Gentleman Joe Palooka	Not Set
517	High School Hero	Not Set
....	Hot Money	Not Set
525	The Missing Lady	Not Set
530	South of Monterey	Not Set
518	Shadows Over Chinatown	Not Set
512	Spook Busters	Not Set
....	Trigger Finger	Not Set

PARAMOUNT

SPECIALS

Prod. No.	Title	Release Date
4531	Road to Utopia	Mar. 22,'46
4532	Monsieur Beaucaire	Aug. 30,'46

BLOCK 1

Prod. No.	Title	Release Date
4501	Duffy's Tavern	Sept. 28,'45
4502	Love Letters	Oct. 26,'45
4503	The Lost Weekend	Jan. 25,'46
4504	Follow That Woman	Dec. 14,'45

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BLOCK 2

Prod. No.	Title	Release Date
4506	Hold That Blonde	Nov. 23,'45
4507	Stork Club	Dec. 28,'45
4508	People Are Funny	Jan. 11,'46
4509	Kitty	May 10,'46

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BLOCK 3

Prod. No.	Title	Release Date
4511	Tokyo Rose	Feb. 8,'46
4512	Masquerade in Mexico	Feb. 22,'46
4513	Miss Susie Slagle's	Mar. 8,'46

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BLOCK 4

Prod. No.	Title	Release Date
4516	The Virginian	Apr. 5,'46
4517	The Blue Dahlia	Apr. 19,'46
4518	They Made Me a Killer	May 3,'46
4519	The Well Groomed Bride	May 17,'46

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BLOCK 5

Prod. No.	Title	Release Date
4521	The Bride Wore Boots	May 31,'46
4522	Our Hearts Were Growing Up	June 14,'46
4523	Hot Cargo	June 28,'46
4524	To Each His Own	July 5,'46

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BLOCK 6

Prod. No.	Title	Release Date
4526	O. S. S.	July 26,'46
4527	The Searching Wind	Aug. 9,'46
4528	Swamp Fire	Sept. 6,'46
4529	Strange Love of Martha Ivers	Sept. 13,'46

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Prod. No.	Title	Release Date
....	Blue Skies	Not Set
....	Calcutta	Not Set
....	California	Not Set
....	Cross My Heart	Not Set
....	Danger Street	Not Set
....	Fear in the Night	Not Set
....	I Cover Big Town	Not Set
....	The Imperfect Lady	Not Set
....	Ladies' Man	Not Set
....	The Perfect Marriage	Not Set
....	Perils of Pauline	Not Set
....	Seven Were Saved	Not Set
....	Suddenly It's Spring	Not Set
....	Too Good to Be True	Not Set
....	The Trouble With Women	Not Set
....	Two Years Before the Mast	Not Set
....	Welcome Stranger	Not Set
....	Where There's Life	Not Set

PRC PICTURES

Prod. No.	Title	Release Date
....	Club Havana	Oct. 23,'45
....	Prairie Rustlers	Nov. 7,'45
....	Song of Old Wyoming	Nov. 12,'45
....	The Navajo Kid	Nov. 21,'45
....	Detour	Nov. 30,'45
....	The Enchanted Forest	Dec. 8,'45
....	How Do You Do?	Dec. 24,'45
....	Strangler of the Swamp	Jan. 1,'46
....	Lightning Raiders	Jan. 7,'46
....	Danny Boy	Jan. 8,'46
....	Six Gun Man	Feb. 1,'46
....	Ambush Trail	Feb. 17,'46
....	The Flying Serpent	Feb. 20,'46
....	I Ring Doorbells	Feb. 25,'46
....	Romance of the West	Mar. 20,'46
....	Gentlemen with Guns	Mar. 27,'46
....	Mask of Dijon	Apr. 9,'46
....	Murder Is My Business	Apr. 10,'46
....	Thunder Town	Apr. 12,'46
....	Devil Bat's Daughter	Apr. 15,'46
...	The Caravan Trail	Apr. 20,'46
....	The Wife of Monte Cristo	Apr. 23,'46
....	Terrors on Horseback	May 1,'46
....	Ghost of Hidden Valley	June 3,'46
....	Avalanche	June 20,'46
....	Colorado Serenade	June 30,'46
....	Larceny in Her Heart	July 10,'46
....	Prairie Bad Men	July 17,'46
....	Queen of Burlesque	July 24,'46
....	Blonde for a Day	Aug. 22,'46
....	Down Missouri Way	Sept. 1,'46
....	Bombshell from Brazil	Not Set
....	Flaming Jungle	Not Set
....	Grand Central	Not Set
....	Gun Hands	Not Set
....	Heritage	Not Set
....	Her Sister's Secret	Not Set
....	I'm from Arkansas	Not Set
....	Ladies of the Chorus	Not Set
....	Law Crusaders	Not Set
....	The Lost Continent	Not Set
....	Melody Roundup	Not Set
....	The Mummy's Daughter	Not Set
....	Music Hall Varieties of 1946	Not Set
....	Overland Riders	Not Set
....	Quebec	Not Set
....	Queen of Diamonds	Not Set
....	Secrets of a Sorority Girl	Not Set
....	Valley of Lonely Women	Not Set
...	The Vanishing Gangster	Not Set

RKO

SPECIALS

Prod. No.	Title	Release Date
691	Pinocchio (R.)	
652	The Kid from Brooklyn	
661	Bells of St. Mary's	
662	Heartbeat	
682	Tomorrow Is Forever	
683	The Stranger	
692	Make Mine Music	
....	Notorious	

●

BLOCK 1

Prod. No.	Title	Release Date
601	Mama Loves Papa	
602	George White's Scandals	
603	Falcon in San Francisco	
604	Johnny Angel	
605	Radio Stars on Parade	

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BLOCK 2

Prod. No.	Title	Release Date
606	Man Alive	
607	First Yank Into Tokyo	
608	Isle of the Dead	
609	Wanderer of the Wasteland	
610	The Spanish Main	

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BLOCK 3

Prod. No.	Title	Release Date
611	The Spiral Staircase	
612	Cornered	
613	Dick Tracy	
614	Sing Your Way Home	
615	Hotel Reserve	

Prod. No.	Title	Release Date
	BLOCK 4	
616	From This Day Forward	
617	Deadline at Dawn	
618	Tarzan and the Leopard Woman	
619	A Game of Death	
620	Riverboat Rhythm	
	●	
	BLOCK 5	
621	Without Reservations	
622	Badman's Territory	
623	Ding Dong Williams	
624	The Truth About Murder	
625	Partners in Time	
	●	
	BLOCK 6	
626	Till the End of Time	
627	Crack-Up	
628	Bedlam	
629	The Falcon's Alibi	
630	The Bamboo Blonde	
	●	
..	Child of Divorce	Not Set
....	Criminal Court	Not Set
....	Deadlier than the Male	Not Set
....	Dick Tracy Versus Cueball	Not Set
....	Falcon's Adventure	Not Set
....	Genius at Work	Not Set
....	Honeymoon	Not Set
....	Lady Luck	Not Set
....	The Locket	Not Set
....	A Likely Story	Not Set
....	Nocturne	Not Set
....	Sinbad the Sailor	Not Set
....	Sister Kenny	Not Set
....	Step by Step	Not Set
....	Sunset Pass	Not Set
....	Vacation in Reno	Not Set
....	Woman on the Beach	Not Set

REPUBLIC

Prod. No.	Title	Release Date
561	Phantom of the Plains	Sept. 7,'45
561	Bandits of the Badlands	Sept. 14,'45
501	Scotland Yard Investigator	Sept. 30,'45
562	Marshal of Laredo	Oct. 7,'45
552	Rough Riders of Cheyenne	Nov. 1,'45
502	Girls of the Big House	Nov. 2,'45
563	Colorado Pioneers	Nov. 14,'45
504	Captain Tugboat Annie	Nov. 17,'45
503	An Angel Comes to Brooklyn	Nov. 27,'45
553	Cherokee Flash	Dec. 13,'45
507	Woman Who Came Back	Dec. 13,'45
564	Wagon Wheels Westward	Dec. 21,'45
505	Dakota	Dec. 25,'45
506	Song of Mexico	Dec. 28,'45
509	Gay Blades	Jan. 25,'46
508	A Guy Could Change	Jan. 27,'46
565	California Gold Rush	Feb. 4,'46
554	Days of Buffalo Bill	Feb. 8,'46
510	Madonna's Secret	Feb. 16,'46
511	Crime of the Century	Feb. 28,'46
513	Strange Impersonation	Mar. 16,'46
566	Sheriff of Redwood Valley	Mar. 29,'46
512	Murder in the Music Hall	Apr. 10,'46
515	Undercover Woman	Apr. 11,'46
555	Alias Billy the Kid	Apr. 17,'46
5501	Home on the Range	Apr. 18,'46
514	Catman of Paris	Apr. 20,'46
516	The Glass Alibi	Apr. 27,'46
448	Rainbow Over Texas (1944-45)	May 9,'46
567	Sun Valley Cyclone	May 10,'46
518	Passkey to Danger	May 11,'46
519	The French Key	May 18,'46
556	El Paso Kid	May 22,'46
520	Valley of the Zombies	May 24,'46
517	In Old Sacramento	May 31,'46
521	One Exciting Week	June 8,'46
5502	The Man from Rainbow Valley	June.15,'46
522	Traffic in Crime	June 28,'46
5541	My Pal Trigger	July 10,'46
523	Night Train to Memphis	July 12,'46
568	Conquest of Cheyenne	July 22,'46
525	Rendezvous with Annie	July 22,'46
557	Red River Renegades	July 25,'46
....	Beyond the Great Divide	Not Set
....	Calendar Girl	Not Set
....	California Fiesta	Not Set
....	Down Tahiti Way	Not Set
....	Earl Carroll Sketchbook	Not Set
....	Fabulous Suzanne	Not Set
....	A Fabulous Texan	Not Set
....	The Gentleman from Missouri	Not Set
....	Ghost Goes Wild	Not Set
....	G. I. War Brides	Not Set
....	Grand Canyon Serenade	Not Set
....	Heart of Old Mexico	Not.Set
....	Hit Parade of 1946	Not Set
....	Home in Oklahoma	Not Set
....	The Inner Circle	Not Set
....	Invisible Informer	Not Set
....	I've Always Loved You	Not Set
....	The Last Crooked Mile	Not Set
....	Last Frontier Uprising	Not Set
....	Lightnin' Strikes Twice	Not Set
....	Lonely Hearts Club	Not Set
....	The Magnificent Rogue	Not Set
....	Mysterious Mr. Valentine	Not Set
....	Out California Way	Not Set
....	The Pilgrim Lady	Not Set
....	The Plainsman and the Lady	Not Set
....	Rio de Janeiro	Not Set
....	Rio Grande Raiders	Not Set
....	Roll on Texas Moon	Not Set
....	Rose of Juarez	Not Set
....	Santa Fe Uprising	Not Set
....	Sioux City Sue	Not Set
....	Snow Cinderella	Not Set
....	Song of the Golden West	Not Set
....	Specter of the Rose	Not Set
....	Springtime in the Sierras	Not Set
....	Stagecoach to Denver	Not Set
....	That Man Malone	Not Set
....	That Man of Mine	Not Set
....	Vigilantes of Boomtown	Not Set
....	Winter Wonderland	Not Set

SCREEN GUILD

Prod. No.	Title	Release Date
....	God's Country	Apr.,'46
....	Wild Fire	May,'46
....	Flight to Nowhere (46-47)	July 15,'46
....	Death Valley (46-47)	Aug. 1,'46
....	North of the Border (46-47)	Aug. 1,'46

20TH-FOX

Prod. No.	Title	Release Date
	SPECIALS	
602	Wilson	Aug.,'45
614	Leave Her to Heaven	Jan.,'46
	●	
601	A Bell for Adano	Aug.,'45
603	Junior Miss	Aug.,'45
606	The Way Ahead	Aug.,'45
604	Captain Eddie	Sept.,'45
605	Caribbean Mystery	Sept.,'45
607	State Fair	Oct.,'45
608	The House on 92nd Street	Oct.,'45
611	And Then There Were None	Nov.,'45
609	The Dolly Sisters	Nov.,'45
612	Fallen Angel	Dec.,'45
613	The Spider	Dec.,'45
617	Doll Face	Jan.,'46
620	Behind Green Lights	Feb.,'46
610	Colonel Effingham's Raid	Feb.,'46
615	Shock	Feb.,'46
618	Jesse James (R)	Feb.,'46
619	The Return of Frank James (R)	Feb.,'46
616	A Walk in the Sun	Mar.,'46
621	Sentimental Journey	Mar.,'46
622	A Yank in London	Mar.,'46
623	Dragonwyck	Apr.,'46
624	Johnny Comes Flying Home	Apr.,'46
625	The Dark Corner	May,'46
626	Do You Love Me?	May,'46
627	Rendezvous 24	May,'46
628	Cluny Brown	June,'46
629	Somewhere in the Night	June,'46
630	Strange Triangle	June,'46
631	Smoky	July,'46
632	It Shouldn't Happen to a Dog	July,'46
633	Centennial Summer	Aug.,'46
634	Anna and the King of Siam	Aug.,'46
635	Deadline for Murder	Aug.,'46
....	American Guerilla	Not Set
636	Black Beauty	Not Set
....	Bon Voyage	Not Set
....	Carnival in Costa Rica	Not Set
....	Chicken Every Sunday	Not Set
....	Claudia and David	Not Set
....	Home Sweet Homicide	Not Set
....	If I'm Lucky	Not Set
....	Margie	Not Set
....	My Darling Clementine	Not Set
....	The Shocking Miss Pilgrim	Not Set
....	Strange Journey	Not Set
....	Three Little Girls in Blue	Not Set
....	Wake Up and Dream	Not Set
....	Wanted for Murder	Not Set

UNITED ARTISTS

Prod. No.	Title	Release Date
....	Paris Underground	Oct. 19,'45
....	Getting Gertie's Garter	Nov. 30,'45
....	Blithe Spirit	Dec. 14,'45
....	Spellbound	Dec. 28,'45
....	Abilene Town	Jan. 11,'46
....	Whistle Stop	Jan. 25,'46
....	The Outlaw	Feb. 8,'46
....	Diary of a Chambermaid	Feb. 15,'46
....	Breakfast in Hollywood	Feb. 22,'46
....	Young Widow	Mar. 1,'46
....	Johnny in the Clouds	Mar. 15,'46
....	Rebecca (R)	Apr. 26,'46
....	A Night in Casablanca	May 10,'46
....	A Scandal in Paris	July 19,'46
....	Strange Woman	Aug.,'46
....	Mr. Ace	Aug. 2,'46
....	Caesar and Cleopatra (Brit.)	Aug. 16,'46
....	The Bachelor's Daughters	Sept. 6,'46
....	Angel on My Shoulder	Sept. 20,'46
....	Abie's Irish Rose	Not Set
....	The Devil's Playground	Not Set
....	Duel in the Sun	Not Set
....	Fanny by Gaslight	Not Set
....	Henry the Fifth	Not Set
....	Little Iodine	Not Set
....	Miss Television	Not Set
....	Short Happy Life of Francis Macomber	Not Set
....	Sin of Harold Diddlebock	Not Set
....	The Stray Lamb	Not Set
....	This Happy Breed	Not Set

UNIVERSAL

Prod. No.	Title	Release Date
501	Shady Lady	Sept. 7,'45
502	Men in Her Diary	Sept. 14,'45
503	River Gang	Sept. 21,'45
504	That Night With You	Sept. 28,'45
1101	Bad Men of the Border	Sept. 28,'45
505	Strange Confession	Oct. 5,'45
506	Senorita from the West	Oct. 12,'45
1102	Code of the Lawless	Oct. 19,'45
507	Pursuit to Algiers	Oct. 26,'45
508	This Love of Ours	Nov. 2,'45
509	The Crimson Canary	Nov. 9,'45
510	The Daltons Ride Again	Nov. 23,'45
1103	Trail to Vengeance	Nov. 30,'45
511	House of Dracula	Dec. 7,'45
512	Pillow of Death	Dec. 14,'45
513	Frontier Gal	Dec. 21,'45
514	Scarlet Street	Dec. 28,'45
515	Girl on the Spot	Jan. 11,'46
516	Because of Him	Jan. 18,'46
1104	Gun Town	Jan. 18,'46
517	Terror by Night	Feb. 1,'46
518	Idea Girl	Feb. 8,'46
519	The Seventh Veil	Feb. 15,'46
520	Little Giant	Feb. 22,'46
521	Smooth as Silk	Mar. 1,'46
522	Tangier	Mar. 8,'46
523	Man in Grey	Mar. 15,'46
524	Spider Woman Strikes Back	Mar. 22,'46
525	House of Horrors	Mar. 29,'46
526	Madonna of the Seven Moons	Apr. 5,'46
527	Blonde Alibi	Apr. 12,'46
528	So Goes My Love	Apr. 19,'46
529	Night in Paradise	May 3,'46
530	Strange Conquest	May 10,'46
531	She-Wolf of London	May 17,'46
532	The Cat Creeps	May 17,'46
533	She Wrote the Book	May 31,'46
....	Dead of Night (Brit.)	June,'46
534	Dressed to Kill	June 7,'46
535	The Runaround	June 14,'46
536	Lover Come Back	June 21,'46
537	Inside Job	June 28,'46
538	Her Adventurous Night	July 5,'46
539	Danger Woman	July 12,'46
540	The Dark Horse	July 19,'46
541	Canyon Passage	July 26,'46
542	Cuban Pete	July 26.'46
543	The Black Angel	Aug. 2,'46
544	Slightly Scandalous	Aug. 2,'46
545	Wild Beauty	Aug. 9,'46
546	The Time of Their Lives	Aug. 16,'46
547	The Brute Man	Aug. 23,'46
548	The Killers	Aug. 30,'46
....	Bad Sister	Not Set
....	Boy Wonder	Not Set
....	Buck Privates Come Home	Not Set
....	Down by the Border	Not Set
....	Flame of the Klondike	Not Set
....	Heat Wave	Not Set
....	Hero Wanted	Not Set
....	Johnnie Anselmo	Not Set
....	Letters of an Unknown Woman	Not Set
....	Little Miss Big	Not Set
....	Michigan Kid	Not Set
....	Rustler's Roundup	Not Set
....	Shahrazad	Not Set
....	That's My Baby	Not Set
....	Time Out of Mind	Not Set
....	White Tie and Tails	Not Set

WARNER BROTHERS

Prod. No.	Title	Release Date
501	Pride of the Marines	Sept. 1,'45
502	Rhapsody in Blue	Sept. 22,'45
503	It All Came True (R)	Oct. 6,'45
504	Born for Trouble (R)	Oct. 6,'45
505	Mildred Pierce	Oct. 20,'45
506	Confidential Agent	Nov. 10,'45
507	Too Young to Know	Dec. 1,'45
508	Danger Signal	Dec. 15,'45
509	San Antonio	Dec. 29,'45
510	My Reputation	Jan. 26,'46
511	Three Strangers	Feb. 16,'46
512	Burma Victory	Feb. 16,'46
513	Cinderella Jones	Mar. 9,'46
514	Saratoga Trunk	Mar. 30,'46
515	City for Conquest (R)	Apr. 13,'46
516	No Time for Comedy (R)	Apr. 13,'46
517	Devotion	Apr. 20,'46
518	Her Kind of Man	May 11,'46
519	One More Tomorrow	June 1,'46
520	Janie Gets Married	June 22,'46
521	A Stolen Life	July 6,'46
522	Of Human Bondage	July 20,'46
523	Night and Day	Aug. 3,'46
524	Two Guys from Milwaukee	Aug. 17,'46
....	Beast with Five Fingers	Not Set
....	The Big Sleep	Not Set
....	Cheyenne	Not Set
....	Cloak and Dagger	Not Set
....	Escape Me Never	Not Set
....	The High Window	Not Set
...	Humoresque	Not Set
....	The Man I Love	Not Set
....	Never Say Goodbye	Not Set
..	Nobody Lives Forever	Not Set
....	Nora Prentiss	Not Set
...	One Woman's Secret	Not Set
....	Possessed	Not Set
....	Shadow of a Woman	Not Set
....	That Way With Women	Not Set
....	Time, Place and Girl	Not Set
....	The Two Mrs. Carrolls	Not Set
....	The Verdict	Not Set

MISCELLANEOUS

Title	Release Date
Fedora (Variety) [Italian]	Jan. 14,'46
Amami Alfredo (Grandi) [Italian]	Jan. 18,'46
Six P.M. (Artkino) [Russian]	Jan. 26,'46
Whirlwind of Paris (Hoffberg) [French]	Feb. 9,'46
Four Hearts (Artkino) [Russian]	Feb. 23,'46
Turn of the Century (Scandia) [Swedish]	Feb. 23,'46
Journey Together (English)	Mar. 2,'46
Symphonie D'Amour (Algazy) [French]	Mar. 9,'46
The Gay Intruders (4 Continents) [British]	Mar. 15,'46
Dark Is the Night (Artkino) [Russian]	Mar. 16,'46
Without Dowry (Artkino) [Russian]	Apr. 6,'46
Portrait of a Woman (Mayer-Burstyn) [Swiss]	Apr. 20,'46
Days and Nights (Artkino) [Russian]	Apr. 27,'46
While Nero Fiddled (Balcon-Bell) [British]	Apr. 29,'46
Beware (Astor)	July,'46
The Life and Miracles of Blessed Mother Cabrini (Elliott)	July 6,'46
Adventure for Two (Two Cities) [British]	Not Set
Bella Donna (UW)	Not Set
Curley (Roach)	Not Set
Dark Mirror (UW)	Not Set
Open City (Mayer Burstyn) [Italian]	Not Set

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

(•) before the title indicates 1944-45 product.
(†) Indicates a Box Office Champion.

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

For Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation, see Service Data page numbers in last column.

Short Subjects Chart with Synopsis Index can be found on pages 3067 and 3068, issue of June 29, 1946.

Feature product, including Coming Attractions, listed by Company, in order of release, on pages 3079 and 3080, issue of July 6, 1946.

						REVIEWED			
Title	*Company*	*Prod. Number*	*Stars*	*Release Date*	*Running Time*	*M. P. Herald Issue*	*Product Digest Page*	*Advance Synopsis Page*	*Service Data Page*
ABBOTT and Costello in Hollywood (Block 13)	MGM	602	Bud Abbott-Lou Costello	Oct.,'45	84m	Aug. 25,'45	2631		....
Abie's Irish Rose	UA	....	Michael Chekhov-Joanna Dru	Not Set	....	....	....	3066	....
Abilene Town	UA	....	Randolph Scott-Ann Dvorak	Jan. 11,'46	89m	Jan. 12,'46	2793	2628	3088
† Adventure (Special)	MGM	616	Clark Gable-Greer Garson	Mar.,'46	126m	Dec. 22,'45	2765	2628	2975
Adventure for Two (Br.)	Two Cities	....	Laurence Olivier-Penelope Ward	Not Set	115m	Dec. 18,'43	2766	....	....
Adventures of Marco Polo (Reissue)	Film Classics	....	Gary Cooper-Sigrid Gurie	Dec. 29,'45	105m	Feb. 19,'38	....	....	....
•Agitator, The (British)	Natl.-Anglo	....	Billy Hartnell-Mary Morris	Not Set	95m	Mar. 17,'45	2361	....	....
Alias Billy the Kid	Rep.	555	Sunset Carson-Peggy Stewart	Apr. 17,'46	56m	June 29,'46	3065	2981	....
Allotment Wives, Inc.	Mono.	505	Kay Francis-Paul Kelly	Dec. 29,'45	80m	Nov. 10,'45	2710	2555	....
Amami Alfredo (Italian)	Grandi	....	Maria Cebotari-Claudio Gora	Jan. 18,'46	91m	Feb. 9,'46	2838	....	....
Ambush Trail	PRC	....	Bob Steele-Syd Saylor	Feb. 17,'46	60m	Feb. 2,'46	2830	....	....
† And Then There Were None	20th-Fox	611	Barry Fitzgerald-Walter Huston	Nov.,'45	97m	July 14,'45	2626	....	2862
Angel Comes to Brooklyn, An	Rep.	503	Kaye Dowd-Robert Duke	Nov. 27,'45	70m	Dec. 8,'45	2745	2384	....
Angel on My Shoulder	UA		Paul Muni-Anne Baxter	Sept. 20,'46		......	.	2859	....
Anna and the King of Siam	20th-Fox	634	Irene Dunne-Rex Harrison	Aug.,'46	128m	June 8,'46	3029	2907	....
Appointment with Crime (Br.)	Natl.-Anglo	....	William Hartnell-Raymond Lovell	Not Set	90m	June 15,'46	3042	....	....
Avalanche	PRC	....	Bruce Cabot-Roscoe Karns	June 20,'46	70m	May 4,'46	2973	....	....
BACHELOR'S Daughters, The	UA	....	Gail Russell-Claire Trevor	Sept. 6,'46	....	....	....	3007	....
Bad Bascomb (Block 16)	MGM	619	Wallace Beery-Margaret O'Brien	Apr.-May,'46	112m	Feb. 9,'46	2837	2784	....
Badman's Territory	RKO	622	Randolph Scott-Ann Richards	Block 5	98m	Apr. 20,'46	2949	....	3088
Bad Men of the Border	Univ.	1101	Kirby Grant-Armida	Sept. 28,'45	56m	....	....	2655	....
Bamboo Blonde	RKO	630	Frances Langford-Russell Wade	Block 6	67m	June 22,'46	3054	2784	....
† Bandit of Sherwood Forest (color)	Col.	7004	Cornel Wilde-Anita Louise	Feb. 21,'46	85m	Feb. 23,'46	2857	2434	2975
Bandits of the Badlands	Rep.	551	Sunset Carson-Peggy Stewart	Sept. 14,'45	55m	Oct. 13,'45	2677	2628	....
Barge-Keeper's Daughter, The (French)	Famous Intl.	....	Louis Jouvet-Elvira Popesco	Sept. 4,'45	70m	Sept. 15,'45	2645	....	....
Battle for Music (Br.)	Four Continents	....	London Philharmonic Orchestra	Oct. 13,'45	74m	Nov. 3,'45	2701	....	....
Beast with Five Fingers, The	WB	....	Robert Alda-Andrea King	Not Set	....	....	....	2786	....
Because of Him	Univ.	516	Deanna Durbin-Franchot Tone	Jan. 18,'46	86m	Jan. 19,'46	2806	2764	2975
Bedelia (British)	GFD	....	Margaret Lockwood-Ian Hunter	Not Set	90m	June 15,'46	3041	....	....
Bedlam	RKO	628	Boris Karloff-Anna Lee	Block 6	80m	Apr. 27,'46	2962	2951	3018
Behind Green Lights	20th-Fox	620	Carole Landis-William Gargan	Feb.,'46	64m	Jan. 19,'46	2806	....	....
Behind the Mask	Mono.	526	Kane Richmond-Barbara Reed	May 25,'46	67m	Apr. 6,'46	2926	....	....
Bella Donna	UW	....	Merle Oberon-Geogre Brent	Not Set	....	....	....	3076	....
Bell for Adano, A	20th-Fox	601	Gene Tierney-John Hodiak	Aug.,'45	103m	June 23,'45	2627	2242	2738
Beginning or the End	MGM	....	Brian Donlevy-Robert Walker	Not Set	....	....	....	3076	....
† Bells of St. Mary's, The	RKO	661	Bing Crosby-Ingrid Bergman	Special	126m	Dec. 1,'45	2734	2434	2975
Beloved Enemy (Reissue)	Film Classics	....	Merle Oberon-David Niven	Apr. 15,'46	86m	Dec. 19,'36	...	....	....
Beware	Astor	....	Louis Jordan-Frank Wilson	July,'46	55m	June 22,'46	3054	....	....
Big Sleep, The	WB		Humphrey Bogart-Lauren Bacall	Not Set	....	....	....	2230	....
Black Angel, The	Univ.	543	Dan Duryea-June Vincent	Aug. 2,'46	....	....	....	3076	....
Black Beauty	20th-Fox	636	Mona Freeman-Richard Denning	Not Set	....	....	....	2778	....
Black Market Babies	Mono.	504	Ralph Morgan-Jayne Hazard	Jan. 5,'46	71m	Dec. 8,'45	2746	....	2930
Blazing the Western Trail	Col.	7201	Charles Starrett-Tex Harding	Oct. 18,'45	60m	Nov. 24,'45	2725	2543	....
Blithe Spirit (British) (color)	UA	....	Rex Harrison-Constance Cummings	Dec. 14,'45	94m	Sept. 22,'45	2653	....	2898
Blonde Alibi	Univ.	527	Tom Neal-Martha O'Driscoll	Apr. 12,'46	62m	Mar. 23,'46	2905	2850	....
Blonde for a Day	PRC	....	Hugh Beaumont-Katheryn Adams	Aug. 22,'46	....	....	....	3030	....
Blondie Knows Best	Col.	....	Penny Singleton-Arthur Lake	Not Set	....	....	....	3031	....
Blondie's Lucky Day	Col.	7020	Penny Singleton-Arthur Lake	Apr. 4,'46	69m	June 1,'46	3017	2907	....
Blue Dahlia, The (Block 4)	Para.	4517	Alan Ladd-Varonica Lake	Apr. 19,'46	100m	Feb. 2,'46	2829	2786	3018
Blue Montana Skies (Reissue)	Rep.	5307	Gene Autry-Smiley Burnette	Dec. 1,'45	56m	May 6,'39	....	....	....
Blue Skies (color)	Para.	....	Bing Crosby-Fred Astaire	Not Set	...	....	....	2884	....
Bon Voyage	20th-Fox	....	Jeanne Crain-Sir Aubrey Smith	Not Set	....	....	....	2230	....
Border Bandits	Mono.	565	Johnny Mack Brown-Raymond Hatton	Jan. 12,'46	58m	Feb 23,'46	2859	2792	....
Born for Trouble (Reissue)	WB	504	Faye Emerson-Van Johnson	Oct. 6,'45	59m	Apr. 11,'42	598	575	....
Boy, a Girl and a Dog, A	Film Classics	....	Jerry Hunter-Sharyn Moffett	Aug. 1,'45	77m	June 29,'46	3065	3031	....
Boys' Ranch (Block 17)	MGM	625	James Craig-"Butch" Jenkins	July 18,'46	97m	May 4,'46	2973	2926	....
Breakfast in Hollywood	UA	....	Tom Breneman-Bonita Granville	Feb. 22,'46	93m	Jan. 19,'46	2805	2756	2975
Bride Wore Boots, The (Block 5)	Par.	4521	Barbara Stanwyck-Robert Cummings	May 31,'46	85m	Mar. 23,'46	2905	2784	...

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED		Advance Synopsis Page	Service Data Page
						M. P. Herald Issue	Product Digest Page		
Brief Encounter (Brit.)	Eagle-Lion	.	Celia Johnson-Trevor Howard	Not Set	85m	Dec. 15,'45	2757	....	.
Brute Man	Univ.	547	Rondo Hatton-Jane Adams	Aug. 23,'46	....	....	....	2764	...
Burma Victory	WB	512	War Documentary	Feb. 16,'46	62m	Nov. 17,'45	2718	....	...
CAESAR and Cleopatra (color) (British)	UA	....	Claude Rains-Vivian Leigh	Aug. 16,'46	136m	Dec. 22,'45	2766	....	...
Calcutta	Para.	....	Alan Ladd-William Bendix	Not Set	....	....	....	2884	...
California (color)	Para.	....	Ray Milland-Barbara Stanwyck	Not Set	....	....	....	2784	...
California Gold Rush	Rep.	565	"Wild" Bill Elliott-Alice Fleming	Feb. 4,'46	55m	....	....	2818	...
Canyon Passage (color)	Univ.	541	Dana Andrews-Susan Hayward	July 26,'46	....	....	....	2883	..
Captain Eddie	20th-Fox	604	Fred MacMurray-Lynn Bari	Sept.,'45	107m	June 23,'45	2626	2259	2798
Captain Tugboat Annie	Rep.	504	Jane Darwell-Edgar Kennedy	Nov. 17,'45	70m	Dec. 22,'45	2766	2403	.
Captive Heart, The (British)	Ealing-Eagle-Lion	....	Michael Redgrave-Rachel Kempson	Not Set	108m	Apr. 20,'46	2950	....	...
Caravan (British)	GFD	....	Steward Granger-Ann Crawford	Not Set	122m	May 4,'46	2974	....	....
Caravan Trail, The (color)	PRC	...	Eddie Dean-Al LaRue	Apr. 20,'46	57m	Mar. 30,'46	2918	2884	....
Caribbean Mystery	20th-Fox	605	James Dunn-Sheila Ryan	Sept.,'45	65m	July 21,'45	2626	2366	2663
Cat Creeps, The	Univ.	532	Lois Collier-Fred Brady	May 17,'46	58m	Apr. 13,'46	2938	2884	....
Catman of Paris, The	Rep.	514	Carl Esmond-Leonore Aubert	Apr. 20,'46	65m	Feb. 23,'46	2858	...	...
Centennial Summer (color)	20th-Fox	633	Jeann Craine-Cornel Wilde	Aug.,'46	102m	June 8,'46	3030	2884	....
Cherokee Flash, The	Rep.	553	Sunset Carson-Linda Stirling	Dec. 13,'45	58m	Jan. 26,'46	2817	2748	....
Cheyenne	WB	....	Dennis Morgan-Jane Wyman	Not Set	....	....	....	2939	....
Child of Divorce	RKO	....	Sharyn Moffett-Regis Toomey	Not Set	....	....	....	2972	....
Cinderella Jones	WB	513	Joan Leslie-Robert Alda	Mar. 9,'46	92m	Feb. 16,'46	2849	2838	2975
City for Conquest (Reissue)	WB	515	James Cagney-Ann Sheridan	Apr. 13,'46	103m	Sept. 14,'40	....	....	....
Claudia and David	20th-Fox	....	Dorothy McGuire-Robert Young	Not Set	....	....	....	2939	....
Cloak and Dagger	WB	....	Gary Cooper-Lilli Palmer	Not Set	....	....	....	2939	....
Close Call for Boston Blackie, A	Col.	7030	Chester Morris-Richard Lane	Jan. 24,'46	63m	Feb. 23,'46	2858	2710	....
Club Havana	PRC	....	Tom Neal-Margaret Lindsay	Oct. 23,'45	62m	Oct. 20,'45	2686	2555	....
Cluny Brown	20th-Fox	628	Charles Boyer-Jennifer Jones	June,'46	100m	Apr. 27,'46	2961	2859	....
Cockeyed Miracle, The (formerly But Not Goodbye)	MGM	....	Frank Morgan-Keenan Wynn	Not Set	....	....	....	....	2883
Code of the Lawless	Univ.	1102	Kirby Grant-Poni Adams	Oct. 19,'45	56m	....	....	2686	....
Col. Effingham's Raid	20th-Fox	610	Charles Coburn-Joan Bennett	Feb.,'46	70m	Sept. 29,'45	2661	2259	2898
Colorado Serenade (color)	PRC	....	Eddie Dean-Roscoe Ates	June 30,'46	68m	June 15,'46	3042	2884	....
Colorado Pioneers	Rep.	563	"Wild" Bill Elliott-Bobby Blake	Nov. 14,'45	55m	Dec. 22,'45	2768	....	....
Come and Get It (Reissue)	Film Classics	....	Joel McCrea-Edward Arnold	May 15,'46	99m	Nov. 7,'36	....	....	....
Condemned to Devil's Island (Reissue)	Film Classics	....	Ronald Colman-Ann Harding	Mar. 15,'46	87m	....	....	....	....
† Confidential Agent	WB	506	Charles Boyer-Lauren Bacall	Nov. 10,'45	118m	Nov. 3,'45	2701	2655	....
Conquest of Cheyenne	Rep.	568	"Wild" Bill Elliot-Alice Fleming	July 22,'46	55m	June 29,'46	3065	....	....
Cornered	RKO	612	Dick Powell-Micheline Cheirel	Block 3	102m	Nov. 17,'45	2717	2695	3018
Courage of Lassie (color) (Bl. 17) (formerly Blue Sierra)	MGM	626	Elizabeth Taylor-"Lassie"-Frank Morgan	Aug. 8,'46	93m	May 11,'46	2985	2926	....
Cowboy Blues	Col.	....	Ken Curtis-Jeff Donnell	July 18,'46	....	....	....	3055	....
Crack-Up	RKO	627	Pat O'Brien-Claire Trevor	Block 6	93m	June 22,'46	3054	2951	....
Crime Doctor's Warning, The	Col.	7022	Warner Baxter-Dusty Anderson	Oct. 4,'45	64m	Dec. 22,'45	2768	2543	....
Crime of the Century	Rep.	511	Stephanie Bachelor-Michael Browne	Feb. 28,'46	57m	Mar. 23,'46	2906	2870	....
Criminal Court	RKO	....	Tom Conway-Martha O'Driscoll	Not Set	....	....	....	2963	....
Crimson Canary, The	Univ.	509	Noah Beery, Jr.-Lois Collier	Nov. 9,'45	64m	Nov. 10,'45	2710	2467	....
Cross My Heart	Para.		Betty Hutton-Sonny Tufts	Not Set	....	....	....	3055	....
Cuban Pete	Univ.	542	Desni Arnaz-Ethel Smith	July 26,'46	....	....	....	3066	....
DAKOTA	Rep.	505	John Wayne-Vera Hruba Ralston	Dec. 25,'45	82m	Nov. 10,'45	2709	....	2862
Daltons Ride Again	Univ.	510	Alan Curtis-Kent Taylor	Nov. 23,'45	71m	Nov. 24,'45	2726	2670	....
Dangerous Business	Col.	7037	Forrest Tucker-Lynn Merrick	June 20,'46	....	....	....	2963	....
Dangerous Partners (Block 13)	MGM	604	James Craig-Signe Hasso	Oct.,'45	74m	Aug. 4,'45	2639	2555	2719
Danger Signal	WB	508	Faye Emerson-Zachary Scott	Dec. 15,'45	80m	Nov. 17,'45	2718	2555	3018
Danger Street	Para.	..	Jane Withers-Robert Lowery	Not Set	....	....	....	2972	....
Danger Woman	Univ.	539	Brenda Joyce-Don Porter	July 12,'46	....	....	....	3030	....
Danny Boy	PRC	..	Robt. "Buz." Henry-Sybil Merritt	Jan. 8,'46	64m	Nov. 3,'45	2701	2662	...
Dark Alibi	Mono.	519	Sidney Toler-Benson Fong	May 25,'46	61m	Apr. 27,'46	2962	2809	...
Dark Corner, The	20th-Fox	625	Lucille Ball-William Bendix	May,'46	99m	Apr. 6,'46	2925	2859	..
Dark Horse, The	Univ.	540	Phil Terry-Ann Savage	July 19,'46	....	....	....	3030	...
Dark Is the Night (Russian)	Artkino	....	Irina Radchenko-Ivan Kuznetsov	Mar. 16,'46	70m	Mar. 23,'46	2906	....	....
Dark Mirror, The	UW	....	Olivia de Havilland-Lew Ayres	Not Set	.	....	....	2883	..
Days and Nights (Russian)	Artkino	....	Vladimir Soloviev-Dimitri Sagal	Apr. 27,'46	90m	May 4,'46	2974	....	.
Days of Buffalo Bill	Rep.	554	Sunset Carson-Peggy Stewart	Feb. 8,'46	56m	....	....	2838	....
Deadlier Than the Male	RKO	....	Claire Trevor-Lawrence Tierney	Not Set	....	....	....	3078	....
Deadline at Dawn	RKO	617	Susan Hayward-Paul Lukas	Block 4	82m	Feb. 23,'46	2859	2776	2930
Deadline for Murder	20th-Fox	635	Paul Kelly-Kent Taylor	Aug.,'46	65m	June 22,'46	3053	2963	....
Dead of Night (British)	Univ.	....	Mervyn Johns-Roland Culver	June,'46	77m	July 6,'46	3077	....	....
Dear Octopus (British)	English	....	Margaret Lockwood-Michael Wilding	Not Set	80m	Sept. 18,'43	2362	...	
Death Valley (color)	Screen Guild	....	Robert Lowery-Helen Gilbert	Aug. 1,'46	....	....	....	....	....
Decoy	Mono.	....	Jean Gillie-Edward Norris	Not Set	....	....	....	3031	....
Desert Horseman, The	Col.	7209	Charles Starrett-Smiley Burnette	July 11,'46	....	....	....	3055	....
Detour	PRC		Ann Savage-Tom Neal	Nov. 30,'45	69m	Nov. 10,'45	2709	2543	....
Devil Bat's Daughter	PRC		Rosemary LaPlanche-John James	Apr. 15,'46	66m	Apr. 13,'46	2938		....
Devil's Mask, The	Col.	7026	Anita Louise-Jim Bannon	May 23,'46	66m	....	....	2926	....
Devil's Playground, The	UA	....	William Boys-Andy Clyde	Not Set	....	....	....	3078	....
Devotion	WB	517	Olivia de Havilland-Ida Lupino	Apr. 20,'46	107m	Apr. 6,'46	2925	2756	3088
Diary of a Chambermaid	UA	...	Paulette Goddard-Hurd Hatfield	Feb. 15,'46	86m	Feb. 2,'46	2829	2748	2975
Dick Tracy	RKO	613	Morgan Conway-Anne Jeffreys	Block 3	62m	Dec. 15,'45	2758	2710	2975
Dick Tracy Versus Cueball	RKO	....	Morgan Conway-Anne Jeffreys	Not Set	....	....	....	3031	....
Ding Dong Williams	RKO	623	Glenn Vernon-Marcia McGuire	Block 5	62m	Apr. 20,'46	2950	2695	....
Dodsworth (Reissue)	Film Classics	....	Walter Huston-Ruth Chatterton	May 15,'46	101m	Sept. 26,'36	....	....	....
Doll Face	20th-Fox	617	Carmen Miranda-Perry Como	Jan.,'46	80m	Dec. 22,'45	2765	2628	2975
† Dolly Sisters, The (color)	20th-Fox	609	Betty Grable-John Payne	Nov.,'45	114m	Sept. 29,'45	2661	2384	2798
Don't Gamble With Strangers	Mono.	508	Kane Richmond-Bernadene Hayes	June 1,'46	68m	May 25,'46	3005	....	....

						— REVIEWED —			
Title	*Company*	*Prod. Number*	*Stars*	*Release Date*	*Running Time*	*M. P. Herald Issue*	*Product Digest Page*	*Advance Synopsis Page*	*Service Data Page*
Do You Love Me? (color)	20th-Fox	626	Maureen O'Hara-Dick Haymes	May,'46	91m	Apr. 20,'46	2949	2499	....
Down Missouri Way (formerly Missouri Hayride)	PRC	....	Martha O'Driscoll-William Wright	Sept. 1,'46	....	....	....	3007	....
† Dragonwyck	20th-Fox	623	Gene Tierney-Vincent Price	Apr.,'46	103m	Feb. 23,'46	2857	2403	3088
Dressed to Kill	Univ.	534	Basil Rathbone-Nigel Bruce	June 7,'46	72m	May 25,'46	3007	2987	....
Duel in the Sun (color)	UA	....	Jennifer Jones-Joseph Cotten	Not Set	....	....	....	2926	....
† Duffy's Tavern (Block I)	Para.	4501	Ed Gardner-Bing Crosby & Guests	Sept. 28,'45	98m	Aug. 25,'45	2638	2230	2862
EARL Carroll Sketchbook	Rep.	....	Constance Moore-William Marshall	Not Set	....	....	....	2939	
Easy to Wed (color) (Special)	MGM	624	Esther Williams-Van Johnson	July 25,'46	111m	Apr. 13,'46	2937	2366	3018
El Paso Kid	Rep.	556	Sunset Carson-Marie Harmon	May 22,'46	55m	....	....	2972	...
Enchanted Forest, The (color)	PRC	....	Edmund Lowe-Brenda Joyce	Dec. 8,'45	78m	Sept. 29,'45	2662	2279	..
Escape Me Never	WB	....	Errol Flynn-Ida Lupino	Not Set	....	....	....	2861	....
FABULOUS Suzanne	Rep.	....	Barbara Britton-Rudy Vallee	Not Set	....	....	....	2926	....
Face of Marble	Mono.	528	John Carradine-Claudia Drake	Feb. 2,'46	72m	Jan. 26,'46	2818	....	....
Faithful in My Fashion (Bl. 17)	MGM	627	Tom Drake-Donna Reed	Aug. 22,'46	81m	June 15,'46	3042	2951	....
Falcon's Alibi, The	RKO	629	Tom Conway-Rita Corday	Block 6	63m	Apr. 20,'46	2950	....	....
Falcon in San Francisco	RKO	603	Tom Conway-Rita Corday	Block 1	65m	July 21,'45	2626	2366	....
Fallen Angel	20th-Fox	612	Alice Faye-Dana Andrews	Dec.,'45	97m	Oct. 27,'45	2693	2454	....
Fear	Mono.	507	Warren William-Peter Cookson	Mar. 2,'46	68m	Jan. 5,'46	2785	2598	.
Fedora (Italian)	Variety	....	Louise Ferida-Amedeo Nazzari	Jan. 14,'46	95m	Jan. 19,'46	2806	....	...
Fiesta (color)	MGM	....	Esther Williams-Ricardo Montalban	Not Set	....	....	....	2939	...
First Yank Into Tokyo	RKO	607	Tom Neal-Barbara Hale	Block 2	82m	Sept. 8,'45	2638	2366	2798
Flight to Nowhere	Screen Guild	....	Alan Curtis-Evelyn Ankers	July 15,'46	....	....	....	3078	....
Flying Serpent	PRC	....	George Zucco-Hope Kramer	Feb. 20,'46	59m	Jan. 26,'46	2818	2670	....
Follow That Woman (Block I)	Para.	4504	William Gargan-Nancy Kelly	Dec. 14,'45	70m	Aug. 25,'45	2639	2543	...
Four Hearts (Russian)	Artkino	....	Valentino Serova-Eugene Samoilov	Feb. 23,'46	80m	Mar. 9,'46	2882		....
Freddie Steps Out	Mono.	515	Freddie Stewart-June Preisser	June 8,'46	75m	June 1,'46	3017	2926	....
French Key, The	Rep.	519	Albert Dekker-Evelyn Ankers	May 18,'46	67m	May 25,'46	3006	...	....
From This Day Forward	RKO	616	Joan Fontaine-Mark Stevens	Block 4	95m	Mar. 2,'46	2869	2861	3088
Frontier Gal (color)	Univ.	513	Rod Cameron-Yvonne De Carlo	Dec. 21,'45	85m	Dec. 8,'45	2746	2555	2975
Frontier Gunlaw	Col.	7204	Charles Starrett-Jean Stevens	Jan. 31,'46	60m	Feb. 9,'46	2837	2686	...
GAIETY George (British)	Geo. King	....	Richard Greene-Ann Todd	Not Set	98m	May 4,'46	2974	....	....
Gallant Bess (formerly Star from Heaven)	MGM	....	Marshall Thompson-George Tobias	Not Set	....	....	....	2778	....
Gallant Journey (formerly The Great Highway)	Col.	....	Glenn Ford-Janet Blair	Not Set	....	....	....	2939	....
Galloping Thunder	Col.	7207	Charles Starrett-Smiley Burnette	Apr. 25,'46	54m	May 25,'46	3006	2778	....
Game of Death, A	RKO	619	John Loder-Audrey Long	Block 4	72m	Dec. 1,'45	2734	2384	2810
Gay Blades	Rep.	509	Allan Lane-Jean Rogers	Jan. 25,'46	67m	Apr. 6,'46	2925	2784	3018
Gay Cavalier, The	Mono.	529	Gilbert Roland-Martin Garralaga	Mar. 30,'46	65m	June 15,'46	3042	2963	....
Gay Intruders, The (British)	Four Continents	....	Godfrey Tearle-Jeanne de Casalis	Mar. 15,'46	84m	Mar. 30,'46	2917	..	...
Genius at Work	RKO	....	Alan Carney-Anne Jeffreys	Not Set	....	....	....	3078	....
Gentleman from Texas, The	Mono.	562	Johnny Mack Brown-Claudia Drake	June 8,'46	.. .	....	....	2963	....
Gentleman Misbehaves, The	Col.	7034	Osa Massen-Robert Stanton	Feb. 28,'46	74m	....	....	2792	....
Gentlemen with Guns	PRC	....	Buster Crabbe-Al "Fuzzy" St. John	Mar. 27,'46	52m	Mar. 23,'46	2906	....	....
George White's Scandals	RKO	602	Joan Davis-Jack Haley	Block I	95m	Aug. 4,'45	2627	2366	2663
Getting Gertie's Garter	UA	....	Dennis O'Keefe-Marie McDonald	Nov. 30,'45	72m	Dec. 1,'45	2734	....	2975
Ghost Goes Wild, The	Rep.	....	James Elison-Anne Gwynne	Not Set	....	....	....	2972	....
Ghost of Hidden Valley	PRC	....	Buster Crabbe-Al "Fuzzy" St. John	June 3,'46	56m	June 1,'46	3017	....	....
† Gilda	Col.	7001	Rita Hayworth-Glenn Ford	Apr. 25,'46	107m	Mar. 23,'46	2907	2776	3088
Girl in a Million, A (Br.)	British Lion	....	Hugh Williams-Joan Greenwood	Not Set	86m	June 8,'46	3029	....	....
Girl No. 217 (Russian)	Artkino	....	Elena Kuzmina-Vladimir Vladislovsky	Sept. 1,'45	94m	Sept. 15,'45	2646	....	....
Girl of the Limberlost	Col.	7029	Ruth Nelson-Loren Tindall	Oct. 11,'45	60m	Oct. 20,'45	2686	2670	....
Girl on the Spot	Univ.	515	Lois Collier-Jess Barker	Jan. 11,'46	75m	Jan. 12,'46	2795	2467	....
Girls of the Big House	Rep.	502	Lynne Roberts-Richard Powers	Nov. 2,'45	68m	Nov. 17,'45	2717	2467	....
Glass Alibi	Rep.	516	Paul Kelly-Anne Gwynne	Apr. 27,'46	68m	May 4,'46	2974	2792	....
God's Country (color)	Screen Guild	....	Robert Lowery-Helen Gilbert	Apr.'46	64m	....	....	....	....
Gold Mine in the Sky (R.)	Rep.	5308	Gene Autry-Smiley Burnette	Jan. 15,'46	60m	July 16,'38	....	....	....
Green Years, The (Special)	MGM	623	Charles Coburn-Tom Drake	July 4,'46	128m	Mar. 16,'46	2893	2883	....
Gunning for Vengeance	Col.	7206	Charles Starrett-Phyliss Adair	Mar. 21,'46	53m	Apr. 27,'46	2962	2784	....
Gun Town	Univ.	1104	Kirby Grant-Fuzzy Knight	Jan. 18,'46	57m	Mar. 23,'46	2906	2744	. .
Guy Could Change, A	Rep.	508	Allan Lane-Jane Frazee	Jan. 27,'46	65m	Jan. 26,'46	2818	2543	...
† HARVEY Girls, The (color) (Block 15)	MGM	611	Judy Garland-John Hodiak	Jan.-Feb.,'46	104m	Jan. 5,'46	2785	2354	2975
Haunted Mine, The	Mono.	566	Johnny Mack Brown-Linda Johnson	Mar. 2,'46	51m	Apr. 6,'46	2926	2792	....
Heartbeat	RKO	662	Ginger Rogers-Jean Pierre Aumont	Special	101m	Apr. 27,'46	2961	2883	....
Henry the Fifth (British) (color)	UA	....	Laurence Olivier-Robert Newton	Not Set	67m	Dec. 2,'44	2626		....
Her Adventurous Night	Univ.	538	Dennis O'Keefe-Helen Walker	July 5,'46	75m	June 29,'46	3065	3007	....
Her Highness and the Bellboy (Block 13)	MGM	603	Hedy Lamarr-Robert Walker	Oct.,'45	111m	July 14,'45	2631	2259	2810
Her Kind of Man	WB	518	Zachary Scott-Janis Paige	May 11,'46	78m	Apr. 27,'46	2961	2838	3018
Hidden Eye, The (Block 13)	MGM	601	Edward Arnold-Frances Rafferty	Sept.,'45	70m	July 28,'45	2565	2353	....
Hit the Hay	Col.	7018	Judy Canova-Ross Hunter	Nov. 29,'45	62m	....	....	2662	....
Hold That Blonde (Block 2)	Para.	4506	Eddie Bracken-Veronica Lake	Nov. 23,'45	76m	Oct. 13,45	2679	2259	2810
Holiday in Mexico (color)	MGM	....	Walter Pidgeon-Ilona Massey	Not Set	....	....	....	2764	....
Home on the Range (color)	Rep.	5501	Monte Hale-Adrian Booth	Apr. 18,'46	55m	Apr. 13,'46	2938	2926	....
Home Sweet Homicide	20th-Fox	....	Lynn Bari-Randolph Scott	Not Set	....	....	....	2939	....
Honeymoon	RKO	....	Shirley Temple-Guy Madison	Not Set	....	....	....	2939	....
Hoodlum Saint (Block 16)	MGM	618	William Powell-Esther Williams	Apr.-May,'46	93m	Feb. 9,'46	2837	2830	.
Hot Cargo (Block 5)	Para.	4523	William Gargan-Philip Reed	June 28,'46	57m	Mar. 16,'46	2894	2870	....
Hotel Reserve (British)	RKO	615	James Mason-Lucie Mannheim	Block 3	79m	Mar. 9,'46	2881	....	....
House of Dracula	Univ.	511	Lon Chaney-Lionel Atwill	Dec. 7,'45	67m	Dec. 8,'45	2746	2670	2975
House of Horrors	Univ.	525	Robert Lowery-Virginia Grey	Mar. 29,'46	66m	Mar. 9,'46	2881	2850	....
† House on 92nd Street, The	20th-Fox	608	William Eythe-Lloyd Nolan	Oct.,'45	88m	Sept. 15,'45	2645	2499	2898

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How Do You Do?	PRC	....	Bert Gordon-Harry Von Zell	Dec. 24,'45	80m	Nov. 10,'45	2709	2655	....
Humoresque	WB	....	Joan Crawford-John Garfield	Not Set	....	....	....	2786	....
Hurricane (Reissue)	Film Classics	....	Dorothy Lamour-Jon Hall	Jan. 15,'46	101m	Nov. 13,'37	....	....	....
I COVER Big Town (formerly Big Town)	Para.	....	Philip Reed-Hillary Brooke	Not Set	....	....	....	2776	....
Idea Girl	Univ.	518	Jess Barker-Julie Bishop	Feb. 8,'46	60m	Feb. 9,'46	2838	2764	....
If I'm Lucky (formerly You're for Me)	20th-Fox	....	Vivian Blaine-Harry James	Not Set	....	....	....	3066	....
I Know Where I'm Going (Brit.)	GFD	....	Wendy Hiller-Roger Livesey	Not Set	91m	Dec. 15,'45	2758	....	....
I'll Be Your Sweetheart (Br.)	GFD	....	Margaret Lockwood-Vic Oliver	Not Set	104m	July 21,'45	2554	....	....
Imperfect Lady	Para.	....	Teresa Wright-Ray Milland	Not Set	....	....	....	2870	....
In Fast Company	Mono.	510	Leo Gorcey-Huntz Hall	June 22,'46	63m	May 11,'46	2986	2972	....
In Old Sacramento	Rep.	517	William Elliott-Belle Malone	May 31,'46	89m	May 4,'46	2973	....	3018
Inside Job	Univ.	537	Preston Foster-Ann Rutherford	June 28,'46	65m	June 22,'46	3053	2987	....
I Ring Door Bells	PRC	....	Robert Shayne-Ann Gwynne	Feb. 25,'46	64m	Jan. 5,'46	2786	....	....
Isle of the Dead	RKO	608	Boris Karloff-Ellen Drew	Block 2	72m	Sept. 8,'45	2638	2216	2810
It All Came True (Reissue)	WB	503	Ann Sheridan-Jeffrey Lynn-H. Bogart	Oct. 6,'45	97m	Apr. 6,'40	....	....	....
It Happened at the Inn (Fr.)	MGM	....	Fernand Ledoux-Maurice Schutz	Not Set	96m	Jan. 19,'46	2806	....	....
It Shouldn't Happen to a Dog	20th-Fox	632	Carole Landis-Allyn Joslyn	July,'46	70m	June 1,'46	3017	2963	....
I've Always Loved You (color) (formerly Concerto)	Rep.	....	Maria Ouspenskaya-Philip Dorn	Not Set	...	....	....	2628	....
JANIE Gets Married	WB	520	Joan Leslie-Robt. Hutton	June 22,'46	91m	June 8,'46	3029	2655	....
Jesse James (Reissue)	20th-Fox	618	Tyrone Power-Nancy Kelly	Feb.,'46	105m	Jan. 14,'39	....	....	....
Joe Palooka, Champ	Mono.	502	Joe Kirkwood-Elyse Knox	May 28,'46	70m	Apr. 13,'46	2938	2809	....
Johnnie Comes Flying Home	20th-Fox	624	Martha Stewart-Richard Crane	Apr.,'46	66m	Mar. 23,'46	2905	2764	....
Johnny Angel	RKO	604	George Raft-Signe Hasso	Block I	79m	Aug. 4,'45	2639	2259	2810
Johnny Frenchman (British)	Ealing-Eagle-Lion	....	Francoise Rosay-Tom Walls	Not Set	112m	Aug. 4,'45	2577	....	....
Johnny in the Clouds (Br.)	UA	....	Michael Redgrave-John Mills	Mar. 15,'46	109m	Nov. 17,'45	2717	....	....
Jolson Story, The (color) (formerly The Story of Jolson)	Col.	....	Larry Parks-William Demarest	Not Set	....	....	....	2883	....
Journey Together (British)	English	....	Edward G. Robinson-Bessie Love	Mar. 2,'46	80m	Mar. 9,'46	2881	...	
Junior Miss	20th-Fox	603	Peggy Ann Garner-Allyn Joslyn	Aug.,'45	94m	June 16,'45	2631	2403	2798
Junior Prom	Mono.	514	Freddie Stewart-June Preisser	May 11,'46	69m	Mar. 2,'46	2869	....	....
Just Before Dawn (formerly Exposed by the Crime Doctor)	Col.	7021	Warner Baxter-Mona Barrie	Mar. 7,'46	65m	....	....	2756	....
KID from Brooklyn, The (color)	RKO	652	Danny Kaye-Virginia Mayo	Special	114m	Mar. 30,'46	2918	2628	....
Kid Millions (Reissue)	Film Classics	....	Eddie Cantor-Ann Sothern	Nov. 1,'45	92m	Oct. 27,'34	....	....	....
Killers, The	Univ.	548	Burt Lancaster-Ava Gardner	Aug. 30,'46	....	....	....	3055	....
† Kiss and Tell (Special)	Col.	7101	Shirley Temple-Jerome Courtland	Oct. 18,'45	90m	Sept. 8,'45	2637	2353	2898
† Kitty (Block 2)	Para.	4509	Paulette Goddard-Ray Milland	May 10,'46	103m	Oct. 6,'45	2669	2093	3088
LADIES' Man	Para.	....	Eddie Bracken-Virginia Welles	Not Set	....	....	....	2809	....
Lady Luck	RKO	....	Robert Young-Barbara Hale	Not Set	....	....	....	2756	....
Lady of Fortune (Reissue) (formerly Becky Sharp)	Film Classics	....	Miriam Hopkins-Frances Dee	Dec. 15,'45	69m	June 22,'35	....	....	....
Landrush	Col.	....	Charles Starrett-Smiley Burnett	Not Set	....	....	....	2895	....
Larceny in Her Heart	PRC	....	Hugh Beaumont-Cheryl Walker	July 10,'46	68m	May 25,'46	3006	2963	....
Last Chance, The (Bl. 16) (Swiss)	MGM	621	E. G. Morrison-John Hoy	Apr.-May,'46	105m	Nov. 24,'45	2726	....	2930
Lawless Empire	Col.	7202	Charles Starrett-Mildred Law	Nov. 15,'45	59m	Dec. 15,'45	2758	2543	....
† Leave Her to Heaven (color) (Special)	20th-Fox	614	Gene Tierney-Cornel Wilde	Jan.,'46	110m	Dec. 29,'45	2778	2499	2898
Letter for Evie, A (Block 15)	MGM	614	Marsha Hunt-John Carroll	Jan.-Feb.,'46	89m	Dec. 1,'45	2733	2655	2930
Life and Miracles of Blessed Mother Cabrini, The	Elliott	....	La Cheduzzi-Mila Lanza	July 6,'46	60m	July 6,'46	3077	....	....
Life with Blondie	Col.	7019	Penny Singleton-Arthur Lake	Dec. 13,'45	70m	Dec. 1,'45	2734	2686	....
Lightning Raiders	PRC	....	Buster Crabbe-Al St. John	Jan. 7,'46	61m	Dec. 29,'45	2778	2686	...
Likely Story, A	RKO	....	Bill Williams-Barbara Hale	Not Set	....	....	....	2963	....
Lisbon Story (British)	Natl. Anglo	....	Patricia Burke-David Farrar	Not Set	100m	Mar. 16,'46	2894	..	....
Little Giant	Univ.	520	Abbott and Costello	Feb. 22,'46	91m	Mar. 2,'46	2869	2756	3088
Little Iodine	UA	....	Jo Ann Marlowe-Marc Cramer	Not Set	....	....	....	3066	....
Little Miss Big	Univ.	....	Fay Holden-Beverly Simmons	Not Set	....	....	....	2963	....
Little Mister Jim	MGM	....	"Butch" Jenkins-Frances Gifford	Not Set	94m	June 8,'46	3030	2926	....
Live Wires	Mono.	509	Leo Gorcey-Huntz Hall	Jan. 12,'46	65m	Feb. 16,'46	2849	....	....
Locket, The (formerly What Nancy Wanted)	RKO	....	Laraine Day-Brian Aherne	Not Set	....	....	....	2939	....
Lonely Hearts Club	Rep.	....	Jane Withers-James Lydon	Not Set	....	....	....	2951	....
Lonesome Trail	Mono.	561	James Wakely-Lee "Lasses" White	Dec. 8,'45	57m	Jan. 12,'46	2793	2695	....
† Lost Weekend, The (Block I)	Para.	4503	Ray Milland-Jane Wyman	Jan. 25,'46	101m	Aug. 18,'45	2639	2242	2975
† Love Letters (Block I)	Para.	4502	Jennifer Jones-Joseph Cotten	Oct. 26,'45	101m	Aug. 25,'45	2646	2230	2810
Love on the Dole (Brit.)	Four Continents	....	Deborah Kerr-Clifford Evans	Oct. 12,'45	89m	Oct. 20,'45	2685	..	....
Lover Come Back	Univ.	536	George Brent-Lucille Ball	June 21,'46	90m	June 22,'46	3054	2939	....
Loyal Heart (British)	Strand-Anglo	....	Harry Welchman-Percy Marmont	Not Set	78m	Mar. 16,'46	2895	..	...
MADONNA of the Seven Moons (British)	Univ.	526	Phyllis Calvert-Stewart Granger	Apr. 5,'46	88m	Jan. 26,'46	2818	....	....
Madonna's Secret, The	Rep.	510	Francis Lederer-Gail Patrick	Feb. 16,'46	79m	Feb. 23,'46	2858	2838	.
Make Mine Music (color)	RKO	692	Disney Musical Feature	Special	74m	Apr. 27,'46	2662	....	3018
Mama Loves Papa	RKO	601	Leon Errol-Elisabeth Risdon	Block I	60m	Aug. 4,'45	2639	2403	2862
Man Alive	RKO	606	Pat O'Brien-Ellen Drew	Block 2	70m	Sept. 29,'45	2661	2366	2798
Man from Rainbow Valley (color)	Rep.	5502	Monte Hale-Adrian Booth	June 15,'46	56m	June 22,'46	3053	2963	....
Man I Love, The	WB	....	Ida Lupino-Robert Alda	Not Set	....	....	....	2784	....
Man in Grey, The (Brit.)	Univ.	523	Margaret Lockwood-James Mason	Mar. 15,'46	90m	Dec. 8,'45	2746	...	....
Man Who Dared, The	Col.	7040	Leslie Brooks-George Macready	May 30,'46	65m	June 29,'46	3065	2926	....
Margie (color)	20th-Fox	....	Jeanne Crain-Alan Young	Not Set	....	....	....	2884	....
Marie Louise (French)	Mayer-Burnstyn	....	Josiane-Heinrich Gretler	Nov. 12,'45	93m	Nov. 24,'45	2726	....	....
Marshal of Laredo	Rep.	562	"Wild" Bill Elliott-Bobby Blake	Oct. 7,'45	56m	Nov. 17,'45	2718	2467	....
Mask of Diijon	PRC	....	Erich Von Stroheim-Jeanne Bates	Apr. 9,'46	74m	Feb. 2,'46	2829	2792	3018
Masquerade in Mexico (Block 3)	Para.	4512	Dorothy Lamour-Arturo de Cordova	Feb. 22,'46	98m	Dec. 1,'45	2733	2686	2975

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Meet Me on Broadway	Col.	7014	Marjorie Reynolds-Fred Brady	Jan. 3,'46	69m	Feb. 23,'46	2857	2744	....
Meet the Navy (Br.)	Natl.-Anglo	....	Oscar Naske	Not Set	81m	June 15,'46	3043	....	..
Men in Her Diary	Univ.	502	Jon Hall-Louise Allbritton	Sept. 14,'45	73m	Sept. 22,'45	2653	2467	....
Mighty McGurk, The	MGM	....	Wallace Berry-Edward Arnold	Not Set	....	....	....	3066	....
† Mildred Pierce	WB	505	Joan Crawford-Jack Carson	Oct. 20,'45	111m	Oct. 6,'45	2670	2259	2798
Missing Lady, The	Mono.	....	Kane Richmond-Barbara Reed	Not Set	....	....	....	3031	....
† Miss Susie Slagle's (Block 3)	Para.	4513	Sonny Tufts-Veronica Lake	Mar. 8,'46	89m	Dec. 8,'45	2745	2216	....
Miss Television	UA	....	David Bruce-Cleatus Caldwell	Not Set	....	....	....	3078	....
Mr. Ace	UA	....	George Raft-Sylvia Sydney	Aug. 2,'46	....	....	....	2926	....
Monsieur Beaucaire (Special)	Para.	4532	Bob Hope-Joan Caulfield	Aug. 30,'46	93m	May 18,'46	2997	2883	....
Moon Over Montana	Mono.	572	Jimmy Wakely-Lee "Lasses" White	Feb. 23,'46	56m	Apr. 20,'46	2951	2792	....
Murder in Reverse (Brit.)	Natl.-Anglo	....	William Hartnell-Jimmy Hanley	Oct. 22,'45	87m	Nov. 24,'45	2726	....	....
Murder in the Music Hall	Rep.	512	Vera Hruba Ralston-William Marshal	Apr. 10,'46	84m	Feb. 23,'46	2858	2748	...
Murder Is My Business	PRC	....	Hugh Beaumont-Cheryl Walker	Apr. 10,'46	63m	Mar. 9,'46	2881	....	....
My Brother Who Talked to Horses	MGM	....	Peter Lawford-"Butch" Jenkins	Not Set	....	....	....	3031	....
My Darling Clementine	20th-Fox	....	Henry Fonda-Linda Darnell	Not Set	....	....	....	3078	....
My Name Is Julia Ross	Col.	7023	Nina Foch-George Macready	Nov. 27,'45	65m	Nov. 17,'45	2718	2655	3018
My Pal Trigger	Rep.	5541	Roy Rogers-George "Gabby" Hayes	July 10,'46	79m	June 22,'46	3053	....	....
† My Reputation	WB	510	Barbara Stanwyck-George Brent	Jan. 26,'46	96m	Jan. 12,'46	2793	2792	2975
Mysterious Intruder	Col.	7025	Richard Dix-Barton MacLane	Apr. 11,'46	61m	Mar. 30,'46	2917	2907	....
NAVAJO Kid	PRC	....	Bob Steele-Caren March	Nov. 21,'45	59m	Dec. 1,'45	2734	2695	....
Never Say Goodbye	WB	....	Errol Flynn-Eleanor Parker	Not Set	..	....	....	2838	..
Night and Day (color)	WB	523	Cary Grant-Alexis Smith	Aug. 3,'46	90m	....	....	2838	...
Night Boat to Dublin (Brit.)	A.B.P.C.-Pathe	.	Robert Newton-Raymond Lovell	Not Set	100m	Feb. 2,'46	2830		.
Night Editor	Col.	7023	William Gargan-Janis Carter	Apr. 18,'46	67m	Apr. 6,'46	2925	2895	.
Night in Casablanca, A	UA	....	Marx Brothers-Lois Collier	May 10,'46	85m	Apr. 20,'46	2949	2884	3018
Night in Paradise, A (color)	Univ.	529	Merle Oberon-Turhan Bey	May 3,'46	84m	Apr. 13,'46	2937	2278	.
Night Train to Memphis	Rep.	523	Roy Acuff-Adele Mara	July 12,'46	....	....	....	2748	.
Nobody Lives Forever	WB	....	John Garfield-Geraldine Fitzgerald	Not Set	....	....	....	2830	....
Nocturne	RKO	....	George Raft-Lynn Bari	Not Set	....	....	....	3055	....
No Leave, No Love	MGM	....	Van Johnson-Marie Wilson	Not Set	....	....	....	2818	....
Nora Prentiss (formerly The Sentence)	WB	....	Ann Sheridan-Kent Smith	Not Set	....	....	....	2883	....
North of the Border (46-47)	Screen Guild	....	Russell Hayden-Inez Cooper	Aug. 1,'46	....	....	....	....	....
No Time for Comedy (Reissue)	WB	516	James Stewart-Rosalind Russell	Apr. 13,'46	99m	Sept. 7,'40	....	....	....
Notorious	RKO	....	Ingrid Bergman-Cary Grant	Special	....	....	....	2870	....
Notorious Lone Wolf	Col.	7028	Gerald Mohr-Janis Carter	Feb. 14,'46	64m	Mar. 16,'46	2894	2792	....
OF Human Bondage	WB	522	Paul Henreid-Eleanor Parker	July 20,'46	105m	July 6,'46	3077	3031	....
Once There Was a Girl (Russ.)	Artkino	....	Nina Ivanava-Natasha Zashipina	Dec. 22,'45	72m	Jan. 12,'46	2793	....	....
One Exciting Week	Rep.	521	Al Pearce-Arline Harris	June 8,'46	69m	June 15,'46	3042	2809	....
One More Tomorrow	WB	519	Ann Sheridan-Dennis Morgan	June 1,'46	89m	May 18,'46	2997	2838	....
One Way to Love	Col.	7012	Janis Carter-Chester Morris	Dec. 20,'45	83m	Jan. 5,'46	2785	2686	2862
Open City (Italian)	Mayer-Burstyn	....	Aldo Fabrizi-Anna Magnani	Not Set	100m	Mar. 2,'46	2870	....	....
O.S.S. (Block 6)	Para.	4526	Alan Ladd-Geraldine Fitzgerald	July 26,'46	107m	May 18,'46	2997	2963	....
Our Hearts Were Growing Up (Block 5)	Para.	4522	Gail Russell-Diana Lynn	June 14, 46	83m	Mar. 16,'46	2893	2555	....
† Our Vines Have Tender Grapes (Block 13)	MGM	600	Margaret O'Brien-Edw. G. Robinson	Sept.,'45	103m	July 21,'45	2627	2230	2862
Outlaw, The	UA	....	Jack Buetel-Jane Russell	Feb. 8,'46	111m	Mar. 23,'46	2905	....	....
Out of the Depths	Col.	7035	Jim Bannon-Ross Hunter	Dec. 27,'45	61m	Feb. 16,'46	2849	2695	....
PARDON My Past	Col.	7005	Fred MacMurray-Marguerite Chapman	Dec. 25,'45	87m	Sept. 8,'45	2637	2543	3018
Paris-Underground	UA	....	Constance Bennett-Gracie Fields	Oct. 19,'45	97m	Aug. 25,'45	2646	2454	2810
Partners in Time	RKO	625	Pamela Blake-John James	Block 5	76m	Apr. 20,'46	2951	....	....
Passkey to Danger	Rep.	518	Stephanie Bachelor-Kane Richmond	May 11,'46	58m	....	....	2987	....
People Are Funny (Block 2)	Para.	4508	Jack Haley-Helen Walker	Jan. 11,'46	93m	Oct. 13,'45	2677	....	2810
Perfect Marriage, The	Para.	...	Loretta Young-David Niven	Not Set				2883	..
Perilous Holiday	Col.	7008	Pat O'Brien-Ruth Warrick	Mar. 21,'46	89m	May 25,'46	3007	2776	3018
Perils of Pauline (color)	Para.	....	Betty Hutton-John Lund	Not Set	....	....	....	2939	....
Personality Kid	Col.	....	Anita Louise-Michael Duane	Not Set	....	....	....	3031	....
Phantom of the Plains	Rep.	561	"Wild" Bill Elliott-Bobby Blake	Sept. 7,'45	56m	Oct. 13,'45	2677	2467	....
Phantom Thief, The	Col.	7031	Chester Morris-Jeff Donnell	May 2,'46	65m	June 22,'46	3053	2926	....
Pillow of Death	Univ.	512	Lon Chaney-Brenda Joyce	Dec. 14,'45	66m	Dec. 15,'45	2758	2454	....
Pink String and Sealing Wax (British)	Eagle-Lion	....	Mervyn Johns-Mary Merrall	Not Set	95m	Dec. 15,'45	2757	....	....
Pinocchio (color) (Reissue)	RKO	691	Disney Feature Cartoon	Special	85m	Feb. 3,'40	....	....	....
Portrait of Maria (Bl. 15) (Mex.)	MGM	612	Dolores Del Rio-Pedro Armendariz	Jan.-Feb.,'46	76m	Dec. 29,'45	2777	....	2930
Portrait of a Woman (Swiss)	Mayer-Burstyn	....	Francoise Rosay-Henry Guisol	Apr. 20,'46	80m	Apr. 20,'46	2950		....
Possessed	WB	....	Joan Crawford-Van Heflin	Not Set	....	....	....	3078	....
Postman Always Rings Twice, The (Block 16)	MGM	620	Lana Turner-John Garfield	Apr.-May,'46	113m	Mar. 16,'46	2893	2883	....
Prairie Bad Men	PRC	....	Buster Crabbe-Al St. John	July 17,'46	....	....	....	3055	....
Prairie Rustlers	PRC	....	Buster Crabbe-Al "Fuzzy" St. John	Nov. 7,'45	56m	Nov. 3,'45	2703	2670	....
Pride of the Marines	WB	501	John Garfield-Eleanor Parker	Sept. 1,'45	120m	Aug. 11,'45	2639	2250	2738
Prison Ship	Col.	7036	Nina Foch-Robert Lowery	Nov. 15,'45	60m	Dec. 15,'45	2758	2670	....
Pursuit to Algiers	Univ.	507	Basil Rathbone-Nigel Bruce	Oct. 26,'45	65m	Oct. 27,'45	2693	2628	....
QUEEN of Burlesque	PRC	....	Evelyn Ankers-Carleton Young	July 24,'46	70m	July 6,'46	3078	2987	....
Quiet Weekend (British)	ABP	....	Derek Farr-Frank Cellier	Not Set	90m	May 25,'46	3006	....	....
RADIO Stars on Parade	RKO	605	Wally Brown-Alan Carney	Block 1	65m	May 11,'46	2986	2883	....
Rake's Progress, The (Brit.)	Eagle-Lion	....	Rex Harrison-Lili Palmer	Dec. 7,'45	110m	Dec. 29,'45	2777	....	....
Rebecca (Reissue)	UA	....	Laurence Olivier-Joan Fontaine	Apr. 26,'46	125m	Mar. 30,'40	....	....	....
Red Dragon	Mono.	513	Sidney Toler-Benson Fong	Feb. 2,'46	64m	Dec. 22,'45	2765	....	....
Red River Renegades	Rep.	557	Sunset Carson-Peggy Stewart	July 25,'46	....	....	....	3066	....
Rendezvous 24	20th-Fox	627	William Gargan-Marie Palmer	May,'46	70m	May 4,'46	2974	2951	....

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Rendezvous With Annie	Rep.	525	Eddie Albert-Faye Marlowe	July 22,'46	....	....	....	3031	...
Renegades (color)	Col.	7003	Evelyn Keyes-Willard Parker	June 13,'46	87m	May 25,'46	3005	2776	...
Return of Frank James, The (Re-issue)	20th-Fox	619	Henry Fonda-Gene Tierney	Feb.,'46	94m	Aug. 17,'40	....	....	....
Return of Rusty, The	Col.	7032	Ted Donaldson-Barbara Wooddell	June 27,'46	....	....	....	3007	....
† Rhapsody in Blue	WB	502	Joan Leslie-Robert Alda	Sept. 22,'45	139m	June 30,'45	2626	1530	2930
Riverboat Rhythm	RKO	620	Leon Errol-Glenn Vernon	Block 4	65m	Feb. 16,'46	2849	....	....
River Gang	Univ.	503	Gloria Jean-John Qualen	Sept. 21,'45	64m	Sept. 15,'45	2645	2279	....
† Road to Utopia (Special)	Para.	4531	Bing Crosby-Bob Hope-D. Lamour	Mar. 22,'46	90m	Dec. 8,'45	2745	2744	3088
Roaring Rangers	Col.	7205	Charles Starrett-Smiley Burnette	Feb. 14,'46	56m	Mar. 9,'46	2882	2543	....
Roll on Texas Moon (formerly Shine On Texas Moon)	Rep.	....	Roy Rogers-Dale Evans	Not Set	....	....	....	3030	....
Romance of the West (color)	PRC	....	Eddie Dean-Joan Barton	Mar. 20,'46	58m	Feb. 9,'46	2838	2792	....
Rough Riders of Cheyenne	Rep.	552	Sunset Carson-Peggy Stewart	Nov. 1,'45	56m	Nov. 10,'45	2709	2686	....
Runaround, The	Univ.	535	Ella Raines-Rod Cameron	June 14,'46	86m	June 15,'46	3043	2987	....
† SAILOR Takes a Wife (Block 15)	MGM	615	Robert Walker-June Allyson	Jan.-Feb.,'46	92m	Jan. 5,'46	2786	2555	2898
† San Antonio (color)	WB	509	Errol Flynn-Alexis Smith	Dec. 29,'45	112m	Nov. 24,'45	2725	2216	2930
† Saratoga Trunk	WB	514	Gary Cooper-Ingrid Bergman	Mar. 30,'46	135m	Nov. 24,'45	2725	1431	2975
Scandal in Paris, A	UA	....	George Sanders-Signe Hasso	July 19,'46	100m	....	....	2764	....
† Scarlet Street	Univ.	514	Edw. G. Robinson-Joan Bennett	Dec. 28,'45	102m	Dec. 29,'45	2777	2662	2898
Scotland Yard Investigator	Rep.	501	Sir Aubrey Smith-Erich von Stroheim	Sept. 30,'45	68m	Oct. 13,'45	2677	2467	....
Searching Wind, The (Block 6)	Para.	4527	Robert Young-Ann Richards	Aug. 9,'46	118m	May 11,'46	2985	2884	....
Secrets of a Sorority Girl	PRC	....	Mary Ware-Rick Vallin	Not Set	....	....	....	3031	....
Senorita from the West	Univ.	506	Allan Jones-Bonita Granville	Oct. 12,'45	63m	Oct. 20,'45	2685	2418	...
Sentimental Journey	20th-Fox	621	John Payne-Maureen O'Hara	Mar.,'46	94m	Feb. 9,'46	2837	2756	2978
† Seventh Veil, The (Brit.)	Univ.	519	James Mason-Ann Todd	Feb. 15,'46	94m	Nov. 10,'45	2786	....	....
Seven Were Saved	Para.	....	Richard Denning-Catherine Craig	Not Set	....	....	....	2972	....
Shadow of a Woman	WB	....	Andrea King-Helmut Dantine	Not Set	....	....	....	2543	....
Shadow Returns, The	Mono.	527	Kane Richmond-Barbara Reed	Feb. 16,'46	61m	Jan. 19,'46	2806		....
Shadows on the Range	Mono.	567	Johnny Mack Brown	July 20,'46	....	....	....	3066	....
Shadows Over Chinatown (formerly The Mandarin Secret)	Mono.	518	Sidney Toler-Sen Yung	Not Set	....	....	....	2963	....
Shadrazad (color) (formerly Fandango)	Univ.	....	Yvonne de Carlo-Brian Donlevy	Not Set	....	....	....	2884	....
Shady Lady	Univ.	501	Charles Coburn-Ginny Simms	Sept. 7,'45	93m	Sept. 15,'45	2646	2543	....
Sheriff of Redwood Valley	Rep.	566	"Wild" Bill Elliott-Alice Fleming	Mar. 29,'46	54m	Apr. 13,'46	2938	2778	....
She Went to the Races (Bl. 14)	MGM	607	James Craig-Frances Gifford	Nov.-Dec.,'45	87m	Oct. 20,'45	2685	....	2930
She-Wolf of London	Univ.	531	June Lockhart-Jan Wiley	May 17,'46	61m	Apr. 13,'46	2938	2809	...
†●She Wouldn't Say Yes	Col.	6005	Rosalind Russell-Lee Bowman	Nov. 29,'45	86m	Dec. 22,'45	2766	2628	2898
She Wrote the Book	Univ.	533	Joan Davis-Jack Oakie	May 31,'46	76m	May 11,'46	2987	2870	....
Shock	20th-Fox	615	Vincent Price-Lynn Bari	Feb.,'46	70m	Jan. 19,'46	2805	2764	....
Shocking Miss Pilgrim, The (color)	20th-Fox	....	Betty Grable-Dick Haymes	Not Set	....	....	....	2884	....
Short Happy Life of Francis Macomber, The	UA	....	Gregory Peck-Joan Bennett	Not Set	....	....	....	3076	....
Show-Off, The	MGM	....	Red-Skelton-Marilyn Maxwell	Not Set	....	....	....	2951	....
Sinbad, the Sailor (color)	RKO	....	Douglas Fairbanks, Jr.-Maureen O'Hara	Not Set	....	....	....	3031	....
Sing Your Way Home	RKO	614	Jack Haley-Anne Jeffreys	Block 3	72m	Nov. 17,'45	2717	2354	....
Sing While You Dance	Col.	....	Ellen Drew-Robert Stanton	July 25,'46	....	....	....	3055	....
Sin of Harold Diddlebock, The	UA	....	Harold Lloyd-Raymond Walburn	Not Set	....	....	....	2870	....
Sister Kenny	RKO	....	Rosalind Russell-Alexander Knox	Not Set	....	....	....	2907	....
Six Gun Man	PRC	....	Bob Steele-Jean Carlin	Feb. 1,'46	59m	Jan. 26,'46	2818	2744	....
Six P. M. (Russian)	Artkino	....	Marine Ladynina-Eugene Samoilov	Jan. 26,'46	65m	Feb. 2,'46	2830	....	....
Slightly Scandalous (formerly Oh Say Can You Sing)	Univ.	544	Sheila Ryan-Fred Brady	Aug. 2,'46	....	....	....	3031	....
Smoky (color)	20th-Fox	631	Fred MacMurray-Anne Baxter	July,'46	87m	June 15,'46	3041	2628	....
Smooth as Silk	Univ.	521	Kent Taylor-Virginia Grey	Mar. 1,'46	65m	Mar. 9,'46	2882	2809	....
Snafu	Col.	7010	Nanette Parks-Robt. Benchley	Nov. 22,'45	82m	Dec. 22,'45	2766	2655	2862
So Dark the Night	Col.	....	Micheline Cheirel-Steven Geray	Not Set	59m	Mar. 23,'46	2906	2850	....
So Goes My Love	Univ.	528	Myrna Loy-Don Ameche	Apr. 19,'46	88m	Mar. 30,'46	2917	2809	3018
Somewhere in the Night	20th-Fox	629	John Hodiak-Nancy Guild	June,'46	110m	May 11,'46	2986	2859	....
●Song of Arizona	Rep.	447	Roy Rogers-Dale Evans	Mar. 9,'46	68m	Mar. 16,'46	2894	2778	....
Song of Mexico	Rep.	506	Adele Mara-Edgar Barrier	Dec. 28,'45	57m	....	....	2628	....
Song of Old Wyoming (color)	PRC	....	Eddie Dean-Jennifer Holt	Nov. 12,'45	65m	Aug. 18,'45	2639	2454	....
† Spanish Main, The (color)	RKO	610	Paul Henreid-Maureen O'Hara	Block 2	101m	Oct 6,'45	2669	2259	2862
Specter of the Rose	Rep.	....	Ilan Kurov-Viola Essen	Not Set	90m	May 25,'46	3006	2776	....
† Spellbound	UA	....	Ingrid Bergman-Gregory Peck	Dec. 28,'45	111m	Nov. 3,'45	2701	2093	2975
Spider, The	20th-Fox	613	Richard Conte-Faye Marlowe	Dec.,'45	62m	Oct. 13,'45	2677	2499	....
Spider Woman Strikes Back, The	Univ.	524	Gale Sondergaard-Kirby Grant	Mar. 22,'46	59m	Mar. 23,'46	2906	2850	....
† Spiral Staircase, The	RKO	611	George Brent-Dorothy McGuire	Block 3	83m	Jan. 5,'46	2785	2695	2930
Splendor (Reissue)	Film Classics	....	Miriam Hopkins-Joel McCrea	June 15,'46	75m	....	....	....	....
Stallion Road	WB	....	Zachary Scott-Alexis Smith	Not Set	....	....	....	2939	....
Step By Step	RKO	....	Lawrence Tierney-Anne Jeffreys	Not Set	....	....	....	3076	....
State Fair (color)	20th-Fox	607	Dana Andrews-Jeanne Crain-Dick Haymes	Oct.,'45	100m	Aug. 25,'45	2638	2434	2810
Stolen Life, A	WB	521	Bette Davis-Glenn Ford	July 6,'46	109m	May 4,'46	2973	2756	....
† Stork Club, The (Block 2)	Para.	4507	Betty Hutton-Barry Fitzgerald	Dec. 28,'45	98m	Oct. 13,'45	2679	2555	2898
Strange Confession	Univ.	505	Lon Chaney-Brenda Joyce	Oct. 5,'45	62m	Oct. 6,'45	2669	2454	....
Strange Conquest	Univ.	530	Jane Wyatt-Lowell Gilmore	May 10,'46	63m	Apr. 20,'46	2950	2883	....
Strange Holiday (British)	Elite	....	Claude Rains-Barbara Bate	Not Set	61m	Oct. 27,'45	2693	....	....
Strange Impersonation	Rep.	513	Brenda Marshall-William Gargan	Mar. 16,'46	62m	Feb. 23,'46	2859	2776	....
Strange Love of Martha Ivers (Block 6)	Para.	4529	Barbara Stanwyck-Van Heflin	Sept. 13,'46	117m	Mar. 23,'46	2907	2870	....
Strange Mr. Gregory	Mono.	516	Edmund Lowe-Jean Rogers	Jan. 12,'46	63m	Dec. 22,'45	2768	2598	....
Stranger, The	RKO	683	Edw. G. Robinson-Loretta Young	Special	85m	May 25,'46	3005	2756	....
Strange Triangle	20th-Fox	630	Signe Hasso-John Shepperd	June,'46	65m	May 11,'46	2986	2951	....
Strange Voyage	Mono.	521	Eddie Albert-Forrest Taylor	June 22,'46	80m	Mar. 2,'46	2870	....	....

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Strange Woman, The	UA	...	Hedy Lamarr-George Sanders	Aug.,'46	....	....	....	2884	....
Strangler of the Swamp	PRC	....	Rosemary La Planche-Robt. Barrett	Jan. 1,'46	60m	Dec. 29,'45	2777	2686	....
Strike Me Pink (Reissue)	Film Classics	....	Eddie Cantor-Ethel Merman	May 15,'46	100m	Jan. 25,'36	....	....	....
Suddenly It's Spring	Para.	....	Fred MacMurray-Paulette Goddard	Not Set	....	....	....	2987	....
Sunbonnet Sue	Mono.	501	Gale Storm-Phil Regan	Dec. 8,'45	89m	Sept.29,'45	2661	....	....
Sun Valley Cyclone	Rep.	567	"Wild" Bill Elliott-Bobby Blake	May 10,'46	56m	June 15,'46	3042	2987	....
Suspense (Special)	Mono.	699	Belita-Barry Sullivan	June 15,'46	101m	Mar. 30,'46	2917	....	....
Swamp Fire (Block 6)	Para.	4528	Johnny Weissmueller-Virginia Grey	Sept. 6,'46	69m	May 11,'46	2986	2963	....
Swing Parade of 1946	Mono.	503	Gale Storm-Phil Regan	Mar. 16,'46	74m	Jan. 26,'46	2817	2628	....
Symphonie D'Amour (French)	Algazy	....	Fernand Gravet-Jacqueline Francell	Mar. 9,'46	90m	Mar. 23,'46	2906	....	....
TALK About a Lady	Col.	7016	Jinx Falkenburg-Joe Besser	Mar. 28,'46	71m	June 8,'46	3030	2818	....
Tangier	Univ.	522	Maria Montez-Preston Foster	Mar. 8,'46	76m	Mar. 16,'46	2895	2756	2975
Tars and Spars	Col.	7007	Alfred Drake-Janet Blair-Marc Platt	Jan. 10,'46	86m	Jan. 19,'46	2805	2710	2930
Tarzan and the Leopard Woman	RKO	618	Johnny Weissmuller-J. Sheffield-B. Joyce	Block 4	72m	Feb. 16,'46	2849	2655	....
Tenth Avenue Angel	MGM	....	Margaret O'Brien-George Murphy	Not Set	....	....	....	3031	....
Terror by Night	Univ.	517	Basil Rathbone-Nigel Bruce	Feb. 1,'46	60m	Feb. 2,'46	2830	2748	....
Terrors on Horseback	PRC	....	Buster Crabbe-Al "Fuzzy" St. John	May 1,'46	55m	Apr. 20,'46	2951	2884	....
Texas Panhandle	Col.	7203	Charles Starrett-Tex Harding	Dec. 20,'45	55m	Jan. 12,'46	2795	2744	....
That Night With You	Univ.	504	Franchot Tone-Susanne Foster	Sept. 28,'45	84m	Sept. 29,'45	2662	2434	....
That Texas Jamboree	Col.	7222	Ken Curtis-Jeff Donnell	May 16,'46	67m	....	....	2786	....
That Way With Women	WB	....	Sydney Greenstreet-Martha Vickers	Not Set	....	....	....	3031	....
These Three (Reissue)	Film Classics	....	Merle Oberon-Joel McCrea	Feb. 15,'46	95m	Feb. 29,'36	....	....	....
They Made Me a Killer (Bl. 4)	Para.	4518	Robert Lowery-Barbara Britton	May 3,'46	64m	Jan. 26,'46	2817	2695	....
† They Were Expendable (Bl. 14)	MGM	609	Robert Montgomery-John Wayne	Nov.-Dec.,'45	136m	Nov. 24,'45	2725	2384	2930
They Were Sisters (Brit.)	Gains.-G.F.D.	....	James Mason-Phyllis Calvert	Not Set	115m	May 12,'45	2445	....	....
This Happy Breed (Brit.) (color)	UA	....	Robert Newton-Celia Johnson	Not Set	115m	May 27,'44	1909	....	....
This Love of Ours	Univ.	508	Merle Oberon-Claude Rains	Nov. 2,'45	90m	Nov. 3,'45	2703	2662	2898
Three Little Girls in Blue (color)	20th-Fox	....	June Haver-Vivian Blaine	Not Set	....	....	....	2907	....
Three Strangers	WB	511	Geraldine Fitzgerald-Sydney Greenstreet	Feb.16,'46	92m	Jan. 26,'46	2817	2366	....
Three Wise Fools (Block 17)	MGM	628	Margaret O'Brien-Lionel Barrymore	Aug. 29,'46	90m	June 22,'46	3054	2907	....
Throw a Saddle on a Star	Col.	7221	Ken Curtis-Adele Roberts	Mar. 14,'46	65m	Mar. 23,'46	2906	2850	...
Thunder Town	PRC	....	Bob Steele-Syd Saylor	Apr. 12,'46	57m	Apr. 6,'46	2926	....	...
Till the Clouds Roll By (color)	MGM	....	Robert Walker-Judy Garland	Not Set	....	......	..	2963	..
Till the End of Time	RKO	626	Dorothy McGuire-Guy Madison	Block 6	105m	June 15,'46	3041	2784	....
Time of Their Lives (formerly The Ghost Steps Out)	Univ.	546	Bud Abbott-Lou Costello	Aug. 16,'46	....	....	....	2939	....
Time, the Place, the Girl (color)	WB	....	Dennis Morgan-Jack Carson	Not Set	....	....	....	2555	....
To Each His Own (Block 5)	Para.	4524	Olivia De Havilland-John Lund	July 5,'46	122m	Mar. 16,'46	2894	2861	....
Tokyo Rose (Block 3)	Para.	4511	Byron Barr-Lotus Long	Feb. 8,'46	69m	Dec. 8,'45	2745	2744	2930
† Tomorrow Is Forever	RKO	682	Claudette Colbert-Orson Welles	Special	105m	Jan. 19,'46	2805	2555	2975
Too Good to Be True (formerly Easy Come, Easy Go)	Para.	....	Sonny Tufts-Diana Lynn	Not Set	....	....	....	2748	....
Too Young to Know	WB	507	Joan Leslie-Robert Hutton	Dec. 1,'45	86m	Nov. 17,'45	2718	2384	2898
Traffic in Crime	Rep.	522	Kane Richmond-Adele Mara	June 28,'46	....	....	....	3055	....
Trail to Mexico	Mono.	574	Jimmy Wakely-Lee "Lasses" White	June 29,'46	56m	July 6,'46	3077	3031	....
Trail to Vengeance	Univ.	1103	Kerby Grant-Fuzzy Knight	Nov. 30,'45	54m	....	....	2748	....
Trouble with Women	Para.	....	Ray Milland-Teresa Wright	Not Set	....	....	....	2776	....
True Glory, The	Col.	7050	Documentary	Oct. 4,'45	84m	Sept. 15,'45	2646	....	2798
Truth About Murder, The	RKO	624	Bonita Granville-Morgan Conway	Block 5	63m	Apr. 20,'46	2950	2776	....
Turn of the Century (Swedish)	Scandia	....	Edvard Persson-Stina Hedberg	Feb. 23,'46	110m	Mar. 9,'46	2882	....	...
Two Fisted Stranger	Col.	7208	Charles Starrett-Smiley Burnette	May 30,'46	50m	June 15,'46	3043	2951	....
Two Guys from Milwaukee	WB	524	Dennis Morgan-Joan Leslie	Aug. 17,'46	90m	....	....	2884	....
Two Mrs. Carrolls, The	WB	....	Barbara Stanwyck-Humphrey Bogart	Not Set		....	....	2628	
Two Sisters from Boston (Bl. 16)	MGM	622	Jimmy Durante-June Allyson	Apr.-May,'46	112m	Mar. 9,'46	2881	2695	3088
2,000 Women (British)	Gains.-G.F.D.	....	Phyllis Calvert-Flora Robson	Not Set	97m	Sept. 9,'44	2626	....	....
Two Smart People	MGM	....	John Hodiak-Lucille Ball	Not Set	93m	June 8,'46	3029	2748	....
Two Years Before the Mast	Para.	....	Alan Ladd-Brian Donlevy	Not Set	....	....	....	3055	....
UNDER Arizona Skies	Mono.	561	Johnny Mack Brown-Raymond Hatton	Apr. 27,'46	59m	June 8,'46	3030	2870	....
Undercover Woman	Rep.	515	Stephanie Bachelor-Robert Livingston	Apr. 11,'46	56m	July 6,'46	3077	2748	....
Unholy Garden (Re-Issue)	Film Classics	....	Ronald Colman-Fay Wray	July 29,'46	77m	Aug. 8,'31	....	....	....
Undercurrent	MGM	....	Katharine Hepburn-Robert Taylor	Not Set	....	....	....	3007	....
Unknown, The	Col.	....	Karen Morley-Jim Bannon	July 4,'46	....	....	....	3055	....
Up Goes Maisie (Block 15)	MGM	613	Ann Sothern-George Murphy	Jan.-Feb.,'46	90m	Dec. 29,'45	2778	....	2930
VACATION from Marriage (Block 14) (British)	MGM	608	Robert Donat-Deborah Kerr	Nov.-Dec.,'45	94m	Dec. 1,'45	2733	2710	2862
Valley of the Zombies	Rep.	520	Robert Livingston-Adrian Booth	May 24,'46	56m	June 1,'46	3017	3007	....
Verdict, The	WB	....	Sydney Greenstreet-Peter Lorre	Not Set	....	....	....	2764	....
† Virginian, The (color) (Bl. 4)	Para.	4516	Joel McCrea-Brian Donlevy	Apr. 5,'46	86m	Jan. 26,'46	2817	2242	2975
Voice of the Whistler	Col.	7024	Richard Dix-Lynn Merrick	Oct. 30,'45	60m	Feb. 23,'46	2859	2655	...
WAGON Wheels Westward	Rep.	564	"Wild" Bill Elliott-Bobby Blake	Dec. 21,'45	55m	Jan. 19,'46	2806	2555	....
Wake Up and Dream (color) (formerly Give Me the Simple Life)	20th-Fox	....	John Payne-June Haver	Not Set	....	....	....	2499	....
Walk in the Sun, A	20th-Fox	616	Dana Andrews-Huntz Hall	Mar.,'46	117m	Dec. 1,'45	2733	2242	2975
Walls Came Tumbling Down, The	Col.	7011	Lee Bowman-Marguerite Chapman	June 7,'46	82m	May 25,'46	3005	2963	....
Waltz Time (British)	Nat'l-Anglo	....	Carol Raye-Peter Graves	Not Set	95m	July 28,'45	2566	....	....
Wanderer of the Wasteland	RKO	609	James Warren-Audrey Long	Block 2	67m	Sept. 29,'45	2662	....	....
Wanted for Murder (Brit.)	20th-Fox	....	Eric Portman-Dulcie Gray	Not Set	103m	Apr. 13,'46	2937	....	
Way Ahead, The (British)	20th-Fox	606	David Niven-Stanley Holloway	Aug.,'45	106m	June 17,'44	2626	....	2523
Wedding Night (Reissue)	Film Classics	....	Gary Cooper-Anna Sten	June 15,'46	83m	Feb. 23,'35	....	....	....
† Weekend at the Waldorf (Spcl.)	MGM	605	Ginger Rogers-Lana Turner-Walter Pidgeon	Oct.,'45	130m	July 28,'45	2627	2242	3018
Welcome, Stranger	Para.	....	Bing Crosby-Barry Fitzgerald	Not Set	....	....	....	2939	
Well Groomed Bride, The (Bl. 4)	Para.	4519	Ray Milland-Olivia DeHavilland	May 17,'46	75m	Feb. 2,'46	2829	2786	3088

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED		Advance Synopsis Page	Service Data Page
						M. P. Herald Issue	Product Digest Page		
West of the Alamo	Mono.	573	Jimmy Wakely-Lee "Lasses" White	Apr. 20,'46	58m	May 25,'46	3006	2883	....
What Next, Corporal Hargrove? (Block 14)	MGM	606	Robert Walker-Keenan Wynn	Nov.-Dec.,'45	96m	Nov. 17,'45	2717	2710	2975
Where There's Life	Para.	....	Bob Hope-Signe Hasso	Not Set	....	....	....	3078	....
While Nero Fiddled (Brit.)	Bacon-Bell	....	Tommy Trinder-Frances Day	Apr. 29,'46	65m	May 11,'46	2986	....	....
Whirlwind of Paris (French)	Hoffberg	....	Charpin-Marguerite Perry	Feb. 9,'46	88m	Feb. 23,'46	2859	....	....
Whistle Stop	UA	....	George Raft-Ava Gardner	Jan. 25,'46	84m	Jan. 12,'46	2793	2744	2930
Wicked Lady, The (Br.)	Eagle-Lion	....	Margaret Lockwood-James Mason	Not Set	103m	Dec. 15,'45	2757		
Wife of Monte Cristo	PRC	....	John Loder-Lenore Aubert	Apr. 23,'46	80m	Mar. 30,'46	2918	2895	3018
Wild Beauty	Univ.	545	Don Porter-Lois Collier	Aug. 9,'46	....	....	....	3076	....
Wilson (color) (Special)	20th-Fox	602	Alexander Knox-Charles Coburn	Aug.,'45	154m	Aug. 5,'44	2094	1676	2342
Without Dowry (Russian)	Artkino	....	Olga Pyshova-Nina Alisova	Apr. 6,'46	81m	Apr. 27,'46	2962	....	....
Without Reservations	RKO	621	Claudette Colbert-John Wayne	Block 5	107m	May 11,'46	2985	2884	....
Woman Chases Man (Reissue)	Film Classics	....	Miriam Hopkins-Joel McCrea	May 15,'46	70m	May 1,'37	....	....	....
Woman on the Beach (formerly Desirable Woman)	RKO	....	Joan Bennett-Robert Ryan	Not Set	....	....	....	2883	....
Woman Who Came Back, The	Rep.	507	Nancy Kelly-John Loder	Dec. 13,'45	68m	Dec. 22,'45	2765	2555	....
YANK in London, A (Br.)	20th-Fox	622	Anna Neagle-Dean Jagger	Mar.,'46	106m	Feb. 23,'46	2858	....	....
Yearling, The (color)	MGM	....	Gregory Peck-Jacqueline White	Not Set	....	....	....	2883	....
Years Between, The (British)	GFD	....	Michael Redgrave-Valerie Hobson	Not Set	100m	Apr. 20,'46	2949	....	....
Yolanda and the Thief (color) (Block 14)	MGM	610	Fred Astaire-Lucille Bremer	Nov.-Dec.'45	108m	Oct. 20,'45	2685	2354	2930
Young Widow	UA	....	Jane Russell-Louis Hayward	Mar. 1'46	98m	Feb. 23,'46	2857	2454	3088
† ZIEGFELD Follies of 1946 (color) (Special)	MGM	617	MGM Contract Stars	Mar.,'46	110m	Aug. 25,'45	2638	1913	3088

Feature Product, including Coming Attractions, listed Company by Company in Order of Release on pages 3056 and 3057.

SERVICE DATA
on features

[*Service Data appearing in this issue of Product Digest include the over-all performance percentage figures from final reports previously published in PICTURE GROSSES. Reference to Round Table Exploitation and Legion of Decency ratings with audience classification are also listed. Index to Service Data may be found in the Release Chart starting on page 3022.*]

Abilene Town (UA)
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Over-all Performance—92.8%
Round Table Exploitation—February 16, '46, p. 51; March 2, '46, p. 58; March 16, '46, pp. 55, 60; April 13, '46, p. 60; May 11, '46, p. 65; May 18, '46, p. 61, May 25, '46, p. 60; June 1, '46, p. 43; June 15, '46, p. 66.

Badman's Territory (RKO)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—June 15, '46, p. 61; June 22, '46, p. 48.

Devotion (WB)
Audience Classification—General
Legion of Decency Rating—Class A-1
Picture Gross, Over-all Performance—96.5%
Round Table Exploitation—May 25, '46, p. 61; June 8, '46, p. 51; June 15, '46, p. 66.

Dragonwyck (20th-Fox)
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Over-all Performance—112.4%
Round Table Exploitation—June 8, '46, p. 50; June 22, '46, p. 54; June 29, '46, p. 58.

From This Day Forward (RKO)
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross Over-all Performance—104.7%
Round Table Exploitation—May 4, '46, p. 52; May 18, '46, p. 58; June 8, '46, pp. 50, 51; June 15, '46, pp. 60, 63, 64; June 22, '46, p. 51.

Gilda (Col.)
Audience Classification—General
Legion of Decency Rating—Class B
Picture Gross, Over-all Performance—110.6%
Round Table Exploitation—Apr. 27, '46, p. 54; May 11, '46; pp. 62, 65; May 18, '46, p. 56; May 25, '46, pp. 56, 60; June 15, '46 p. 60.

Kitty (Para.)
Audience Classification—Adult
Legion of Decency Rating—Class B
Picture Gross, Over-all Performance—115.7%
Round Table Exploitation—June 8, '46, pp. 50, 51, 56; June 15, '46, p. 61; June 22, '46, p. 48; June 29, '46, p. 55.

Little Giant (Univ.)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—March 30, '46, p. 62; April 27, p. 58; May 11, p. 65; May 25, p. 56; June 15, '46, p. 66.

Road to Utopia (Para.)
Audience Classification—General
Legion of Decency Rating—Class B
Picture Gross, Over-all Performance—130.4%
Round Table Exploitation, Feb. 16, '46, p. 46; April 6, '46, p. 58; April 20, '46, p. 63; May 18, '46, p. 59; May 25, '46, p. 62; June 15, '46, p. 66; June 22, '46, p. 52.

Two Sisters from Boston (MGM)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—May 11, '46, p. 60; June 8, '46, p. 50; June 15, '46, pp. 60, 63; June 29, '46, p. 52.

The Well Groomed Bride (Para.)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—June 15, '46, p. 60.

Young Widow (UA)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—June 15, '46, p. 63.

Ziegfeld Follies (MGM)
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Over-all Performance—122.1%
Round Table Exploitation—April 6, '46, p. 56; April 13, '46, p. 62; April 27, '46, pp. 54, 57; May 4, '46, p. 55; May 11, '46, p. 61; June 1, '46, pp. 44, 47; June 8, '46, p. 52; June 15, '46, p. 63; June 22, '46, pp. 48, 51, 53; June 29, '46, pp. 55, 56, 58.

LEGION of DECENCY Ratings

Class A-1	**Unobjectionable**
Class A-2	**Unobjectionable for Adults**
Class B	**Objectionable in Part**
Class C	**Condemned**

FINE GRAIN RELEASE POSITIVE
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FINE GRAIN PANCHROMATIC DUPLICATING NEGATIVE
FINE GRAIN DUPLICATING POSITIVE
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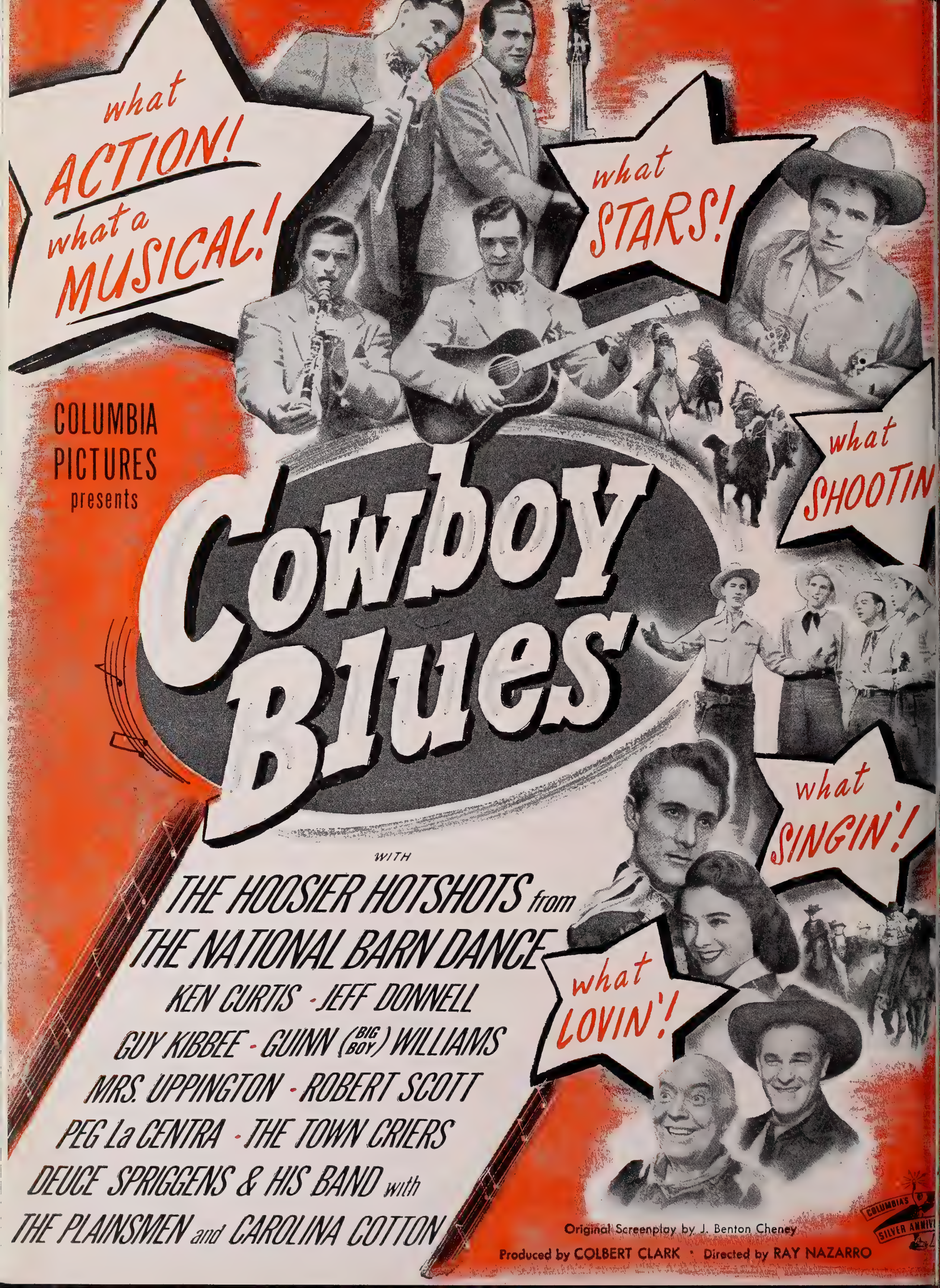
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DEUCE SPRIGGENS & HIS BAND with
THE PLAINSMEN and CAROLINA COTTON

Original Screenplay by J. Benton Cheney
Produced by COLBERT CLARK · Directed by RAY NAZARRO

COLUMBIA'S
SILVER ANNIV

MOTION PICTURE
HERALD

REVIEWS

(In Product Digest)

Danger Woman
Stormy Waters
Resistance

(In News Section)

A Scandal in Paris

MAJORS WILL TRY "AUCTION SELLING" STARTING JULY 25; UNDER U. S. "POLICING"

COURT ORDERS SCHINE TO SELL 50 THEATRES IN 41 CITIES; CONFIRMS U. S. PLAN

TRUMAN ORDERS GOVERNMENT FILMS CLEARED THROUGH RECONVERSION OFFICE & ATA

"NIGHT AND DAY"

Warner Anniversary Special Reviewed in Product Digest

VOL. 164, No. 2; JULY 13, 1946

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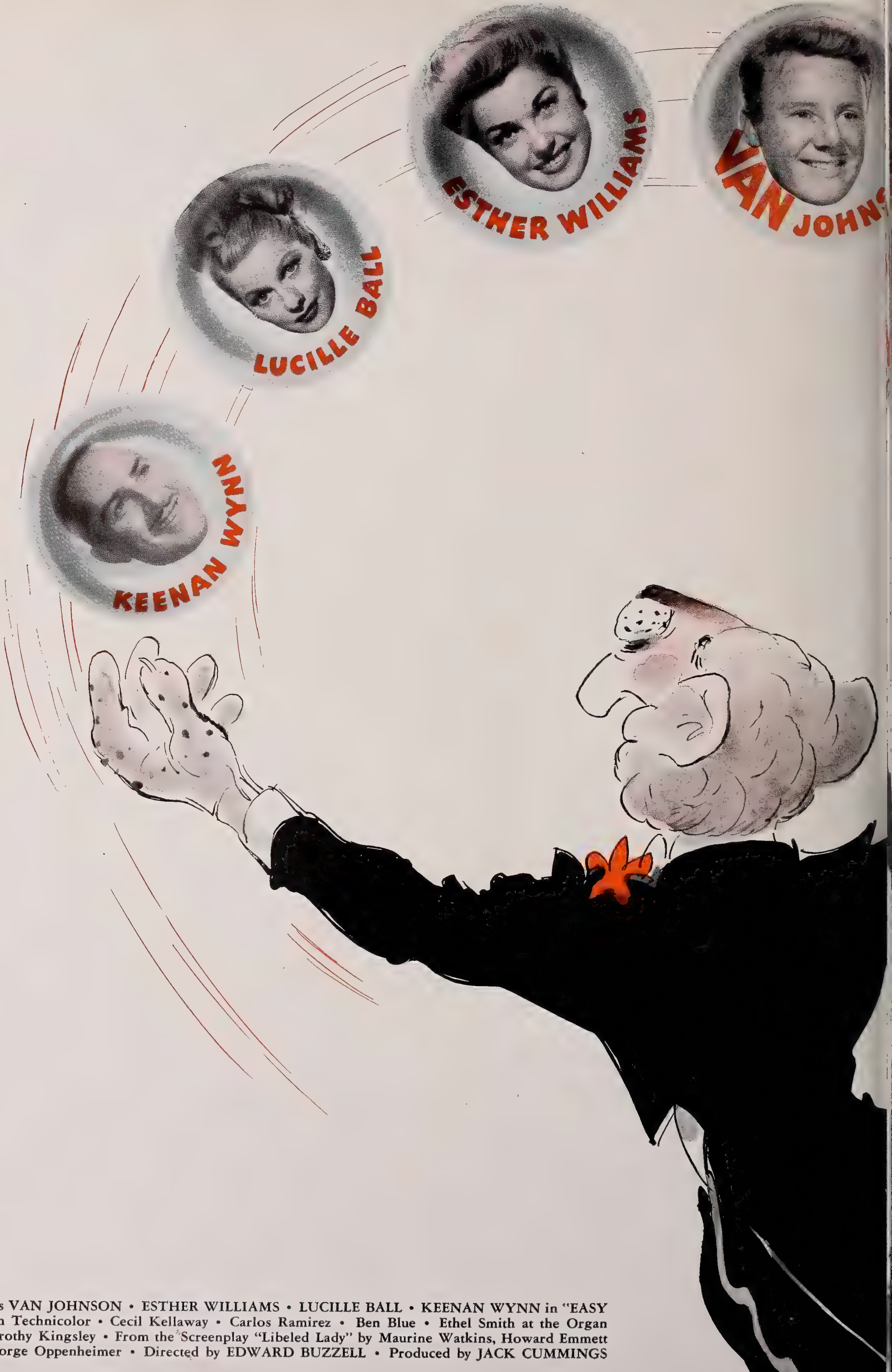
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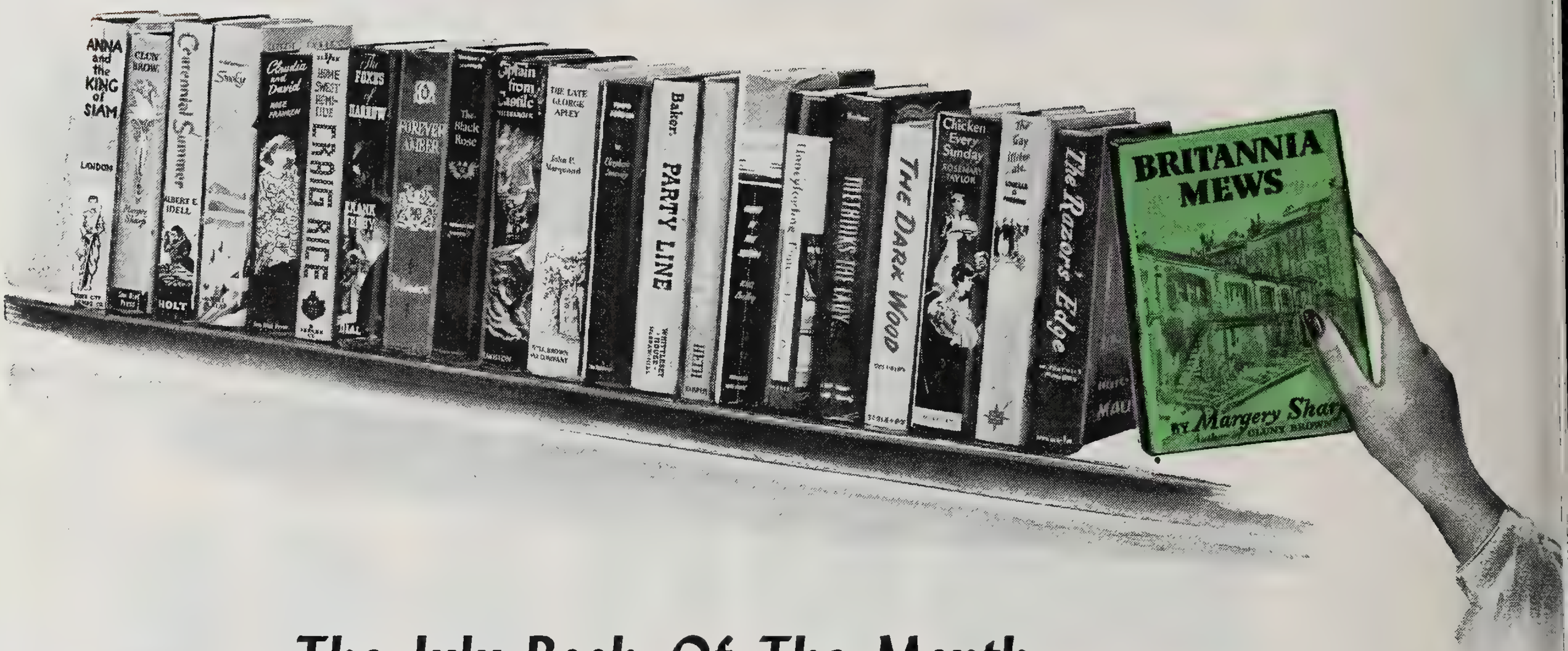
Music by Erich Wolfgang Korngold • Screen Play by Catherine Turney

TWENTIETH ANNIVERSARY OF TALKING PICTURES
Warners

20th CENTURY FACTS


ANNA and the KING of SIAM
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CLUNY BROWN
Centennial Summer
ALBERT E. IDELL
HOLT
Smoky
Claudia and David
ROSE FRANKEN
HOME SWEET HOMICIDE
CRAIG RICE
The Foxes of Harrow
FRANK YERBY
FOREVER AMBER
The Black Rose
Captain from Castile
THE LATE GEORGE APLEY
John P. Marquand
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PARTY LINE
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MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher *TERRY RAMSAYE, Editor*

Vol. 164, No. 2 July 13, 1946

OPERATION CROSSROADS

A TIME has come when the buyer and the seller in this industry will for a while be having to have a deal of patience with each other. In the midst of the new season of sale comes a period and process of adjustment to government regulation which poses many intricate problems. That is inevitable since terms of the recent Federal Court decision in New York, and anticipations of terms of the decree which is to follow in implementing the decision, inevitably revolutionize processes evolved through the experience of the years.

Announcements from the Department of Justice, as recorded in the news columns, state a design of a detailed order of surveillance of sales under the "auction" order. This puts a third person at the table.

The developing complications are likely to be many. It is perhaps as well that before the litigation is ended and the last word of order is written, there should be a period of "reduction to practise" and a demonstration of workings in the presence of the authors of new procedure.

■ ■ ■

THAT 16mm COMPETITION

ATTENTION to the 16mm picture, accelerated by the war, will presently be found to be speeding the somewhat tedious process of the classification and stratification of theatres. By various pressures it will be tending to increase the number of theatres and to create at least marginal competition for the existing exhibition structure.

Just now two manifestations appear: 1—The returning soldier looking for opportunity and, having had 16mm experience at the front, seeing in it opportunity at home. 2—Sixteen millimeter experience in educational film is suggesting to such persons as school principals and Parent-Teachers Association persons that there is commercial opportunity in the public auditoriums, town halls and other tax-free places of assembly. This tends to create a fever of adventurous enthusiasm.

Preponderantly, the established exhibitor tends to a position that he holds a sort of franchise on the entertainment product of Hollywood, and he expects protection in his existing investment. He expects that, obviously, with respect alike to 16mm and to the flow of standard 35mm product.

All this inescapably pertains to trends across the nation and straws in the winds of Washington, including patterns already traced in court decisions and some that are being anticipated in observant quarters.

* * * *

A SPECIAL aspect of the 16mm situation and its midstream position between theatrical and non-theatrical functions arises among the experiments in arrangements for control. One of the devices, adopted by some distributors, is to make the availability of 16mm prints of recent theatre releases contingent on the special permission of the established exhibitor customer in the community concerned.

"That puts the exhibitor on the spot in his own home town," an exhibitor leader remarks. "No matter how much you may resent the invasion, you cannot afford to say 'No' to your DAR, PTA, Commercial club, your church leaders, just the kind of people who want a snappy movie to decorate their program.

"A refusal in many such instances can undermine and destroy the position that you have been working to build as a constructive member of your community. Let's not be put on the spot that way."

■ ■ ■

"VARIETY GIRL"

A VERY special kind of fitness pertains to the project for "Variety Girl," now in process as a first rank musical production by Paramount Pictures. The title bears a glint of stage gaiety, and with it certain connotations to the show world concerning the story which contains attention to that "heart of show business", the Variety Clubs of America.

Here, it would appear, is an appropriate and skillful approach to the screen in terms of entertainment which carries with it the story of the intensely human causes and programs of Variety. It is understood that Variety's treasury for its constructive works of charity is to share in the proceeds of the picture. The project is well calculated to enlist the best effort of the showmen.

The picture can be also a decided contribution to the general goodwill of the amusement industry, by contribution to a fuller understanding of the constructive generosity of showmanship. It can build upon and amplify the improved understanding of the public relations attitude of the motion picture and its theatre developed so significantly in the special services rendered through the war years.

■ ■ ■

LIKKER PICTURES

THAT "Lost Weekend" was a lot of concern to the whiskey trade when it was in the making, and has caused some long thoughts through its sensationally successful screen career. From the institution of the motion picture maybe it has helped to strike a balance against long continued dry criticism about drinking scenes in social drama.

Now comes a one-reel discussion of social drinking, made with a Hollywood cast, for non-theatrical distribution, entitled "Clear to the Top", with underlaid argument for moderation. It is under the auspices of Calvert Distillers Corporation.

While the film doesn't say so, it is the notion of the liquor trade that the moderate drinker, who takes it easy, takes it longer and is the bigger consumer in the end.

■ ■ ■

A WORD for a man of whom few of you have ever heard —Mr. Harvey R. Bassett, who went over to the great and final adventure a few days ago. He photographed the first world war, and for more than twenty years he made pictures for the Associated Screen News, Ltd., of Montreal, in the causes of Canada and the Empire. He contributed with great skill to the pictorial destinies of the great and mighty, always with perfectionist zeal and self-effacing anonymity. He found contentment and has left behind him in the pictorial files a lifetime of good work. A success. —*Terry Ramsaye*

THIS WEEK IN THE NEWS

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Boom

WALL STREET'S favorable opinion of the motion picture business, including a statistical report by Standard and Poor, that said the industry appeared to be heading for the most profitable era in its history, sent film stocks up to record high prices during the first half of 1946. Although they tapered off from the best levels of the period—in keeping with the fluctuations of the general market—motion picture stocks finished the first six months of the year with substantial gains, those listed on the big board showing a record high market valuation of $1,338,128,750, compared with $1,157,128,750 at the end of 1945, an increase of $181,585,000.

Petrillo Again

JAMES CAESAR PETRILLO, boss of the musicians union, popped into Louisiana politics this week. State representative W. J. Cleveland, of Acadia, had written a bill making closed shop contracts illegal in Louisiana. Governor James H. Davis vetoed the bill over the weekend. Mr. Cleveland immediately charged that the veto was at Mr. Petrillo's behest. It was pointed out that Governor Davis is in private life a crooner and hill-billy band leader; and Harold B. Hinton, writing from New Orleans to the *New York Times* on Monday, said he had "heard" that Mr. Davis' recordings, radio appearances, and stage performances give him an "income estimated from $75,000 to $200,000 a year." To which Governor Davis replied that he was only an honorary member of the American Federation of Musicians.

Maiden Flight

HOWARD HUGHES, motion picture and aircraft producer, and one of the world's wealthiest men, was still gambling with his destiny at mid-week. Physicians at his bedside in Good Samaritan Hospital, Beverly Hills, said Wednesday morning that his crisis would come within the next 12 hours. Mr. Hughes, suffering a crushed chest, a possible fractured skull, a broken nose, severe and numerous contusions, burns, and shock, was receiving oxygen, transfusions, and penicillin.

Despite his condition, he insisted on business Tuesday. He dictated to his secretary, talked to newsmen, spoke to a business associate—and then his physician, Dr. Verne Mason, broke up the session.

Mr. Hughes was injured late Sunday night when his new XF-11, Army aerial photographic reconnaissance plane, failed to maintain power or to project its landing gear, and Mr. Hughes, piloting it alone on its maiden flight, crashed with it into a Beverly Hills home.

The home and the plane were totally destroyed. Mr. Hughes was able to walk from the plane, with assistance, and only collapsed later at the hospital, after announcing: "I am Howard Hughes."

The Hughes Aircraft Company has also built, recently, the world's largest plane. It is the HK-1, is in Los Angeles Harbor, and will be tested later this summer.

Stagehands

THOSE St. Louis stagehands are putting their bid in again for news mention. Their former czar, John P. Nick, who served time for extortion, is, the reports have it, attempting to regain control. He was defeated in a recent officers' election, and the union is preparing to negotiate a contract with the city's theatres. However, union meetings are lively, all right: the other day, one Willie Murphy, Mr. Nick's defeated candidate for business agent, was fined three times during the meeting for violating by-laws. He then objected to a vote for adjournment. The fists flew. They flew for 15 minutes. For some reason unknown at the time of writing, police who normally guard the union's meetings, that night were absent.

Naval Escort

SOMETHING new in world premieres will take place July 25 in Milwaukee when Dennis Morgan and Jack Carson, two Wisconsin boys who made good, arrive from Hollywood for the debut of their new Warner musical, "Two Guys from Milwaukee." The boys will make the last leg of their trip by yacht from Great Lakes, Ill., and they'll make the trip under U. S. Navy escort. In the flotilla escorting the stars will be about 25 Coast Guard Reserve vessels, four 80-foot Coast Guard cutters, a 180-foot Navy training ship and an umbrella of 25 Navy planes. Admiral G. D. Murray will be in command of the flotilla and the thrilled Warner Brothers publicity men estimate that from 50,000 to 100,000 spectators will view the arrival at the local waterfront.

Hear-Say

E. W. WILBERN, manager of the Northwest Highway Drive-In theatre in Dallas, is having his hands full these days with a loud-speaker collector. Mr. Wilbern recently reported to the Dallas police that one suspected individual had stolen 30 of the theatre's speakers. Each time the speaker-thief drives into the theatre a unit is placed in his car. He cuts the speaker loose and drives away with it.

Anti

EISENSTEIN the Great is in trouble. The font of esoteric modernity in film technique has had the second part of his "Ivan the Terrible" banned — and, of all places, in Soviet Russia. The disclosure came from the Russian literary newspaper, *Culture and Life*, which remarked:

"Ivan the Terrible has not been shown as a progressive statesman but as a maniac-like scoundrel who behaves in a crazy manner . . . the picture is anti-historical and anti-artistic."

Mr. Eisenstein is in a hospital near Moscow, suffering a heart attack. It was not disclosed at what point in this progression of events Mr. Eisenstein's heart fluttered.

Bottleneck

AFTER EIGHT years of trying to find a story to fit the subject of Rudolph Valentino's life, during which time nearly a score of writers have taken a hand at the task, Edward Small has finally approved for shooting the script prepared by George Bruce and has signed a deal for stage space at the Hal Roach Studio in Hollywood. The only catch is Mr. Small has found no one to play the role of the late Valentino.

Education

GEORGE PAL, whose "stop-motion" camera technique created his Puppetoons, released by Paramount, is turning it to the educational field. In cooperation with the Parent Teacher Associations of Chicago, he is producing a two-reeler showing the effect of the ice age when it descended on a temperate zone 20,000 years ago. Thus, educators will have a new tool with which to explain a process not easily grasped by young pupils.

Popeye

HERE'S ANOTHER evidence that the Czechs are ready to "fight" for U. S. film fare. The story, as relayed by the Motion Picture Export Association, goes like this: The manager of Prague's first-run Alfa was persuaded to "experiment" with a show consisting of four Office of War Information documentaries.

The program, as announced in the press, by handbills, and in the lobby, was to include a Popeye cartoon, "Seeing Red, White and Blue." But this was a mistake. Confused with an OWI subject titled "Red, White and Blue," the Popeye short had been included in a group of documentaries turned over to the State Monopoly. When this was found out it was augustly decided that Popeye did not mix well with official documentaries and so the short was struck at the last minute—without public announcement.

But the fans at the first performance would not be denied. When it was announced that another documentary was to fill the cartoon spot, the audience rebelled. Protest reached near-riot proportions. The police had to be called to restore order—and Popeye was screened.

Irked

THE motion picture industry of India is up in arms against the announced plans of American film companies to distribute 16mm product within their domain. As a result the Indian Motion Picture Producers' Association has joined with the Indian Motion Picture Distributors' Association, the Motion Picture Society of India, and the Cinematograph Exhibitors Association of India to form an all-Indian company to promote the distribution and exhibition of local product in narrow gauge widths.

According to the new company's announced plans they intend to take the 16mm subjects to the outlying districts.

The MPPPA is also disturbed over plans to dub American films into Indian languages. Referring to one reported plan to dub a U. S. film in Hindustani, the Association has appealed to the Indian public and press to resist any attempt to enlarge the American market via 16mm versions in the Indian language.

Trek

HOLLYWOOD production units are resuming their travels to distant lands for background film materials, a trend which was dropped at the outbreak of World War II. Monday night one unit left by TWA Constellation for Europe to gather material for Enterprise Productions' $3,000,000 filmization of Erich Maria Remarque's novel, "The Arch of Triumph." In all the unit will shoot in excess of 50,000 feet of film and will have covered some 18,000 miles before returning to California. The itinerary calls for three weeks in Paris, the principal locale of the film, three weeks on the Riviera with shooting at Cannes, Nice, Antibes, and Monte Carlo, and one week in Freiburg, Germany, for the picture's Black Forest sequences.

PEOPLE

MURRAY SILVERSTONE, president of 20th Century-Fox International, and OTTO BOLLE, new managing director for the company in Great Britain, sailed Tuesday from New York for London. Sailing at the same time were: N. J. BLUMBERG, president of Universal; CHARLES D. PRUTZMAN, vice-president and general counsel; MATTHEW FOX, president of United World; ROBERT BENJAMIN, president of the J. Arthur Rank Organization, and JOSEPH I. BREEN, Production Code Administrator.

LIONEL BARRYMORE, Monday, was appointed chairman of the National Board of Sponsors of the National Arthritis Research Foundation, it was announced Monday.

LAUDY LAWRENCE has resigned as president of London Film Productions, it was announced Monday by SIR ALEXANDER KORDA. After a vacation Mr. Lawrence may represent the Korda companies in the distribution of films independently.

MAJOR ROBERT MERCHANT, who recently returned to Altec's Cincinnati district as inspector after four years in the Army, on July 1 was recalled to active duty at the Manhattan Engineer District, Oak Ridge, Tenn.

ROBERT SCHLESS, division manager for Continental Europe, North Africa and the Near East for Paramount International, has submitted his resignation to GEORGE WELTNER, president. Effective date of the resignation will be announced shortly.

TOM LUCY, of the MGM staff in Atlanta, Ga., Monday was appointed manager.

IRIS BARRY, curator of the Museum of Modern Art Film Library in New York, last week left by plane for London to attend the Conference of the International Federation of Film Archives in Paris.

GEORGE SIDNEY, motion picture director, has written a book, "Memoirs of a Test Director," which will be published soon by Dutton & Company.

LEONARD W. BROCKINGTON, Ottawa; D. C. COLEMAN, Montreal, and J. S. DUNCAN, Toronto, all directors of Odeon Theatres of Canada, received special recognition in the King's Dominion Day Honors List, it was announced in New York Wednesday.

MORRIS HELPRIN, production executive for all Korda interests, has been appointed vice-president of London Film Productions by Sir Alexander Korda.

LOUIS CHARNISKY, manager of the Rialto and Capitol theatres in Dallas, Tex., last week was named official tail-twister of the Dallas Lions Club.

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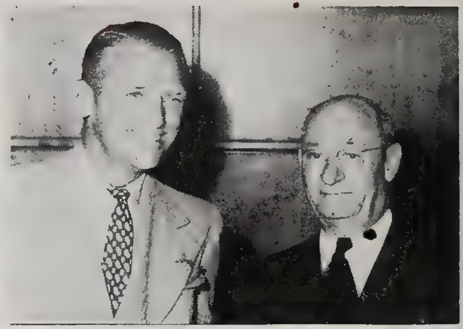
THIS WEEK the Camera reports:

THE MEN who planned and photographed the Atom Bomb explosion at Bikini, above: Admiral Blandy; E. P. Genock, Paramount newsreel editor and newsreel pool director; Navy Secretary Forrestal and General Kepner.



DOUGLAS FAIRBANKS, JR., and Clarence Ericksen, his associate, as they announced the Fairbanks Company affiliation with International, in Hollywood.

By the Herald

FRANK SOULE, right, has been appointed United World Pictures exchange operations manager, in the company's continuing plans for expansion. He was with Republic.

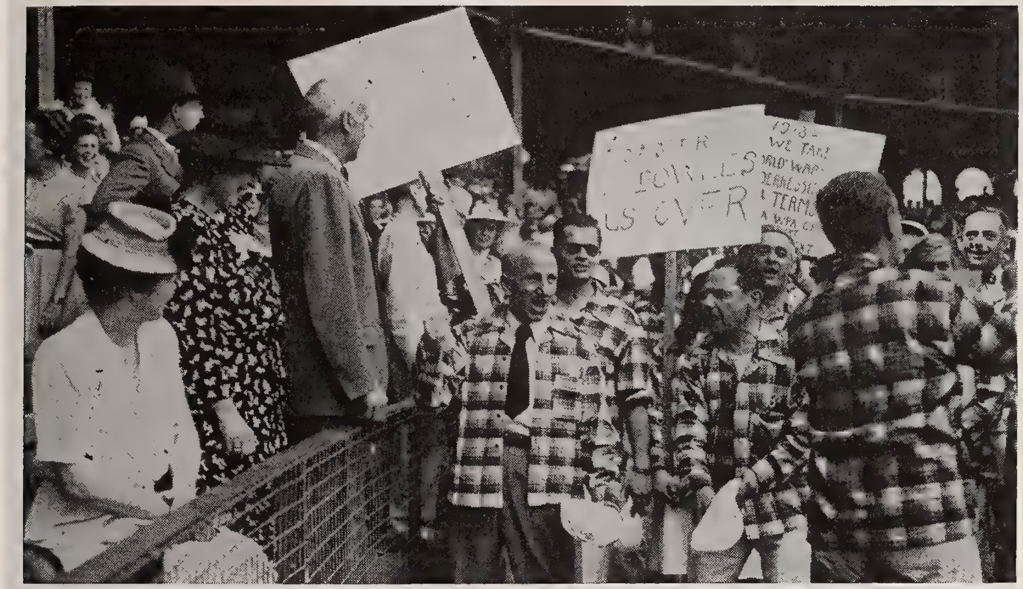
Harris & Ewing

MEETING IN WASHINGTON, between American Theatres Association executives and Government officials. See story on page 21. Seated, in usual order, are Secretary of Commerce Henry A. Wallace, Secretary of the Treasury John Snyder, ATA president S. H. Fabian, OWMR director John Steelman, OWMR deputy director Anthony Hyde, ATA executive director Robert Coyne, Acting Secretary of the Navy John L. Sullivan, OPA Administrator Paul Porter and Charles A. Jones of Arthur Newmyer and Associates. Standing are Alan Brown, Navy; Robert B. Wilby, ATA program committee chairman; Arthur Newmyer, Jr.; Tom Clark, Attorney General; Arthur Mayer, ATA public relations counsel; Gen. Omar Bradley, Veterans Administrator; Maj. Gen. Graves Erskine, Labor Department; Dr. L. R. Thompson, Public Health Service; Brig. Gen. Stanley Scott; Keith Himebaugh, Agriculture Department; Neil Dalton, National Housing Agency; George McGhee, State Department; Drew Dudley, OWMR; Arch Mercey, OWMR; J. Edward Shugrue, ATA public relations director, and Arthur Newmyer.

REAL PIONEERS — Francis Doublier, left, now of Fort Lee, New Jersey, first cameraman for Lumiere in France, starting in 1895, visited in Washington last week with Thomas Armat, inventor of the Vitascope which introduced the picture on the screen to Broadway fifty years ago last April.

Associated Press

THE FUTURE QUEEN OF ENGLAND, of the Empire, and of our British representatives, Peter and Hope Burnup, Princess Elizabeth, chats with actor Derek Bond at the Ealing Studios. Alongside her is Princess Margaret Rose. Mr. Bond, star of "Nicholas Nickleby", was an officer in the Grenadier Guards, of which Princess Elizabeth is Colonel.



REUNION, left. Jimmy Durante, honorary member of the Sheffield College, Yale class of 1913, leads it in the first reunion since the war, at the Yale-Harvard commencement baseball game. The Schnozzle, 'and his fans boast of it, is strictly a New York matriculate.

Jules Schick

THE GOLDWYN GIRLS descend on New Jersey and are greeted by Mayor George Krogman of Wildwood. The girls are Lynn Walker, Shirley Pickering, Mary Ellen Gleason, Irene Vernon, Lorraine De Rome and Georgia Lange. They inaugurated Hunt's Theatres, Inc., 40th anniversary celebration in Wildwood, and were guests at luncheon of William C. Hunt, circuit president. The picture in which they are featured, by the way, is the RKO-Goldwyn film, "The Kid from Brooklyn".

ALIDA VALLI, Italian film star, has been signed by David O. Selznick, and will be here shortly.

JEAN HERSHOLT, right, is congratulated by Richard Long, left, on his election for the tenth time to the presidency of the Motion Picture Relief Fund. The meeting occurred at a luncheon last week in the Waldorf-Astoria, New York, of the Circus Saints and Sinners. Mr. Long is juvenile star of "The Stranger". In the center, rear, is Rutgers Neilson, RKO Radio Pictures publicity manager. "The Stranger," an RKO-International release, opened at the Palace theatre, Broadway, on Wednesday.

BOULDER DAM, left, is in the background as a camera crew prepares to shoot for the Republic Roy Rogers' picture, "Helldorado".

Berger Studio

MRS. J. J. PARKER, Oregon circuit owner, in whose Broadway theatre, Portland, "Canyon Passage", filmed in the state, was to be given a world premiere Saturday evening. The Universal picture is from the novel by Ernest Haycox, well-known Oregon author.

THE REV. BRIAN HESSION, British religious pictures producer, is in New York and will visit Hollywood and Mexican studios.

WILLIAM REICH has been appointed Monogram sales representative in Brazil. He left New York last week for his territory.

"AUCTION" SELLING WILL GET UNDER WAY BY JULY 25

Justice Department Plans to "Police" Sales; Some Skeptical of Success

Problems of law topped product problems for sales managers this week as the majors moved to reshape their policies as ordered by the New York Federal District Court's ruling in the Government's anti-trust suit. Although a final decree is yet to be handed down, the majors have decided on a frontal attack on one of the knottiest of the decisions—"auction" selling; picture by picture, theatre by theatre, the picture to go to the highest bidder.

The five majors are expected to start single sales not later than July 25. Block selling is on the way out.

Some Sales Heads Are Skeptical of Method

Some sales officials are openly skeptical of the ways, means and ends of such high-bidder selling, pointing out that coercion of theatre owners might be the least of the evils found in such a system.

To protect this system, the Department of Justice thinks that it ought to "police" the bidding, since, according to a Department spokesman, the bidding will require "close watching to protect independent companies and single theatres."

Whatever the result of such selling might be, with or without policing, there was speculation on all sides this week.

Impetus for the revamping of sales policies was an agreement reached between company counsel and Robert L. Wright, assistant to the Attorney General, after Judges Augustus Hand and John Bright granted the defendants an extension from July 1 to October 7 for filing their decree proposals.

To Eliminate Minimum Admission Clauses

In addition to the July 25 date for single sales the companies have reportedly decided to work promptly at eliminating minimum admission price clauses from new exhibitor-distributor contracts and to formulate a program whereby comparable theatres could bid competitively for each picture.

This bidding has William F. Rodgers, vice-president and general sales manager for MGM, concerned. Says he: "If auction selling of pictures under the New York court decision is not handled intelligently, chaotic conditions can result. The industry could be driven back a generation. . . ."

But it can be handled intelligently, the Department of Justice contends. Pointing to the policing powers which the Department will acquire when the final decree is executed, a Department spokesman reported in Washington this week that "we can guarantee fair auction sales."

LANGER TO INTRODUCE DIVORCE MEASURE

Senator William Langer of North Dakota flatly asserted this week in Washington he intends to "proceed" with his plan to introduce an anti-block booking and theatre divorcement measure in the Senate, despite the fact that the Department of Justice does not plan to support such legislation. "Even if the Supreme Court does grant complete divorcement, it will not hurt to have both the law and a decision," he said.

Under the compliance section of the decree the Department could check books, financial agreements and sales at auction of all companies involved.

"While it may be an administrative burden upon the Government," the spokesman reported, "policing bidding seems to appear necessary for a while until the industry is reconverted to its new trade practices and has overcome any tendency to accidentally violate the rules outlined in the decree."

Report Paramount Sales Instructions Issued

Paramount reportedly already has drafted instructions to its field sales force for effecting single picture sales of those films listed in its sixth block for 1945-46.

Exhibitors who have not yet licensed the sixth block are to be given the opportunity to purchase any films in the block without the licensing of one being conditioned on the licensing of another. Where exhibitors already have licensed the sixth block they in all probability will have to exhibit them without cancellation privileges.

In the midst of meetings of the Twentieth Century-Fox higher hierarchy, Tom Connors, vice-president in charge of sales, took time off to indicate that his company would abide by the decision as it affects scales as quickly as it can. Pictures will be offered singly; not in blocks, he said.

Final details of the plan would be determined in meetings with Department of Justice attorneys who, says Mr. Connors, have not yet entirely clarified their position.

Meanwhile, 20th-Fox, as are other companies, is considering breaking up the film-buying pools and ending various franchise agreements.

RKO, it is understood, will offer exhibitors groups of five pictures for licensing with the opportunity to buy all five or to select one or more from the group. The licensing of one would not be conditioned upon the licensing of another.

MGM currently is working on sales revisions and a sales meeting is expected to be called after the final decree is given.

Universal to Sell Product On "Flexible" Basis Now

Universal, at its recent national convention in New York, announced that it would market its new season's product on a "flexible" policy "until the decree is signed."

Columbia, which halted all sales shortly before the decision was handed down, has resumed sales and will offer exhibitors the choice of buying the Columbia program a feature at a time or as a whole. This was disclosed in Minneapolis this week following a district meeting there of the sales force under Ben Marcus, midwest manager.

Those sales made before the final decree is issued will be made on a temporary basis and reconverted when the decree is given.

The company is releasing 42 features, including 14 Westerns, in 1946-47.

Although Mr. Marcus did not elaborate on Columbia's plans to "reconvert" the temporary deals, H. J. Chapman, Minneapolis branch manager, said he "hopes exhibitors see our problem—we want to see and understand theirs."

Columbia's list of 42 features is supplemented by four serials, 28 two-reel subjects and 66 single reel shorts.

Heading the feature list are: "Keeper of the Bees," "Last of the Mohicans," "Wreck of the Hesperus," "Say It With Music," "So Dark the Night," "Singing in the Corn," "The Man With Fear," "Inside Story," "The Creaking Gate," "The Body Beautiful," "Cigaret Girl," "Champ of the Voodoo," "I Don't Like to Die," "King of the Stallions," "Rex, King of Wild Horses."

Lessing Offers Plan For Auction Selling

Gunther R. Lessing, vice-president and general counsel for Walt Disney Productions, Wednesday proposed an auction sales plan for features of members of the Society of Independent Motion Picture Producers. Mr. Lessing would divide the country into five regions, each governed by a board of one to three executives who would register all theatres. The distributor would notify the board when picture was ready; the board would notify the theatres and set a deadline for bids. Bids not meeting the distributor's terms would not have to be accepted and salesmen could be used to encourage better bids. Mr. Lessing left New York for Hollywood Wednesday for conferences with Donald Nelson, SIMPP president.

STRIKE AFTERMATH YET TO BE FELT

Effect on Exhibition for Next Season Seen as Result of Agreement

by WILLIAM R. WEAVER
Hollywood Editor

Production swung back to normal this week in Hollywood after last week's disruptive two-day strike. Principals of the two opposing unions and of the producers agreed on a settlement of issues which was, according to Byron Price, Motion Picture Association vice-president, "an important step not only toward settlement of immediate difficulties, but also toward a general harmony of relationships in the industry."

The relationship between last week's strike and next season's theatre profits may appear a little misty to the casual observer of industry events, but is in fact definite and substantial enough to warrant at least a superficial survey.

Drama Behind the Scenes

There was drama in plenty, both behind the scenes and in plain view of the audience, in the swift succession of events which culminated in the quick settlement of a strike about which none of the parties at interest told the same story.

The Conference of Studio Unions, whose 11 locals had conducted a strike for eight months last year, called this year's strike avowedly for the purpose of obtaining new contracts providing wage increases assertedly warranted by the ever-increasing cost of living.

The International Alliance of Theatrical Stage Employees, whose 13 locals had opposed last year's strike, declared the CSU was using the wage issue as a cloak for a pressure move in behalf of one of the machinist unions engaged in a dispute with another.

Called Jurisdictional Fight

The Association of Motion Picture Producers, whose 10 studios were struck, reiterated its 1945 declaration that the strike was no strike at all, but a jurisdictional dispute.

Two special circumstances distinguished last week's strike from last year's. This time, all of the unions on both sides of the ancient CSU-IATSE battle line were working without formal contracts, although under terms of their expired pacts and with understanding that new contracts, when obtained, would be retroactive in application to the employees concerned.

With the stage thus set as if for a motion picture about labor unions—a subject no producer has ventured to touch— a moment of drama such as few script writers would undertake occurred without planning. Herbert K. Sorrell, CSU president, was speaking before an IATSE local, explaining his strike issues and soliciting support, when Roy M. Brewer, IATSE international representative, arrived on the scene and challenged him to prove his assertion that a new contract was his strike objective by meeting at once with producer representatives to negotiate terms openly.

Mr. Sorrell accepted the challenge, a meeting was arranged by telephone, observers from other unions were invited to attend and before nightfall agreement had been reached on over-all terms for all studio unions.

Includes 25% Increase

The settlement, as announced by Mr. Sorrell, Mr. Brewer and Mr. Price, includes a 25 per cent increase in the basic wage for all crafts, a cumulative 36-hour week, with time and one-half starting after a six-hour day. Contracts, when negotiated, will be retroactive to January 1, 1946, and the increases will be effective July 15. The contracts will run through next year but may be reopened, for wage adjustments only, next January, if living costs have advanced five per cent or more by then, according to Bureau of Labor Statistics standards. All unions are pledged to settle future disputes through the use of arbitration procedure.

And what has all this to do with next year's theatre profits? It is a little too early for completely accurate computation since details of the 40-odd contracts remain to be worked out. But that 25 per cent increase will apply to about 20,000 employees of the major studios, with the independents sure to match or better those prices.

Increases Cited

By "those prices" is meant, to mention only two of the better known crafts, $2.25 an hour for carpenters who have been paid $1.80, and $156 a week for publicity men, who have been paid $125 a week since a recent lift to that level from $110.

Although the increases are retroactive to January 1, 1946, most of the pictures that will be reaching the theatres between now and September will have been made prior to then and, presumably, will not be priced to exhibitors as of the new cost rates. Pictures produced at the new rates unquestionably will be. The relationship between last week's strike and next season's profits thus becomes crystal clear.

Meanwhile, as a result of a petition filed by the major producers, a complete investigation of the studio jurisdictional dispute is being conducted by the National Labor Relations Board.

Breen En Route To England as Code Emissary

Joseph I. Breen, Production Code Administrator, is assured a welcome in British Government circles when he arrives in London Monday aboard the *Queen Mary,* it was reported from that city Tuesday.

Before sailing Mr. Breen said he was going abroad to study first hand production problems of the English-speaking film world. Invited by the British Film Producers Association, he will be the guest of the entire film industry.

Although requested to discuss Production Code problems and political censorship in the United States, so that British films can have the advantage of the counsel of the Production Code Administration before actual shooting, Mr. Breen made it clear that he was just as anxious to learn British reaction to American pictures. He said his understanding was that the Producers Association was primarily interested in making British films universally acceptable in the United States as a means of expanding their export market.

As director of the American film industry's Production Code Administration, Mr. Breen indicated that there was no intention on either side to dictate the future course of either country's film production.

Upon his arrival in London Monday Mr. Breen is scheduled to receive the press, and Tuesday will engage in preliminary discussions with J. Arthur Rank, British film leader, Fayette W. Allport, European manager for the Motion Picture Association of America, and Brooke Wilkinson, secretary of the British Board of Film Censors.

CIEA Committee to Meet In Detroit on Decision

The committee of the Conference of Independent Exhibitors Associations is expected to meet in Detroit during the week of July 22. This committee has been delegated to cooperate with the Department of Justice and to make suggestions reflecting independent exhibitor opinion on the proposed final decree. The committee includes Col. H. A. Cole, Abram F. Myers, Robert Poole, Leo Wolcott, Nathan Yamins and L. O. Lukan and a representative of North-Central Allied.

SCTOA Polls Members On Decree Procedure

Members of the Southern California Theatre Owners Association are currently being polled as to whether the association should formally present its wishes in connection with the decision in the anti-trust case. Requests for opinion were accompanied by copies of an analysis of the decision sent to members of SCTOA by its general counsel, Paul Williams.

COURT TELLS SCHINE: DROP 50 THEATRES IN 41 CITIES

Action Halts Circuit Move to Rush Supreme Court Decision on Appeal

Federal Judge John Knight this week cut short Schine counsel's dash for a Supreme Court decision on the circuit's realignment and from Buffalo ordered Schine Chain Theatres, Inc., to divest itself of more than 50 theatres in 41 cities and towns in four states.

Only last week Willard S. McKay, chief counsel for Schine, left New York for Buffalo to aid in speeding the documents in the case to Washington, where the final appeal is pending. Before they were all ticketed, taped and packaged, Judge Knight adopted generally the Government's plan for dissolution of the circuit and announced that amputation was necessary because the Schine circuit violated the Sherman anti-trust law.

Schine Proposals All Ruled "Not Acceptable"

Schine's various proposals for self-reorganization were ruled "not acceptable" by the judge.

Under this latest of decisions—one of a number arrived at in the midst of a hail of charges and counter charges—Schine was directed to sell all theatres but one in the following towns:

New York State: Amsterdam, Canadaigua, Corning, Cortland, Geneva, Herkimer, Ilion, Little Falls, Lockport, Malone, Newark, Ogdensburg, Oneonta, Salamanca, Seneca Falls and Watertown.

Ohio: Ashland, Athens, Bellefontaine, Bucyrus, Delaware, Kent, Norwalk, Piqua, Ravenna, Tiffin and Van Wert.

Maryland: Cambridge and Easton.

Kentucky: Maysville, Middleboro, Paris and Richmond.

The court also ordered Schine to divest itself of all but two theatres in Auburn and Oswego, N. Y.; Wooster, Ohio, and Lexington, Ky.

In Rochester, the circuit must sell its interest in the Riviera or Liberty theatres and in the Monroe or Madison houses.

Given 30 Days to Designate Houses to Be Retained

Schine must inform the court within 30 days of the names of the theatres it wants to retain.

Judge Knight also ordered that the circuit's pooling arrangements at Fostoria and Medina, Ohio, and in Syracuse, N. Y., be dissolved. In the Ohio case the court ordered the dissolution of respective corporations through which Schine's theatre interests in the two towns are jointly held with non-defendants and the return of those theatres to the stockholders who owned them prior to the formation of the corporations.

Additionally, Schine must sell those theatres undisposed of under the Consent Decree of May 19, 1942. They are the Strand, Cumberland, Md.; the Ada, Meade and Opera House, Lexington, Ky.; and one-half interest in the Margie Grant, Harlan, Ky. These must be sold within six months; the others within two years.

Said Judge Knight: "These interests shall be sold as rapidly as possible on terms approved both by the purchasers and the court and to the end that the theatre disposed of will be in competition with the theatres retained by the circuit."

Order Provides Trustee To Examine Books

The order provides for a trustee authorized to examine all books and records of theatre interests to be sold.

In his order, Judge Knight pointed out that the provisions of the order might be stayed pending final decision of the appeal from the Buffalo order now before the Supreme Court.

He made it clear that he was adopting the general features of the government's plans for dissolution, but pointed out that "the principal difference is that the plan as approved does not include divestiture of interests in numerous towns where the defendant now owns or controls the only theatre."

Schine's latest proposal for self-reorganization, it is reported, dealt with a division of the circuit into three separate corporations. That plan, according to the judge, did "not include divestiture of theatre ownership."

Seeking Restoration of Free Enterprise, Court Says

"The fatal objection to this plan," the judge said, "is that as a practical matter, the type of violations of law found in this suit and condemned by the court could readily be pursued by a continuation of the three interests.

"The purpose of this and like suits by the Government, under an announced policy, is not for the purpose of penalizing defendants, but rather the restoration of free enterprise and open competition amongst all branches of the motion picture industry," Judge Knight concluded.

Get Power Rebate

Michigan theatres are receiving substantial checks from the Detroit Edison company, following a ruling by the Michigan Public Service Commission ordering the company to refund $16,450,000 to its power customers. Simultaneously with the refund, the company announced a rate reduction.

Chicago System Of Clearance Is Ruled Illegal

Chicago's clearance system has been termed illegal and in violation of the Sherman anti-trust act by Judge Michael L. Igoe. Last Monday, sitting in the U. S. District Court in Chicago, the judge voiced this legal opinion in a decision handed down which was favorable to the Jackson Park theatre's current attack on the city's clearance system.

Last March, by a vote of seven to one, the Supreme Court decided in favor of the Jackson Park in its suit against the majors charging conspiracy to prevent bookings.

This settled, the theatre next attacked clearance practices of the majors and of Balaban and Katz and Warner Brothers Theatres. When the judge Monday found that the practices were in violation of the anti-trust law he ruled that the Supreme Court's decision on the previous case was applicable to the second.

Thomas McConnell, counsel for Jackson Park, hailed the verdict as one which would eventually result in the death of the entire current system of release in Chicago, the elimination of price fixing and one which would assure the independents in Chicago that they would no longer be "under the thumb" of the distributors and the circuits.

Ruled the judge: "The license agreements between the distributor defendants and the exhibitor defendants with respect to the exhibition of motion pictures by the theatres described in the complaint, owned or operated by exhibitor defendants, and in competition with the plaintiffs' Jackson Park theatre, are implements whereby said illegal monopoly, price-fixing scheme and restraint on interstate commerce are perpetuated and protected and therefore they violate the Sherman Anti-Trust Act and the Clayton Act."

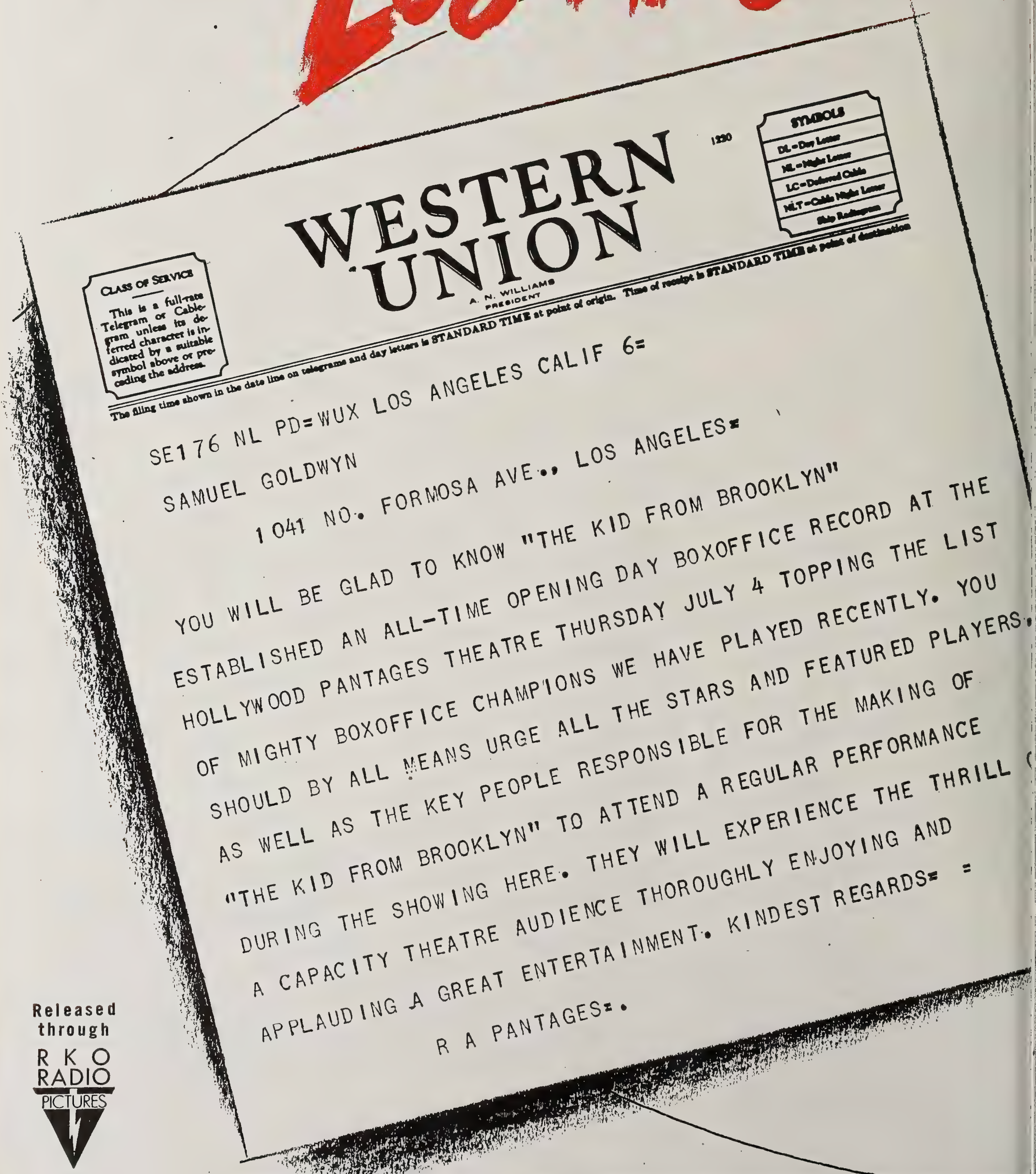
Mr. Connell stated that "the Jackson Park wants the privilege of bidding on any picture released, also the ability to set its own admission prices, also to play single features if it so desires."

He believes that Judge Igoe's decision will make it possible for the Jackson Park and all other Chicago theatres to do all those things.

RCA Appoints Two

J. R. Little has been appointed manager of the RCA Theatre Equipment Section, and Barton Kreuzer manager of the RCA Film Recording Activities.

NOW *Los Angele*



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NEW YORK ...the long-run record-making champion at the Astor!

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Grover Jones, Frank Butler and Richard Connell • Based on a play by
Lynn Root and Harry Clork • Directed by NORMAN Z. McLEOD

ON THE MARCH

by RED KANN

THE uncertainty over effects of the New York court decision is so vast that comment nicely fortified by quotation marks is rare. Off-record offshoots are easy to get, and a lot of that has been around for anyone's pickings. The state of affairs being what it is, more than ordinary interest attaches to some of the points registered by A. H. Blank in an address before the recent meeting of Allied Theatre Owners of Iowa and Nebraska at Des Moines where affiliation with ATA was aired and deferred.

Blank is an affiliated circuit operator. His partner is Paramount. Nevertheless:

> " . . . at my first hurried reading of the court opinion, I was quite elated. To me it seemed to offer the opportunity that I and my organization would again become independent exhibitors . . . no man could hope for a finer business relationship than that which I have enjoyed with Paramount. Nevertheless, it is only human for me to look forward to the day when my circuits can be controlled by me, by my family and by my associates."

Rather revealing and frank, but note this and remember, if you will, Paramount is a distributor as well as an exhibitor:

> "But the more I read . . . the more I came to the conclusion the whole . . . opinion is a gigantic victory for the distributors—a victory so great they now find themselves in a position more advantageous than they could have hoped for in their wildest dreams. I doubt that the distributors, if they were so selfishly inclined to do so, could have received a more favorable decision had their own lawyers drafted it. Every exhibitor—circuit operator and individual owner alike—is imperiled by the radical pronouncements of the court.
>
> "I cannot see how, by any stretch of the imagination, independent exhibitors can benefit by the socalled auction-block system of selling pictures. . . . To me it means only one thing—the setting of exhibitor against exhibitor, and to the distributors will go the spoils."

Warming up, Blank launches into this:

> "No longer will you be protected by virtue of having been a good customr of long standing. [*Many, including ourselves, have pondered over the obvious inequities of this*]. No longer can you protect the investment in your theatre by being sure of what pictures you will have available from season to season. It is true we now have the opportunity to compete with each other for all pictures. Possibly this might result in certain exhibitors getting a fairer division of the product, *if* the number of theatres remained as at present and *if* we were all guided by good judgment in the amount we bid."

Blank, however, has his own misgivings. Thus:

> "But will this happen? The answer is obvious. In competitive towns there will be cut-throat bidding. Good business judgment will vanish in the selfish desire of one man to take away another man's established product. Perhaps those of you who operate theatres in one-theatre towns feel you are safe from competitive bidding. That isn't the case at all. This decision is an open invitation to anyone who has the money to build a theatre. . . . In the end only the strong will survive—only those exhibitors with the biggest financial backing will weather the storm kicked up by this decision."

His view of a matter yet to be resolved:

> "Will the distributors appeal the decision? Despite the obvious advantages the decree sets up for them, I cannot believe the distributors can be so shortsighted as to feel they can benefit from auction-block selling in the long run. Healthy theatres are a necessity for healthy distributors and producers. Auction-block buying and selling do not look like a system that will permit most theatres any health at all."

◆ ◆

Sam Goldwyn may have made his deal with RKO for 1946-47, but very definitely does it *not* follow that he has walked out on eventual plans for his own releasing organization whether in conjunction with Alex Korda or otherwise.

What does Goldwyn have in mind if and when he slides down the ways on his own? The answer is in the language of James Mulvey, president of S.G Productions, before the recent RKO sales convention. He made these points:

1.—He was uncertain how long quality pictures can be produced on the present scale with reasonable hope of profit. The decision, he added, was not in Hollywood, but in the relationship between costs and grosses.

2.—"The answer has to be in a practical, down-to-earth separation of top quality pictures and run-of-the-mill product." The big ones, he observed, require "an imaginative, elastic policy" in selling and exhibition with special planning and special handling. Also: Smaller theatres can, and should, grow up to accommodate big pictures much more easily than can large theatres fit themselves and their policies to inferior product.

3.—He's for the New York court decision because he sees the market opening up competitively. A "blessing," is his word for this.

◆ ◆

Eddie Small's doing "Bella Donna" for International-United World.

It's a novel by Robert Hichens. Not a heart stimulant.

While over at Metro, there's a job called "My Brother Who Talks to Horses."

This is enough to make all Hollywood one big, happy family.

◆ ◆

Press release from Howard Strickling:

"Van Johnson took a day off from work in M-G-M's 'High Barbaree' to hunt for a house."

Cryptic comment from Bill Weaver:

"Optimist."

◆ ◆

Andy Stone announces "Texas, the Great." The history of the Lone Star state will be told in color at a cost of $4,000,000.

Wanna bet?

Fitzgibbons and Arthur Are Honored by George VI

J. J. Fitzgibbons, president of Famous Players Canadian, has been named by King George VI as Commander of the Most Excellent Order of the British Empire because of his work during the war as national chairman of the Canadian Motion Picture War Services Committee and of the motion picture section of the National War Finance Committee.

Jack Arthur, district manager of Famous Players, was made a Member of the Most Excellent Order of the British Empire. He was one of the founders of the Citizens' Patriotic Committee which helped those in uniform during the war. He also was loaned to the Government to produce army shows.

The King granted high distinction to D. C. Coleman of Montreal and Leonard W. Brockington of Ottawa, both members of the board of Odeon Theatres. They have been made Companions of the Most Distinguished Order of St. Michael and St. George.

Seek Consent Decree In Scophony Case

Negotiations leading to a possible consent decree have been instituted by the defendants in the anti-trust suit brought by the Department of Justice against Scophony Corporation of America, Paramount, General Precision Equipment and others.

The offer of a settlement, hinted at since the filing of the action in U. S. District Court, New York, last December, was made last week by the defendants and is now under consideration by the Department of Justice. While a Department spokesman declined to discuss the defense proposals, it is understood that initial proposals, which it is assumed involved divestiture of some of the defendants' interests in Scophony patents, require certain improvements before the Department could enter a consent decree.

Meanwhile, answers by the defendants, due Monday, in the cross-complaint filed by Scophony Corporation of America and Arthur Levey against Paramount and GPE, were extended until July 15.

Warner Brothers Increasing Short Subject Releases

A substantially increased schedule of 25 short subjects will be released by Warner Brothers in the next three months while the Twentieth Anniversary of Sound Motion Pictures is being celebrated, it was announced recently in New York by Norman H. Moray, short subject sales manager. Of the 25 subjects scheduled for June-July-August distribution, 22 will be in Technicolor. Included in the Technicolor group are five specials titled "Down Singapore Way," "Hawaiian Memories," "South of Monterey," "Let's Go Camping," and "Adventures in South America." The remainder of the pictures in Technicolor includes the Boy Scout picture, "Men of Tomorrow," 12 cartoons and four Sports Parades.

RKO's PIC-TOUR OF THE MONTH

"SINBAD THE SAILOR"

ALWAYS READY for a fight or a love affair is Sinbad, played by DOUGLAS FAIRBANKS, JR. in RKO's technicolor production featuring the adventures of *Sinbad the Sailor*. MAUREEN O'HARA is Sinbad's siren. Cast includes WALTER SLEZAK, thousands of extras.

"SISTER KENNY"

"I LOVE A FIGHTER . . . and Sister Kenny is a champion," says ROSALIND RUSSELL, who plays the coveted title role in RKO's much-discussed *Sister Kenny*, one of the world's great stories of love, sacrifice and conflict. ALEXANDER KNOX shares star honor.

"WOMAN ON THE BEACH"

MADE TALL. Diminutive JOAN BENNETT mounts box for close-up with towering ROBERT RYAN, her co-star in RKO's drama of secret love and flaming jealousies, *Woman on the Beach*. Studio "grip" steadies box, keeps eyes on waves. Star cast includes CHARLES BICKFORD.

ALL WET, ALL SET. While movie technicians crowd around pool, ROBERT YOUNG and BARBARA HALE await call for action in scene for RKO's *Lady Luck*, which concerns riotous honeymoon escapades of a gambling bridegroom. FRANK MORGAN is co-starred.

THESE BIG RKO PICTURES WILL SOON BE SHOWN AT YOUR THEATRE

RKO RADIO PICTURES

9,707,403 COPIES OF NATIONAL MAGAZINES CARRY THIS FULL-PAGE AD!... LIFE, issue of July 8; WOMAN'S HOME COMPANION, August issue, and LOOK, issue of Aug. 6.

Loew's and RKO Push Plans for 16mm. Activities

Loew's International last week concluded a deal with Southern Movies Corporation, which operates a circuit of 18 permanent 16mm theatres in the Philippines, and RKO screened the first of its narrow-guage test pictures with off-stage commentary in Spanish prior to formulating a program for Spanish speaking countries.

According to Seymour Mayer, 16mm sales manager of Loew's International, who announced Wednesday the signing of the contract with Southern Movies, this is the first 16mm circuit contract closed by MGM to date.

The deal, signed by Ramon Escano, 35mm exhibitor and president of Southern Movies, and Leon J. Applestone, 16mm representative for MGM, is on a straight percentage basis, higher than the same films received in 35mm. MGM will provide four programs monthly and each program will have six weeks' playing time on the circuit, which is spread through the islands of Leyte, Cebu, Negros and Bohol.

At the present time, 16mm exhibition of MGM films is taking place, in addition to the Philippines, in Cuba, France, Panama, Venezuela, Belgium and South Africa. Contracts are also being negotiated in the Far East.

Tuesday in New York, RKO's 16mm foreign department, under the direction of Robert C. Maroney, saw "Tarzan and the Leopard Woman," the company's first picture in which the English dialogue has been replaced by a sound track with Spanish commentary describing the story as the performers enact their roles. So far details of the forthcoming program are still to be worked out and pictures selected, but this should be accomplished within the next week, a spokesman for the company said.

Hold "Caesar" Screening At Shaw Birthday Dinner

A dinner to be given in honor of the 90th birthday of George Bernard Shaw, under the sponsorship of the *Saturday Review of Literature,* at the Waldorf-Astoria Hotel, New York, July 25, will be highlighted by the first American showing of J. Arthur Rank's "Caesar and Cleopatra," United Artists release starring Claude Rains and Vivian Leigh. Lord Inverchapel, British Ambassador to the U. S., heads a list of guests which includes Frank Stanton, president of CBS; Edgar Kobak, president of MBS; John F. Royal, vice-president of NBC; Edward C. Raftery, president of UA; Gradwell Sears, vice-president of UA, and others. Speakers will include Lawrence Langner, Howard Lewis, Deems Taylor, Leonard Bacon and Henry Seidel Canby. Harrison Smith will be chairman and John Mason Brown master of ceremonies.

LATE REVIEW

A Scandal in Paris

***United Artists*—Converted Criminal**

Arnold Pressburger's production based on the life of Eugene-Francois Vidocq, a converted criminal, is an interesting film with excellent characterizations. George Sanders, as Vidocq, is a suave and polished person who devoted 29 years of his life to petty crimes and is about to enter the big crime circuit. Akim Tamiroff, a former cell-mate, is his assistant.

Signe Hasso plays the part of the girl who influenced Sanders to give up his life of crime. She is charming in the portrayal of the sensitive girl who inspires Sanders to the straight and narrow. Carole Landis, as a night club entertainer, sings "Flame Song," which is one of the highlights of the film. Sanders, whose petty crimes include stealing a ruby garter from Miss Landis, has himself appointed prefect of police and while holding this position he plans to rob the Bank of Paris. However, he alters his plans and becomes a champion of law and order and wins the hand of Miss Hasso.

The supporting cast includes such veterans as Tamiroff and Gene Lockhart, whose excellent portrayals adds to the value of the film. Fred Pressburger is the associate producer and Douglas Sirk is the director. The screenplay, by Ellis St. Joseph, incorporates the story of the life of Vidocq in a manner which makes this a fascinating and unusual film.

Seen at the home office projection room. Reviewer's Rating: Good.—M. R. Y.

Release date, July 19, 1946. Running time, 100 min. PCA No. 11036. General audience classification.

Vidocq	George Sanders
Therese	Signe Hasso
Loretta	Carole Landis

Akim Tamiroff, Gene Lockhart, Jo Ann Marlowe, Alma Kruger, Alan Napier, Vladimir Sokoloff, Pedro de Cordoba, Leona Maricle, Fritz Leiber, Shelton Knaggs, Fred Nurney, Gisella Werbiseck, Marvin Davis.

Selznick Department Heads Remain Under New Setup

Despite a realignment of coast technical departments, which resulted in the appointment of James Stewart as over-all technical supervisor, the same department heads who have been with the Selznick organization, will remain, according to Daniel T. O'Shea, president of Vanguard Films and executive head of David O. Selznick Enterprises. The new arrangement was set up to relieve the front office of technical responsibilities, Mr. O'Shea said. Hal Kern, chief editor, will remain. Meanwhile, Joan Lane, former publicity director of *Woman's Home Companion* and trade news editor of CBS in New York, was appointed to the Selznick-Vanguard coast publicity department by Paul McNamara, national advertising and publicity director.

Branch Office Promotions Are Made by Paramount

Clyde Goodson, branch manager at Paramount's New Orleans office, has been promoted to branch manager at Atlanta, succeeding Grover Parsons, resigned, it has been announced by Charles M. Reagan, vice-president in charge of sales. Mr. Goodson assumed his new duties immediately. Gordon Bradley, sales manager in Atlanta, has been promoted to branch manager at New Orleans. Albert Duren, salesman in the Atlanta office, becomes sales manager there.

Warner Studios In England Will Be Renovated

London Bureau

Warner Brothers is spending £1,000,000 ($4,000,000) in modernizing the Elstree studio and in rebuilding the bombed-out Teddington studio, it was announced here by Max Milder, managing director for Warners in Great Britain.

The company will spend £350,000 rebuilding Teddington. One sound stage is ready and two more are to be built, thereby doubling pre-war production. The remodeling is along the lines of Hollywood's studios and when completed, according to Mr. Milder, will provide the most modern facilities outside of America. Production is expected to be running in full swing before the end of the year.

A total of £650,000 will be spent at Elstree, now being reconstructed and newly equipped. Work is expected to be completed early in 1947.

Mr. Milder plans for at least four independent production units within the Associated British Pictures Corporation ambit to be headed by Anatole De Grunewald, Roy and John Boulting, Anthony Asquith and Harold French.

Warners has guaranteed to distribute a minimum of three ABPC pictures in America and will make its full roster of stars available to the producers.

ATA Plans New Publicity Drive

Arthur Mayer, public relations counsel, and Ned Shugrue, public relations director, of the American Theatres Association, announced in New York Wednesday that as of July 1 the Association had 33 public relations directors in 31 states representing approximately 6,500 theatres.

Plans are being formulated for an extensive information and public relations program to begin nationally in September or October, designed to tell the public and the industry the aims and objectives of ATA, the executive said.

The state directors are:

William N. Wolfson, Alabama; Sam B. Kirby, Arkansas; Fay S. Reeder, Northern California; Thornton Sargent, Southern California; Harold E. Rice, Colorado; A. Don Allen, Iowa; Senn Lawler, Kansas; Lew Hensler, Kentucky; Maurice F. Barr, Louisiana; Harry Botwick, Maine; Harry Browning, Massachusetts; Mrs. Alice N. Gorham, Michigan; Charles Winchell, Minnesota; Mr. M. D. Cohn, Western Missouri; Mr. M. L. Plessner, Eastern Missouri; Burgess Walton, Mississippi; Homer Le Ballister, Nevada; Mel F. Morrison, New Hampshire, George L. Tucker, New Mexico; Norris Hadaway, North Carolina; Ed Kraus, North Dakota; Mr. L. A. Chatham, Oklahoma; Russell F. Brown, Oregon; George Fishman, Eastern Pennsylvania; John Carroll, Rhode Island; Sam Suggs, South Carolina; Ed P. Sapinsley, Western Tennessee; Ray Beall, Texas; Miss Helen Garrity, Utah; Arthur S. Allaire, Vermont; George Peters, Virginia; William B. Geehan, Wisconsin; Tom E. Knight, Wyoming.

TRUMAN ORDERS OWMR TO CHANNEL FILMS TO THEATRES

Names Agency in Letter to Fabian, with ATA to Be Exhibition Liaison

All requests for distribution in theatres of Government pictures will be handled in the future through the Office of War Mobilization and Reconversion which, in turn, will consult with the American Theatres Association.

The new Government policy was ordered by President Truman in a letter to S. H. Fabian, president of the Association, read by John R. Steelman, director of the OWMR, at a meeting of Association executives and Government officials, including Cabinet members, at luncheon in the Mayflower Hotel in Washington Monday.

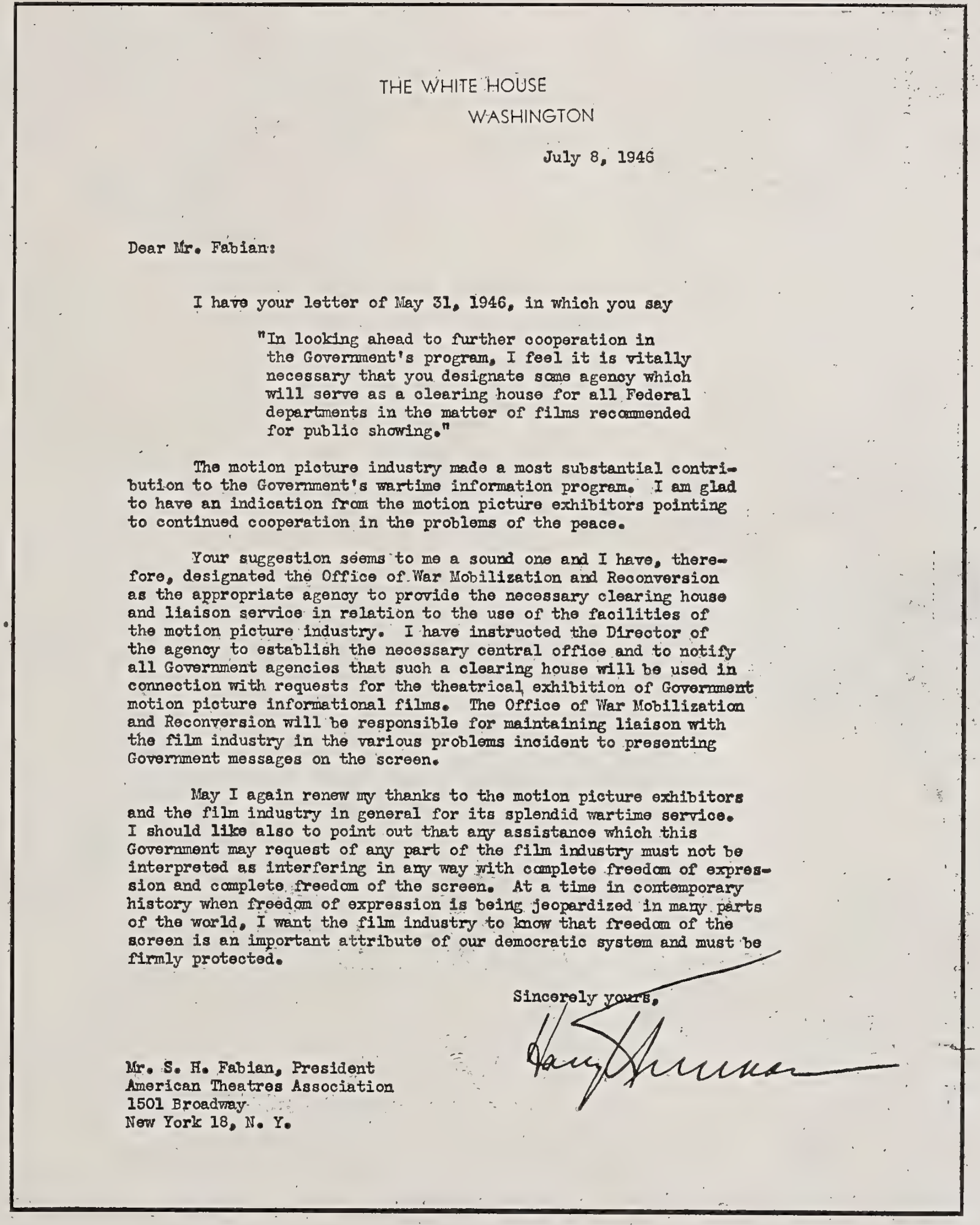
Will Not Hamper Industry Freedom of Action

The President assured the industry that no Government request for assistance would hamper the industry's freedom of expression and action.

Following the reading of the letter, the executives of the Theatres Association pledged themselves to obtain complete cooperation from theatres in the exhibition of Government film messages.

Top Government officials attending the meeting included John Snyder, Secretary of the Treasury; Henry A. Wallace, Secretary of Commerce; Tom Clark, Attorney General; John Sullivan, Acting Secretary of the Navy; General Omar Bradley, Veteran's Administrator, and Paul Porter, OPA Administrator, all heads of departments which have had messages to the nation on film.

President Truman praised the "substantial contribution" made by the industry to the Government's wartime information program. "I am glad to have an indication from the motion picture exhibitors pointing to continued cooperation in the problems of peace," the President wrote Mr. Fabian.



THE WHITE HOUSE
WASHINGTON

July 8, 1946

Dear Mr. Fabian:

I have your letter of May 31, 1946, in which you say

> "In looking ahead to further cooperation in the Government's program, I feel it is vitally necessary that you designate some agency which will serve as a clearing house for all Federal departments in the matter of films recommended for public showing."

The motion picture industry made a most substantial contribution to the Government's wartime information program. I am glad to have an indication from the motion picture exhibitors pointing to continued cooperation in the problems of the peace.

Your suggestion seems to me a sound one and I have, therefore, designated the Office of War Mobilization and Reconversion as the appropriate agency to provide the necessary clearing house and liaison service in relation to the use of the facilities of the motion picture industry. I have instructed the Director of the agency to establish the necessary central office and to notify all Government agencies that such a clearing house will be used in connection with requests for the theatrical exhibition of Government motion picture informational films. The Office of War Mobilization and Reconversion will be responsible for maintaining liaison with the film industry in the various problems incident to presenting Government messages on the screen.

May I again renew my thanks to the motion picture exhibitors and the film industry in general for its splendid wartime service. I should like also to point out that any assistance which this Government may request of any part of the film industry must not be interpreted as interfering in any way with complete freedom of expression and complete freedom of the screen. At a time in contemporary history when freedom of expression is being jeopardized in many parts of the world, I want the film industry to know that freedom of the screen is an important attribute of our democratic system and must be firmly protected.

Sincerely yours,

Mr. S. H. Fabian, President
American Theatres Association
1501 Broadway
New York 18, N. Y.

Agrees Fabian Suggestion Sound, Acts Upon It

Commenting on Mr. Fabian's suggestion that a single agency should handle all Government film matters the President said: "Your suggestion seems to me a sound one and I have therefore designated the OWMR as the appropriate agency to provide the necessary clearing house and liaison service in relation to the use of the facilities of the motion picture industry."

"At a time in contemporary history when freedom of expression is being jeopardized in many parts of the world," the letter said, "I want the film industry to know that freedom of the screen is an important attribute of our democratic system and must be firmly protected," the President's letter said.

Anthony Hyde, deputy director of the OWMR, for the information of the Government officials present, reviewed briefly the background leading to the establishment of the cooperative arrangement between the Government and the Theatres Association.

Mr. Fabian outlined contributions made by the exhibitors to the Government's war information program and reviewed progress to date in organizing the ATA.

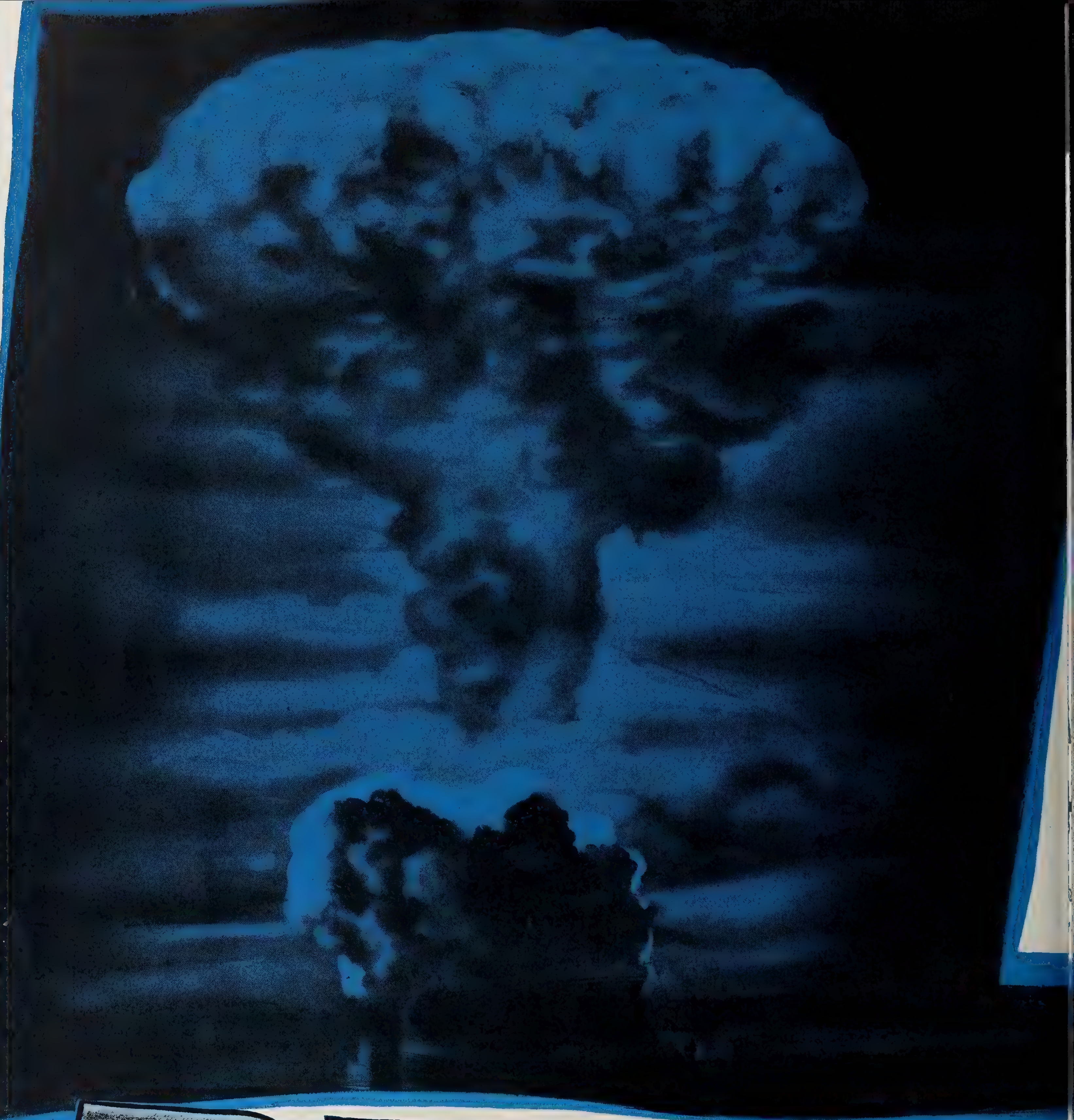
"The American Theatres Association's effort represents an attempt to unite the industry in a continuation of cooperation extended to the Government in its wartime information program," Mr. Fabian said.

Robert Coyne, executive director of the ATA and former national field director of the War Finance Division, Treasury Department, and R. B. Wilby, Atlanta, chairman of the ATA program committee, outlined ATA's program for Government cooperation during the coming months.

The Cabinet officers stressed the importance of certain continuing information programs of their respective departments.

Others present included Arthur Mayer, public relations counsel, and J. Edward Shugrue, public relations director of the ATA; Drew Dudley, chief of media programming, and Arch A. Mercey, chief of the motion picture division of the OWMR; A. G. Newmyer and Charles A. Jones.

Also, A. G. Newmyer, Jr., Arthur G. Newmyer and Associates, Neil Dalton, Dr. L. R. Thompson, Maj. Gen. Graves B. Erskine, Maj. Gen. Stanley Scott.



RENDE

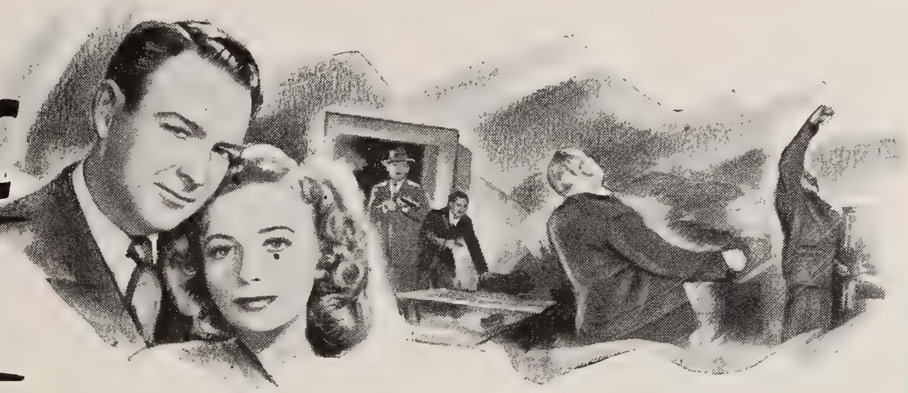
with

WILLIAM GARGAN · PAT O'MOORE · MARIA PALM

Directed by JAMES TINLING · Produced by SOL M. WURTZE

20 CENTURY-FOX

ATOMIC TIMELY!



RED-HOT FOR IMMEDIATE PLAYDATES NOW WHEN THE ATOMIC BOMB IS HEADLINE HOTTEST IN THE NEWS!

Tightly-knit tale of super-bombs!"—M. P. Herald. "Spine-tingling!"—Boxoffice.
Fast-moving!"—The Exhibitor. "Exploiteer's field-day!"—M. P. Daily.

ZVOUS 24

· Herman Bing · Kay Connors · Eilene Janssen

ROD., INC. · Story and Screenplay by Aubrey Wisberg

Circuits Promise To Aid Warner In Anniversary

Theatre circuits and organizations continued this week to indicate they would join Warner Brothers in that company's observance of the twentieth anniversary of talking pictures.

All important circuits in Los Angeles County have organized for participation, it was reported from Hollywood. The group is headed by Charles P. Skouras of National Theatres as chairman; Marco Wolf, representing Paramount Theatres, Rodney Pantages, Pantages and Hillstreet houses; Sherrill Corwin, Metropolitan Theatres; Gus Metzger, Metzger circuit; Thornton Sargent, Fox West Coast, and Anderson, RKO circuit.

Beginning July 22, theatres and streets in the county will be decorated in observance of the event and Warner product will be shown in all houses. All circuits affiliated with National Theatres have advised Mr. Skouras they will cooperate.

Westrex Corporation, the export division of Western Electric, has sent a special detailed memorandum on Warners' anniversary to all its foreign officers and distributors, located in 33 countries, urging their cooperation in the worldwide celebration of the event. Western Electric is one of the co-sponsors of the anniversary.

Meanwhile, Warner Theatres executives, including six from the home office staff and nine zone managers, have been added to the list of delegates to the Warner anniversary sales convention to be held August 5-7 at the Ambassador Hotel, Atlantic City.

Warner sales department executives, district managers, branch managers and foreign department heads also will attend.

Three additional midwest circuits, Tri-States Theatres, Central States Theatres and Goldberg Theatres, have notified Warner Brothers they will play Warner product during the anniversary week, August 4-10. The smaller independent circuits throughout Nebraska and Iowa also will be 100 per cent Warner-booked during that week.

Connecticut Allied Votes Against ATA Affiliation

At a meeting of Allied Theatres of Connecticut, Inc., in New Haven, June 11, the organization unanimously endorsed the national Allied resolution, passed at their recent meeting in Chicago, against joining the American Theatres Association, it was announced this week by Maxwell A. Alderman, secretary of Connecticut Allied.

Name Dallas Censor Unit

The City Welfare Board of Dallas has set up a motion picture censorship committee and named Dr. L. N. D. Wells, pastor of the East Dallas Christian Church, as head.

Paramount Will Produce Variety Club Picture

Henry Ginsberg, Paramount studio head, Tuesday announced in Hollywood that he had completed arrangements with R. J. O'Donnell, National Chief Barker of the Variety Clubs of America, for the exclusive rights to film the story of that organization. The picture, under the title "Variety Girl" will be a romantic musical comedy.

The studio will assemble an all-star cast including Bing Crosby, Bob Hope, Ray Milland, Betty Hutton, Alan Ladd, Dorothy Lamour, Paulette Goddard, Barry Fitzgerald, Joan Caulfield, Veronica Lake, Bill Bendix, Sterling Hayden, Diana Lynn, Sonny Tufts, William Holden, John Lund, Robert Preston, Gail Russell, Billy De Wolfe, Macdonald Carey, Cass Daley, Marjorie Reynolds, Mary Hatcher, William Demarest, Olga San Juan, Arleen Whelan, Patric Knowles, Cecil Kellaway, Virginia Welles, Howard De Silva, John Hoyt, Wanda Hendrix, Johnny Coy, Frank Faylen and others.

The picture will start in August with George Marshall as director and Daniel Dare as producer.

Form W. Virginia Exhibitor Unit

The formation of a new West Virginia exhibitor organization, with charter members already having paid dues to the national Motion Picture Theatre Owners of America, was announced last Wednesday by Herman Levy, MPTOA general counsel. The organization of the West Virginia unit is the first step in the MPTOA's national expansion program, which was outlined and approved at the recent board of directors' meeting in Columbus, Miss.

Members of the new regional unit who have already paid dues to the MPTOA are: Mrs. P. M. Thomas, Parker theatre, Parkersburg; W. H. Holt, Star theatre, Richwood; Dr. C. P. Church, Mannington theatre, Mannington; Hyman Bros., Keith, Albee, State, Orpheum and Hergeson in Charleston, and J. C. Shanklin, the Greenboro in Charleston, the Lewis in Lewisburg and the Monroe in Union.

With the enrollment of additional members in the next few weeks the new West Virginia unit will meet to formally organize and elect officers. Indications are that Mr. Shanklin, a former president of the West Virginia Managers Association, will be designated the new unit's representative on the MPTOA board. The unit withdrew from the MPTOA several years ago.

Mesibov Promoted

Sid Mesibov, Paramount trade press contact for the past eight months, has been named assistant to Curtis Mitchell, national director of advertising and publicity, and will assist Mr. Mitchell in supervising the field force and theatre service department of the exploitation department.

PRC Sets Single Sales Meeting to Be Held Sept. 3

PRC will hold a national sales convention instead of a regional sales conference, it was announced this week by Harry H. Thomas, president and general sales manager. Mr. Thomas' announcement, which changed original plans for three separate meetings, said the national convention would be held September 3-7 at the Ambassador Hotel, Atlantic City.

The change, Mr. Thomas explained, would permit the meeting to take place coincident with the termination of PRC's employees bonus drive, which closes September 6. Winners of the drive will be announced at the convention and prizes ranking from four weeks' to one week's salary will be awarded. Announcement of merit promotions in the sales force of PRC also will be made at that time.

Mr. Thomas, who will preside, will be assisted at the convention by Lloyd L. Lind, vice-president and assistant general sales manager, and a group of home office executives, including Grover C. Schafer, Sam Seidelman, Elmer Hollander, Jack Bellman, Arnold Stoltz and George Flietman. Robert Goodfried, publicity manager of PRC Studios, also will be present in addition to other studio executives.

Independents Pledge Aid To Allied of Michigan

Support of Allied Theatres of Michigan was pledged at a meeting of Upper Peninsula independent motion picture exhibitors at Marquette last week. Arranged by Ray Branch, president of Michigan Allied, and Jack Stewart, general manager of that organization, the meeting was the first in a series of periodic regional gatherings planned by Allied.

MPTO of Buffalo Hears National Board Report

The chief purpose of the meeting of the MPTO of Buffalo and Upper New York State, which was to meet at the Lafayette Hotel in Buffalo Thursday night, was to present a report of the recent meeting of the MPTOA board of directors at Columbus, Miss., to members of the regional association, Merritt Kyser, president, said Monday. Mr. Kyser said that reports that Thursday's meeting would consider action with respect to affiliation with the American Theatres Association were erroneous and that no representative of the ATA was to address the meeting.

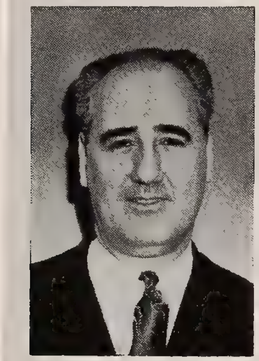
Shure Building Drive-In

Joseph Shure, formerly with the Fabian theatres in Albany, is building a drive-in theatre at San Diego to be opened about September 1.

Sound Pioneers in Exhibition

THE early days of sound frequently were trying days for both theatre managers and audiences. The managers had their hands full learning to handle new and sensitive equipment. The early customers were sometimes frightened out of their seats when the screen began to talk. Below, in connection with Warner Brothers' Twentieth Anniversary of Sound, MOTION PICTURE HERALD *presents yet another group in its series on pioneer exhibitors in sound.*

During the early days of sound at New York's Tivoli the sound equipment picked up and broadcast to a startled audience the fight that was going on next door at Madison Square Garden.


William Miskell

William Miskell of Omaha, now district manager for Tri-States Theatres, was at the Tivoli at the time and tells this story:

"The Tivoli was located next to Madison Square Garden and boasted a roof garden theatre on top of the theatre building which operated every evening the weather permitted. One evening in the middle of a very dramatic sequence in the picture, the dialogue was augmented with something like this: 'A right to the head followed by a left jab to the jaw. The champion is staggering under the blow—it looks like this is it.'

"Needless to say this didn't exactly fit in with the picture on the screen. We couldn't imagine what had happened, but finally the mystery was solved. It seems that through some technical freak the radio broadcast of the Madison Square Garden fight had been picked up by our sound system and had startled our audience."

* * *

As vice-president of the Stanley Company of America, Abraham Sablosky signed contracts with Major Albert Warner in 1927 for the installation of sound equipment in the first 20 Stanley theatres and at the same time arrangements were made for the showing of the "Jazz Singer" at the Aldine theatre in Philadelphia, the first Quaker City house to present the Jolson film. The cost of each of those units for the 20 Philadelphia district theatres was at that time about $20,000.

Reports Mr. Sablosky: "The equipment was about as large as the price was high; about 10 times the size of our present day unit. And a single reel of sound film at that time cost as much as a feature does today."

A large part of Mr. Sablosky's early public was convinced that this sound film was only a passing fad, and many others felt the same way. They were all wrong.

Mr. Sablosky, who was one of the organizers of the Stanley Company, is now part owner of the Arcadia in Philadelphia and operates other theatres in Norristown and Bristol, Pa.

* * *

Ghosts! Ghosts!

Jacob Silverman

Jacob Silverman who, with his brother Isaac Silverman, has been operating the Strand in Altoona for more than 30 years, has this story to tell:

"There is always something that stands out in your mind when an important event takes place, something you can remember years afterward.

"When I think of the first talking picture show in Altoona at the Strand I remember most vividly a woman getting up during the first performance and running out of the theatre shouting, 'Ghosts, ghosts.'

"But it must not have scared her too badly. She's still a regular patron to this day."

* * *

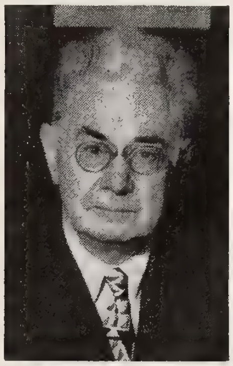
A. B. Cantwell of Kansas City, who formerly operated the Cantwell theatre in Marceline, Mo., had a synchronization problem on his hands shortly after he installed his first sound equipment in the Marceline theatre. His problem was to discover why the stylus jumped out of its groove on the sound disc every few minutes and upset the synchronization.

One day Earl Dyson of Kansas City, then a salesman for Pathe, was visiting Mr. Cantwell at his theatre.

"Stick around, Earl," begged Mr. Cantwell, "and see if you can tell me why that needle keeps jumping all over the place. I've weighted down the booth and done everything else I can think of, but the stylus keeps on jumping."

Mr. Dyson looked over the situation and then discovered that the operator was a man with enormous feet and on those feet were shoes with unusually heavy soles. Each time the operator stepped from one projection machine to the other the entire booth was jarred and the stylus jumped. Mr. Dyson prescribed house slippers.

* * *


Edward M. Fay

Edward M. Fay, managing director of the Majestic theatre, Providence, had a sound film program under way during Christmas week of 1926. The program consisted of shorts of Giovanni Martinelli and Roy Smeck. Mr. Fay can put in a claim as being the first exhibitor to install permanent talking motion picture equipment and this claim is backed by Electrical Research Products, Inc. This company, in 1936, wired Mr. Fay: "In celebrating our tenth anniversary in the talking motion picture industry we are forcefully reminded of your early activity in this great art. For more than 10 years since you gave the world its first permanent installation of talking motion picture equipment to be followed by the world's first presentation of Western Electric wide range sound you have actively pioneered each scientific advance. . . ."

* * *

"It was absolutely electrifying."

Phil Chakeres

That was the reaction of Phil Chakeres, president of Chakeres Theatres, Inc., and the Regent-State Corporation, when he heard talking pictures for the first time.

He was in the gallery of a New York theatre taking a look at John Barrymore in "Don Juan," a Vitaphone production. His big thrill came when a one-reel short subject was shown and Marian Talley burst into song. He was so moved when he heard her sing that he immediately stood up as if the national anthem were playing.

The next day he visited Warner Brothers and signed a contract to have Vitaphone in his Majestic theatre in Springfield, Ohio. The equipment was installed April 23, 1927.

TELEVISION FUTURE DISTURBS BRITISH

Churchill Asks Inquiry Into BBC as Film Men Await Developments

by PETER BURNUP
in London

Back of Winston Churchill's demand for an inquiry into the British Broadcasting Corporation before Parliament renews its charter is a widespread and deep anxiety as to the future of television.

Politicians, led by the ex-Prime Minister, most assuredly will make great play with the dangers inherent in the present monopolistic broadcasting system. But what the country as a whole wants to know—and the motion picture industry most particularly and urgently—is where and how television figures in the picture.

Inquiry Suffers Setback

The Churchill demand for the inquiry suffered a setback in the House of Lords recently when the Government, in the person of Lord Listowel, Postmaster General, brusquely turned down the proposal—saying that the demand presupposed that the BBC had failed to give satisfaction. This was not the case, Lord Listowel hastened to add.

But the matter will not end with the turndown in the Lords. Members of all parties in the Commons have put down their names in support of Mr. Churchill's motion.

There are no two words about it. The BBC got off to a flying start with its Victory Parade television show; administering thereby a salutary jolt to those ostrich-headed film men who affected to see no danger to their own interests in the resumption of the radio medium.

Showmanship Quality Noted

Granted the video folk had all the luck. Reception conditions were first rate. But the home viewer also was treated to a program with a showmanship quality quite the equal and in certain instances definitely superior to the newsreels subsequently seen in the cinemas.

Moreover, the BBC stole a sly and extremely significant march on the film trade. For months past, as we have more than once reported, the three sections of the industry have been haggling with the BBC as to whether and on what terms newsreel films might be televised. The haggling is still in progress. But that didn't prevent the television people from making their own film of the Victory show and putting it over their transmitters, in addition to the direct transmission in the morning, well in advance of the newsreels.

The only two attempts to put the Victory Parade, via television, on theatre screens failed. Two small newsreel houses had installed television projectors manufactured by the John Logie Baird firm. Fair audiences attended, but within 10 minutes the shows fizzled out.

J. Arthur Rank, who, it had been anticipated, would spring a last minute surprise by publicly projecting the BBC's transmission on his own cinema-television apparatus preserved an obdurate inactivity. His subsequent silence has been none-the-less obdurate. Mr. Rank, it may be surmised, cannily awaits events before springing his mine.

Film Industry Gets Breather

Fortuitously, likewise fortunately, for slow-thinking exhibitors hereabouts, television events are not marching quite so quickly as they were planned to do. The Hankey Report recommended that at least four provincial sub-stations should be erected within two years of television's resumption, but work has been delayed.

That gives the film trade a little breathing space. Currently discussion of television problems has been canalized two ways. Months ago, at the instance of the Newsreel Association, the joint Renters-Exhibitors-Producers Committee engaged in negotiations with the BBC. The original agenda, relating, naturally, to newsreels only, has been widely extended, but no definite accord has been achieved. Other talks have been started between the governmental Television Advisory Committee and a newly-formed organization calling itself the Association for the Protection of Copyright in Sport.

As your London Bureau was the first to point out, no copyright under existing British law can exist in such a transient thing as a televised broadcast of an unrehearsed event. Our dictum was quickly taken by local sports promoters who hurriedly formed their so-called Copyright Protection Association and made representations to the Government. Immediate aim of those representations is a legislative extension of the Copyright Act of 1911 which would give "television" protection to any such promotions as a world's heavyweight boxing match.

Called Wishful Thinking

That is the setup as it now exists. There are those who profess hope that Mr. Churchill's motion may result in a television transmitter independent of the BBC being established. That is a first-rate example of wishful thinking.

Symptomatic of the industry's preoccupation with this socalled menace is the disclosure that Ealing's Michael Balcon plans a film on the life and work of the late John Logie Baird, who died in London a few days after the Victory Parade.

CITES 37½% BRITISH ENTERTAINMENT TAX

The high tax on theatre admission in England may be gleaned from the following report by Sir Philip Warter, chairman of the Associated British Pictures Corporation: "Approximately 250,000,000 admission tickets were sold in the 418 theatres operated by the group during the year, resulting in gross receipts in excess of £20,000,000, out of which more than £7,500,000 was paid over to the Inland Revenue in the form of Entertainment Tax." That is approximately 37½ per cent.

Britain Weighs Continuation of Film Quota Law

London Bureau

Legislation continuing the present British Quota Act, which expires in March, 1948, is being considered by the British Board of Trade, it was said in London last week by a spokesman. This was reported as disappointing to the British industry, which had hoped for a general round table discussion with the board on possible revisions. Such discussions, however, still may be held.

Meanwhile, discussions are well advanced between board and industry representatives regarding a committee to select independently produced films to be shown by the J. Arthur Rank group and the Associated British Cinemas, in addition to quota obligations.

The Board of Trade warned that the lifting of raw stock control last week did not mean unlimited supplies would be available and hoped that distributors and producers, realizing this, would exercise economy.

The output would be considerably reduced, it was emphasized, when the Eastman Kodak plant closes for overhauling the second and third weeks of August. Moreover, there is a need to export as much as possible, it was pointed out. England is currently exporting 2,000,000 to 3,000,000 feet weekly, mainly to India, the spokesman said.

Regarding the request of British producers that the Government establish an export information bureau similar to that headed by Nathan D. Golden of the U. S. Department of Commerce, it was said the board undoubtedly would enlist the aid of embassies and legations wherever possible, but that the board was undecided on whether it would be worthwhile to duplicate Mr. Golden's surveys.

Autry Circuit Expands

Gene Autry Enterprises, which owns and operates the Kessler and Cliff Queen theatres in Dallas' suburban Oak Cliff, has opened an addition to the circuit, the Hill theatre.

McCormick Cites $6,000,000 Ad Budget for RKO

A pre-selling schedule of advertising that will total $6,000,000 in magazines and newspapers was outlined by S. Barret McCormick, director of advertising, publicity and exploitation, in his address at the closing session of RKO Radio's 15th annual sales meeting last Wednesday in the Grand Ballroom of the Waldorf Astoria in New York.

Magazine advertising, Mr. McCormick told the 400 delegates, is the spearhead of a campaign which also will utilize an impressive amount of newspaper space. "Now that the print paper situation is clearing, our newspaper budget will be greatly expanded," he said.

RKO's advertising program, as outlined by Mr. McCormick, includes 1,200 full page ads in American and Canadian magazines, Sunday supplements and Sunday sections, during the calendar year of 1946.

"The very nature of motion picture product makes it desirable and necessary to build up much in advance of marketing as huge a mass of buying interest as possible, aimed and directed at the most important market—the first run, high admission, large capacity, long run houses," he said. "Our object is to reach a peak point of public interest before our pictures are first exhibited in that high-revenue sector."

Mr. McCormick then outlined the advertising campaigns for "Sister Kenny," "Till the End of Time," "Crack-Up," "Lady Luck," "Notorious" and "Sinbad the Sailor" among others.

Phil Reisman, vice-president in charge of foreign operations, also addressed the convention and reported an increase of the company's foreign business of 57.2 per cent over 1945 proceeds. He revealed an improving global situation for distribution, with new RKO Radio territory opened, business in old territories resumed, and a plan now in work for distributing RKO Radio 16mm programs to potential patrons in countries like China, India and Brazil.

Seventy to eighty per cent of manufactured entertainment for television, to be acceptable to the public, will have to be done on film in the form of 15- and 30-minute shorts, Ralph B. Austrian, president of RKO Television Corporation, said last Wednesday in a television report before the RKO sales meeting.

Also at the final session, RKO Pathe's president, Frederic Ullman, Jr., outlined the company's new production policies, which call for extensive changes in the Pathe newsreel, the "This Is America" series, "Sportscopes" and "Flicker Flashbacks," along with the company's other products.

Other speakers at Wednesday's meeting were Paul Hollister, eastern studio representative; Robert S. Wolff, general manager in the United Kingdom; Gregory Georgoussy, manager of the Near East, and Carl Wolman, manager of Scandinavia.

IN NEWSREELS

MOVIETONE NEWS—Vol. 28, No. 89—V-2 rocket test. . . . Return from war. . . . Reunion in Japan. . . . UNRRA brings food to the starving people of China. . . . Girl swims 15 miles to safety in yachting tragedy. . . . Turf thriller. . . . Royal horse show. . . . How they beat the heat.

MOVIETONE NEWS — Vol. 28, No. 90 — Operation Crossroads.

NEWS OF THE DAY—Vol. 17, No. 287—Jap-American heroes home from war. . . . Reunion in Japan. . . . Congress' memorial tribute to F. D. R. . . . Personalities: Pope Pius, British King and Queen. . . . Rocket record in new V-2 test. . . . Help for China's starving. . . . Strange adventures of three bears.

NEWS OF THE DAY—Vol. 17, No. 288—Atom bomb special.

PARAMOUNT NEWS—No. 90—Track Olympic style. . . . Congress honors Roosevelt. . . . Spotlight on Trieste. . . . China: UNRRA send help! . . . Nisei vets come home.

PARAMOUNT NEWS—No. 91—Atom bomb test at Bikini.

RKO PATHE NEWS—Vol. 17, No. 92—Allies on guard at Trieste. . . . UNRRA fights famine in China. . . . British women rebel at bread rationing. . . . G. I. families take up new homes in Japan. . . . Nisei war heroes return. . . . Britons bid for war-surplus cars.

RKO PATHE NEWS—Vol. 17, No. 93—Atom bomb test.

UNIVERSAL NEWSREEL—Vol. 19, No. 518—Atom wives reach Japan. . . . Helicopter-bus service. . . . Nisei heroes return home. . . . New high in weddings. . . . British "Oscars." . . . Stock cars in race. . . . Yank wins Canada golf.

UNIVERSAL NEWSREEL—Vol. 19, No. 518—Atom bomb test.

Open "Summer" In Philadelphia

Jeanne Crain, arriving from Hollywood, headed a group of Twentieth Century-Fox stars in Philadelphia for the world premiere of Jerome Kern's "Centennial Summer" at the Fox theatre Wednesday. On hand for the three-day celebration which ushered in the premiere of the Technicolor film were Phil Silvers, Cathy Downs, Margo Woode, Kurt Kreuger, Jo-Carroll Dennison and David Street.

Otto Preminger, producer and director of the film, and Carole Landis, arrived in Philadelphia from New York Tuesday to take part.

The stars visited Independence Hall and Betsy Ross House and entertained convalescents at the Naval Hospital and the Army General Hospital. Wednesday they took part in a street parade through the central business district, attended a civic luncheon tendered by Mayor Samuel and his citizen's committee, and made personal appearances at the Fox theatre.

"Night and Day" Will Have 24-Hour Coast Premiere

A $2.40 top has been set for the west coast premiere of Warners' "Night and Day" August 1 at the Hollywood theatre, Los Angeles. The picture will run night and day for 24 hours, throughout the night and into the next morning, after which it will go on a regular schedule.

Bikini Explosion Sole Subject of Newsreel Issue

Often described as the most thoroughly photographed event in history, the explosion of the fourth atomic bomb off the Bikini atoll Sunday, June 30, is the sole subject of the five newsreels in their current weekend release.

Last week's newsreel subject showed the final preparations for exploding the bomb, while the current issue reveals the last minute check of equipment and instruments, the animals being placed aboard and the target ships secured. "Dave's Dream," the bomb-carrying Superfortress, takes off from Kwajalein and heads for the target area 200 miles away, and then in a long distance shot is seen the actual nuclear explosion which grows into a pillar of fire mushrooming thousands of feet into the sky.

Highlight of the film is a telephoto shot of the target area as the atomic bomb went off. Appearing only briefly on the screen, huge shock waves are seen passing over the target area. One ship is lifted out of the water and tossed from side to side before it disappears in a cloud of black smoke. Final scenes show naval officers, including Vice Admiral William H. P. Blandy, commander of Joint Task Force One of Operation's Crossroads, and Secretary of the Navy James V. Forrestal, inspecting some of the wrecked ships.

Navy censorship prohibited scenes of the dropping of the bomb or a complete view of the whole target area, but this does not detract from the subject's effectiveness for the general audience.

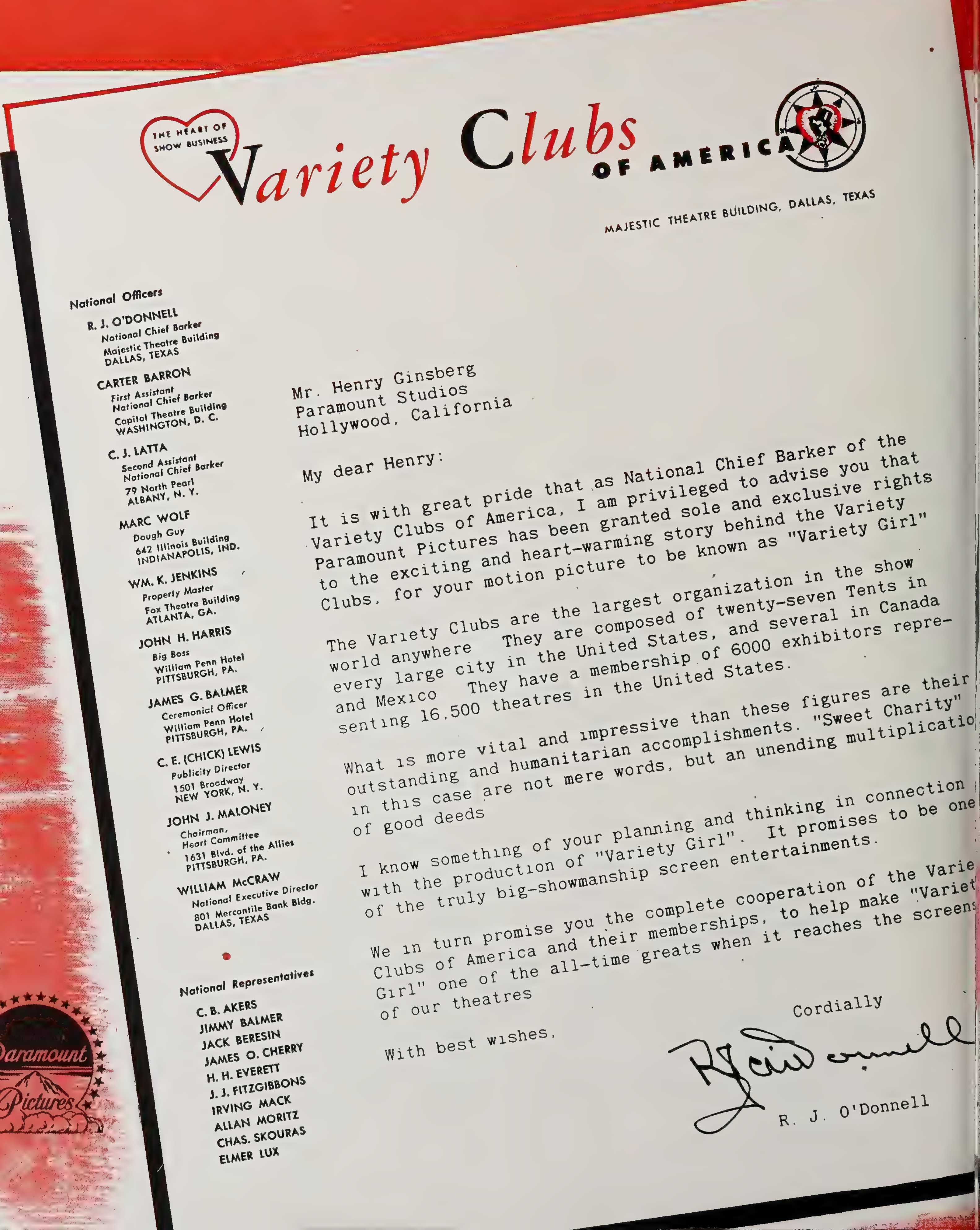
It runs about 750 feet, or eight minutes. The newsreel staffs in New York started receiving the processed and censored Navy film last Friday, and by Sunday had screened 12,000 feet. From this they culled the material for the current release.

New York television studios began receiving the film at the same time and at 10:28 P.M. (E.D.T.) Friday, NBC presented the first official films to the television audience. Saturday CBS Television had sufficient film to prepare and show a 15-minute subject, and at midweek Dumont television was accumulating all available material and preparing a subject for showing over its network.

More Minneapolis Houses Increase Admissions

At least 20 more neighborhood Minneapolis theatres have increased admission price following raises recently by the Mindako and Orpheum, two independently-operated theatres in the Twin Cities, and a number of independent houses. While several houses have lagged behind in price raising, it was expected all theatres in the area would increase prices within the week. Price increases ranged from five cents to 11 cents.

Paramount's GREA



THE HEART OF SHOW BUSINESS

Variety Clubs OF AMERICA

MAJESTIC THEATRE BUILDING, DALLAS, TEXAS

National Officers

R. J. O'DONNELL
National Chief Barker
Majestic Theatre Building
DALLAS, TEXAS

CARTER BARRON
First Assistant
National Chief Barker
Capitol Theatre Building
WASHINGTON, D. C.

C. J. LATTA
Second Assistant
National Chief Barker
79 North Pearl
ALBANY, N. Y.

MARC WOLF
Dough Guy
642 Illinois Building
INDIANAPOLIS, IND.

WM. K. JENKINS
Property Master
Fox Theatre Building
ATLANTA, GA.

JOHN H. HARRIS
Big Boss
William Penn Hotel
PITTSBURGH, PA.

JAMES G. BALMER
Ceremonial Officer
William Penn Hotel
PITTSBURGH, PA.

C. E. (CHICK) LEWIS
Publicity Director
1501 Broadway
NEW YORK, N. Y.

JOHN J. MALONEY
Chairman,
Heart Committee
1631 Blvd. of the Allies
PITTSBURGH, PA.

WILLIAM McCRAW
National Executive Director
801 Mercantile Bank Bldg.
DALLAS, TEXAS

National Representatives

C. B. AKERS
JIMMY BALMER
JACK BERESIN
JAMES O. CHERRY
H. H. EVERETT
J. J. FITZGIBBONS
IRVING MACK
ALLAN MORITZ
CHAS. SKOURAS
ELMER LUX

Mr. Henry Ginsberg
Paramount Studios
Hollywood, California

My dear Henry:

It is with great pride that as National Chief Barker of the Variety Clubs of America, I am privileged to advise you that Paramount Pictures has been granted sole and exclusive rights to the exciting and heart-warming story behind the Variety Clubs, for your motion picture to be known as "Variety Girl"

The Variety Clubs are the largest organization in the show world anywhere They are composed of twenty-seven Tents in every large city in the United States, and several in Canada and Mexico They have a membership of 6000 exhibitors representing 16,500 theatres in the United States.

What is more vital and impressive than these figures are their outstanding and humanitarian accomplishments. "Sweet Charity" in this case are not mere words, but an unending multiplicatio of good deeds

I know something of your planning and thinking in connection with the production of "Variety Girl". It promises to be one of the truly big-showmanship screen entertainments.

We in turn promise you the complete cooperation of the Varie Clubs of America and their memberships, to help make "Variet Girl" one of the all-time greats when it reaches the screens of our theatres

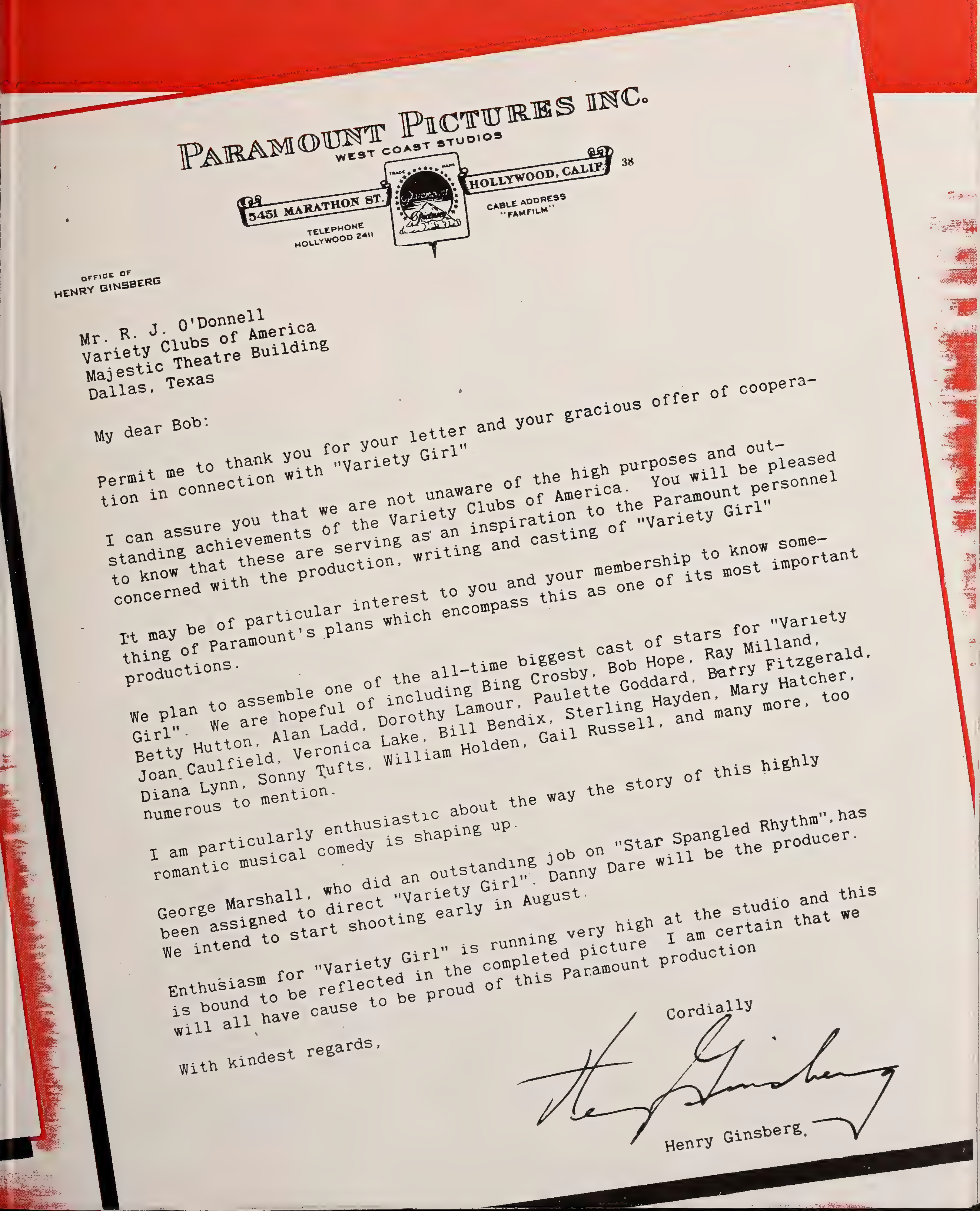
Cordially

With best wishes,

R. J. O'Donnell

Paramount Pictures

SHOWMANSHIP PICTURE!



PARAMOUNT PICTURES INC.
WEST COAST STUDIOS
5451 MARATHON ST.
HOLLYWOOD, CALIF. 38
TELEPHONE HOLLYWOOD 2411
CABLE ADDRESS "FAMFILM"

OFFICE OF
HENRY GINSBERG

Mr. R. J. O'Donnell
Variety Clubs of America
Majestic Theatre Building
Dallas, Texas

My dear Bob:

Permit me to thank you for your letter and your gracious offer of cooperation in connection with "Variety Girl".

I can assure you that we are not unaware of the high purposes and outstanding achievements of the Variety Clubs of America. You will be pleased to know that these are serving as an inspiration to the Paramount personnel concerned with the production, writing and casting of "Variety Girl"

It may be of particular interest to you and your membership to know something of Paramount's plans which encompass this as one of its most important productions.

We plan to assemble one of the all-time biggest cast of stars for "Variety Girl". We are hopeful of including Bing Crosby, Bob Hope, Ray Milland, Betty Hutton, Alan Ladd, Dorothy Lamour, Paulette Goddard, Barry Fitzgerald, Joan Caulfield, Veronica Lake, Bill Bendix, Sterling Hayden, Mary Hatcher, Diana Lynn, Sonny Tufts, William Holden, Gail Russell, and many more, too numerous to mention.

I am particularly enthusiastic about the way the story of this highly romantic musical comedy is shaping up.

George Marshall, who did an outstanding job on "Star Spangled Rhythm", has been assigned to direct "Variety Girl". Danny Dare will be the producer. We intend to start shooting early in August.

Enthusiasm for "Variety Girl" is running very high at the studio and this is bound to be reflected in the completed picture I am certain that we will all have cause to be proud of this Paramount production

With kindest regards,

Cordially

Henry Ginsberg.

Strike and Holiday Cut Production; 10 Pictures Finished, 48 Shooting

Hollywood Bureau

A two-day strike at major studios, and the Fourth of July holiday, which came in midweek, combined to bring down the level of production activity. During the week, 10 films were completed, and only four were started, which left a total of 48 pictures in work at the weekend.

MGM brought "The Unfinished Dance" before the cameras, with Joe Pasternak producing and Henry Koster directing. A story of the ballet, it stars Margaret O'Brien, with Cyd Charisse and Danny Thomas in the top dancing roles.

Republic trained cameras on two: "The Magnificent Rogue" and "Rio Grande Raiders". William O'Sullivan is producing the first, with Al Rogell directing a cast composed of Lynne Roberts, Warren Douglas, Stephanie Bachelor, Adele Mara and Gerald Mohr.

"Rio Grande Raiders" is a Western whose cast includes Sunset Carson, Linda Stirling and Bob Steele. Bennett Cohen produces; Thomas Carr directs.

Universal's new venture also is a Western. Titled "Lawless Breed," it features Kirby Grant and Fuzzy Knight. Wallace Fox is the producer-director.

Incidental News of Pictures and People

Sir Alexander Korda and Orson Welles have joined forces to produce a series of pictures, some of which will be made in Hollywood, and others in Europe. Their first venture will be a film version of Welles' current Broadway production, "Around the World," which is in turn based on the Jules Verne classic, "Around the World in 80 Days." Cole Porter's music for the New York production will be incorporated in the picture, which is to be filmed in Technicolor at the Korda studios in London early in 1947.

N. Brewster Morse, veteran actor, director and writer, has formed a new independent producing company whose initial venture will be a musical in color starring Beatrice Kay, the radio star. Morse currently is preparing an original screenplay based on the life of Russ Colombo. . . . Sir Cedrick Hardwicke has been signed by David O. Selznick to portray one or the top dramatic roles in "The Paradine Case," which will go before the cameras in mid-August, with Alfred Hitchcock directing and Gregory Peck in the male lead.

"Imperial Venus," a novel by Edgar Maas, has been purchased by Producing Artists, independent company recently formed by Arthur S. Lyons and Joseph Justman. "Imperial Venus" will be the second film on the company's schedule, and is to follow completion of "Prelude to Night." The Maas story deals with the life of Pauline Bonaparte, sister to Napoleon. . . . Arthur Shields, well-known member of the Abbey Players, and brother of Barry Fitzgerald, has been engaged by Charles R. Rogers for a leading role in "The Fabulous Dorseys."

New Film Called Fusion of Psychological and Musical

Charles Barton, who is directing the current Universal picture, "White Tie and Tails," has had his contract extended for another year. . . . John W. Rogers and Arthur Lewis plan to produce jointly a picture titled "Night After Night," described as a "fusion of the psychological story and the film musical." . . . June Lockhart, daughter of veteran actor Gene Lockhart, has been signed to a long term contract by Aubrey Schenck, executive producer at Eagle Lion, and will have one of the major feminine roles in the Kenny Delmar film, "That's a Joke, Son."

Richard Greene's first screen role, following his discharge from the armed forces, will be that of a convict in "The Night the World Shook," forthcoming 20th Century-Fox film which Gene Markey will produce. . . . Rights to "Betty Co-Ed," a musical comedy, have been acquired by Sam Katzman, who will produce the film independently for Columbia release. . . . Universal has renewed the contracts of Michael Fessier and Ernest Pagano. The pair currently are preparing "Flame of Tripoli," which they will produce with Yvonne De Carlo and George Brent in leading roles.

Charles Trenet, French crooner who is the current pet of New York's cafe society, has been signed to a long term contract by Eagle Lion Films, and will be starred in a story which he himself is writing, tentatively titled "Of Thee I Dream." . . . Reginald Owen has been assigned one of the top male roles in "Bob, Son of Battle," classic dog story which Robert Bassler will produce and Louis King direct for 20th Century-Fox. . . . Jan Bryant has been signed for the feminine lead in "The Silver Trail," Monogram picture starring Johnny Mack Brown.

Republic Buys "Hideout", William Porter Story

"Hideout," a story by William Porter recently serialized in the *Saturday Evening Post,* has been purchased by Republic and assigned to Armand Schaefer to produce. . . . Edward Arnold has been engaged by Warners for a top role in "Wallflower," which is scheduled to go before the cameras early next month with David Butler directing and Alex Gottlieb producing. . . . Comet has acquired the screen rights to Louis Pollock's book, "Stork Bites Man."

Joseph Mankiewicz has signed a new long term three-way contract with 20th Century-Fox, as producer, director and writer. . . . After two years of service in the Navy, Richard Carlson will return to the screen in a featured role in "So Well Remembered," which Adrian Scott will produce in England for RKO Radio. . . . Guinn "Big Boy" Williams is set for the romantic lead in Columbia's "Ghost Town," Judy Canova's next starring vehicle.

International has purchased an original romantic comedy, "Love in the Air," by Irwin and David Shaw. It will be filmed as a musical. . . . Geraldine Sutter, 19-year-old coloratura, has been signed to a long term contract by Paramount. . . . Walter Lang has been assigned to direct the 20th Century-Fox film version of Miriam Young's novel, "Mother Wore Tights." Lamar Trotti, who wrote the screenplay, will produce. . . . Director Henry Levin has had his Columbia contract extended.

Owen Crump Will Produce "Thunder Valley" for Warner

Owen Crump has been assigned to produce "Thunder Valley," an epic story of the early west, for the Warner studio. . . . Billy House, who scored in the role of a New England storekeeper in "The Stranger," has been signed to a long term contract by International. . . . "Whispering Walls," an original screenplay by Ande Lamb, is scheduled as the third in the new series of "Hopalong Cassidy" Westerns starring William Boyd.

Witten Joins Golden

Larry Witten has been named story editor and talent director of Golden Productions, Inc. Mr. Witten, recently discharged from the armed services, has started work on the next Golden production for United Artists release, "Eddie and the Archangel Mike."

COMPLETED

COLUMBIA
Gloved Hand
Outlaw Tamer
Thrill of Brazil

REPUBLIC
Sioux City Sue
Home in Oklahoma
That Brennan Girl
Angel and the Outlaw

SCREEN GUILD
Rolling Home (formerly "One More Chance")

UNITED ARTISTS
Fool's Gold (Hopalong Cassidy)
No Trespassing (Lasser)

STARTED

MGM
Unfinished Dance

REPUBLIC
Magnificent Rogue
Rio Grande Raiders

UNIVERSAL
Lawless Breed

SHOOTING

COLUMBIA
Return of Monte Cristo (Small)
Dead Reckoning
Down to Earth

INDEPENDENT
Here Comes Trouble (Roach)

MGM
Summer Holiday
Secret Heart
Sea of Grass
Lady in the Lake
High Barbaree
Beginning of the End
Uncle Andy Hardy
Sacred and Profane

MONOGRAM
Wife Wanted
Bringing Up Father

PARAMOUNT
Big Haircut
Emperor Waltz
Jungle Flight (Pine-Thomas)

RKO RADIO
Devil Thumbs a Ride
Riffraff
Beat the Band
Katie for Congress
Best Years of Our Lives (Goldwyn)
Secret Life of Walter Mitty (Goldwyn)
It's a Wonderful Life (Liberty)

20TH CENTURY-FOX
Late George Apley
Razor's Edge
13 Rue Madeleine

UNITED ARTISTS
Strange Bedfellows (Stone)
Comedy of Murders (Chaplin)
The Chase (Nero)
Dishonored Lady (Stromberg)
Bel Ami (Loew-Lewin)

UNIVERSAL
Vigilantes Return
Pirates of Monteray
Smash-Up (Wanger)
Ramrod (Enterprise)
Magnificent Doll (Skirball-Manning)
Swell Guy (Hellinger)
White Tie and Tails

WARNERS
Possessed
Cry Wolf
Deception
Life with Father
Stallion Road

PLAIN PICTURES FOR PLAIN PEOPLE IS ESSENCE OF BROWN'S FORMULA

by WILLIAM R. WEAVER
Hollywood Editor

"Animals have no politics, and people on both sides of international boundary lines react identically to the emotional appeal of a horse, a dog, or a deer. That is why pictures about animals have a universality of interest possessed by no other kind."

The foregoing is a loose quote from a converstaion last week with Clarence Brown, whose "The Yearling" shortly will be demanding of Metro-Goldwyn-Mayer's deft advertising craftsmen some more of that "wonderful motion picture" copy, and whose views about pictures and their subject matter are based on a quarter-century of production experience which embraces all the types of entertainment there are.

The Brown observation is a derivative of his experience in making "The Yearling," from Marjorie Kinnan Rawlings' beloved story, but is not his reason for selecting that property for his first picture for the post-war market. Producer-director Brown doesn't select subjects on that basis, nor, under any circumstances, on the basis of the so-called cycle.

In Touch with Plain People

He says, "I'm a plain individual, and I keep in touch with plain people. When I come upon a subject that makes me enthusiastic about its picture possibilities, I feel confident the general public will share my enthusiasm. I don't think there's any more dependable way of knowing 'what the public wants' than by determining honestly what oneself, as a part of that public, wants." All that Director Brown wanted to do in the way of war pictures turned out to be "The Human Comedy," which used the war as background only, but used it well enough to be doing handsomely at the box office in war-liberated countries even now.

The veteran producer-director is quite sure that one thing the public wants now is clean pictures, in which connection he points out that pictures about animals (he names several in which horses and dogs have been featured over the human casts) invariably are and by their nature must be clean pictures. He says the world has had so much of mass melodrama, international crime and assorted wrongdoing that people find needed relief in clean stories about well intentioned individuals who face their problems squarely and solve them by orthodox means.

"Homey" is his word for the kind of stories he believes the public is in the market for at this point, and he mentions three or four that have made recent grosses history by reason of their "homeyness" even though they contained little or nothing in the nature of the "love story" without which it used to be reckoned no picture had a chance.

Cites Producer Problems

Asked whether producers are confronted with any new and special problems, the producer of more pictures than he can count without referring to the written record names two.

One of these, which he calls "selling the actors their parts," is among the post-war problems cited by many another producer and solved, thus far, by none of them, although it is not actually war-related, but rather a by-product of a tax setup under which an actor of major earning ability is partially without profit motive for making more than one picture a year.

In this circumstance, he is disposed to consider any second or subsequent casting almost entirely in terms of the general good it will do his career or prestige and in such case he's a hard buyer.

Producer-director Brown, in common with others faced by this problem, anticipates no substantial change in the state of affairs until an eventual change in the tax scheme restores a cash earnings value to a part offered a top salaried player.

The second problem is psychological, and susceptible of correction by something less remote and uncontrollable than tax laws. It might be described as a psychological slowdown on the part of production personnel in general, from top to bottom of the salary scale, and it appears to have accrued in major part from overindulgence in printed and broadcast word pictures of a post-war world in which everybody would get more for doing less.

Whatever its origin, it is accountable for a present condition under which it takes more people longer to make a picture than it used to, wherefore the picture, although essentially no better costs more and, consequently, must gross more.

Producer-director Brown believes this problem, being psychological, can and will be solved by psychological means, specifically by supplying another psychology, based on incentive, for the prevalent one. Unless this is achieved before the mean average of box office intake begins to decline, he says, the industry is in for serious trouble at the source of the product.

Small and Cowan Sign For Roach Studios

Edward Small and Lester Cowan, each heading his own independent producing company, have signed a two-year contract which will give them the exclusive use of the Hal Roach studios in Culver City. Mr. Roach, however, will continue to use the studios for his own productions.

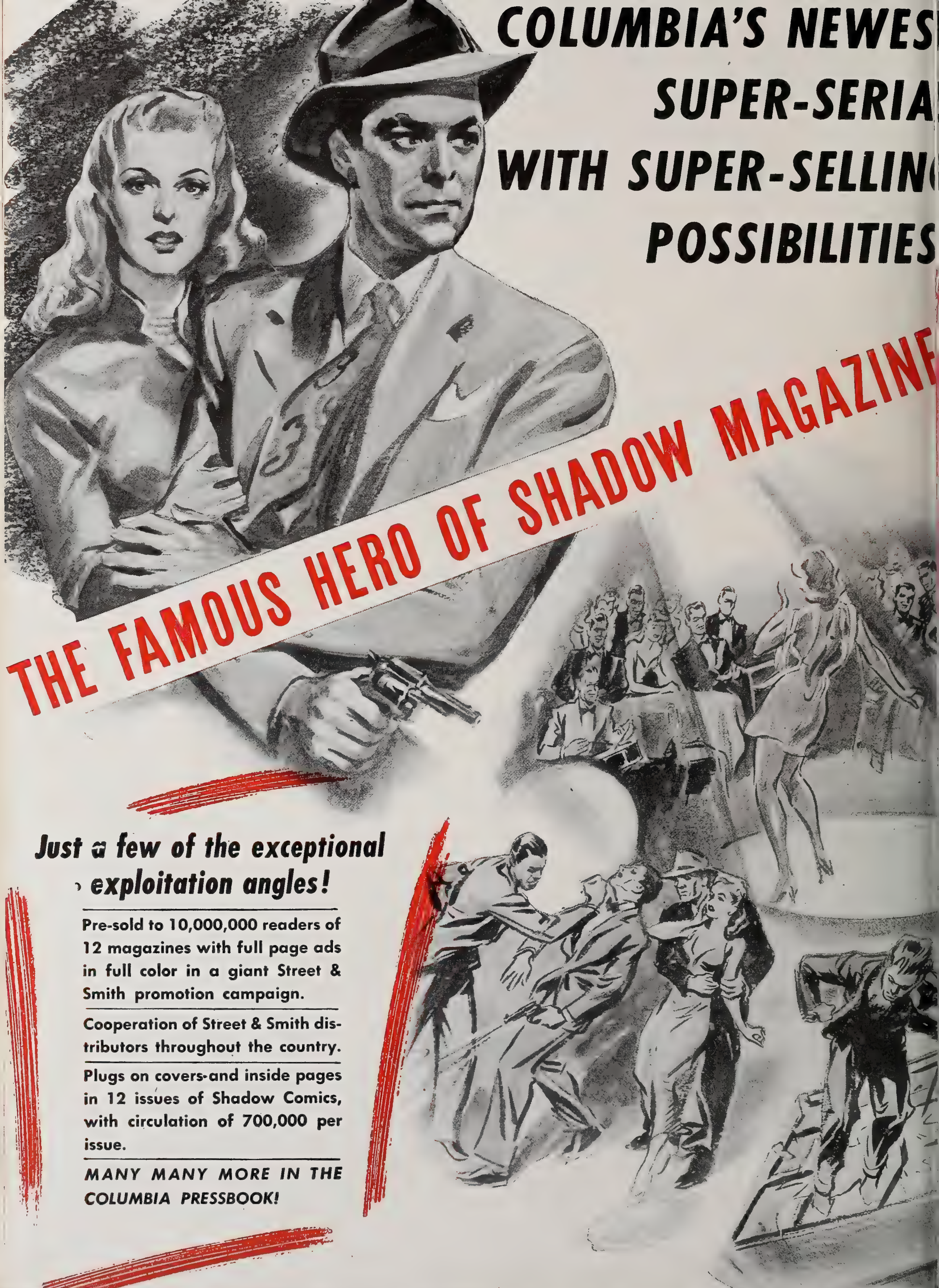
It is reported 16 independent producers, at loss for stage space, were bidding for the Roach facilities. The deal takes effect January 1 but both Mr. Cowan and Mr. Small will move into separate quarters on the Roach lot as soon as space is available. Mr. Small's first picture will be "The Life of Rudolph Valentino," to be followed by "Lorna Doone," "The Scarlet Letter," "Kate Fennigate" and "The O'Flynn."

Mr. Cowan has been working on production plans for "Babylon Revisited," "The President's Husband," "The Life of Sun Yat Sen" and "A Free Press."

De Toth Buys "Bitter Years"

Andre De Toth has bought "The Bitter Years," a novel written by Carlton Lucas and soon to be published. Mr. De Toth plans it for independent production.

COLUMBIA'S NEWES
SUPER-SERIA
WITH SUPER-SELLIN
POSSIBILITIES


THE FAMOUS HERO OF SHADOW MAGAZIN

Just a few of the exceptional exploitation angles!

Pre-sold to 10,000,000 readers of 12 magazines with full page ads in full color in a giant Street & Smith promotion campaign.

Cooperation of Street & Smith distributors throughout the country.

Plugs on covers and inside pages in 12 issues of Shadow Comics, with circulation of 700,000 per issue.

MANY MANY MORE IN THE COLUMBIA PRESSBOOK!

HADOW COMICS AND RADIO

Now on the Screen!

CHICK CARTER, DETECTIVE

Master Mystery-Smasher

with Lyle TALBOT · Douglas FOWLEY · Julie GIBSON

Pamela BLAKE · Eddie ACUFF · George MEEKER

Screenplay by George H. Plympton and Harry Fraser

Based upon the celebrated character of
Shadow Magazine, Shadow Comics and Radio

Produced by SAM KATZMAN

Directed by DERWIN ABRAHAMS

A COLUMBIA SERIAL

COLUMBIA'S SILVER ANNIVERSARY 1946

THE NATIONAL SPOTLIGHT

ALBANY

Further action in the complaint made by Upstate Theatres, Inc., 10-unit buying and booking combine, against the Fabian-Hellman Mohawk drive-in for changing to a policy of free admission for children under 12 is not expected before July 15. The matter will be further debated at a meeting then in Upstate's local offices. S. H. Fabian acknowledged a protest and advised the independents to talk things over with General Manager Neil Hellman. He is the man on the spot.

Perfect outdoor weather over the July 4th weekend reduced business in city theatres, but increased it in Adirondack and Catskill Mountain resort towns. Torrid temperatures had flattened patronage all over the exchange district the week before. The Palace in Schenectady and the Family in Watervliet were closed until September, while clips in playing time went into effect at the Crane in Schenectady and the Rivoli in Troy.

Walter T. Brown, assistant director of the American Theatre Association in New York and former secretary to Governor Lehman, has been appointed head of the Democratic State Committee's Speakers' Bureau. Brown, one-time Albany manager for the Associated Press, maintains a home here. . . . Sid Deneau, who served as right hand man to Lou Golding in the Fabian division office here for several years and who later worked for S. H. Fabian in New York headquarters, renewed local acquaintances while participating in the Variety Club's golf tournament. Sid came here from the Schine home offices in Gloversville with Lou Goldstein, Schine buyer.

ATLANTA

J. H. Thompson, Martin-Thompson Theatres, Hawkinsville; O. C. Lam, Lam Amusement, Rome, and A. L. Morgan, McLendon Circuit, Union Springs, Ala., were visitors on Film Row. . . . Arthur C. Bromberg, Monogram Southern Exchanges, back after a flying trip to Chicago. . . . C. H. Robuck, office manager of Republic in Florida. . . . Charlie McLean, Wil-Kin Theatre Supply Company, in Daytona Beach. . . . Henry Krumm, branch manager, United Artists, back at his desk after visiting in Alabama. The office will move into new quarters about October 1. . . . Key West has passed a city ordinance prohibiting any one under 18 to enter the theatres in the city. The theatre owners are up in arms. . . . H. C. Ritch announces the sale of his Reno in Starke, Fla., to E. H. Brown.

BALTIMORE

While attending the annual convention of the Maryland State Bar Association at Atlantic City, Morton E. Rome, Secretary-Treasurer, Rome Theaters, Inc., addressed that body and later was elected a vice-president of the association from Baltimore. . . . The newly rebuilt Dunbar theatre, operated by the Calvert Theatre Company, Joseph C. Grant, president, reopened July 5 with Walter Carr again as manager. . . . A check for $2,500 was presented Police Commissioner H. R. Atkinson of Baltimore, by William K. Saxton and Lauritz Garman, for the Baltimore Variety Club, Tent No. 19, of which they are Chief Barker and chairman of the Welfare Committee, respectively. The check was to help supply funds for the summer boys' camps. . . . Permit has been granted Herman Samuelson to remodel the former theatre property at Monument and Eden Streets and reopen it as a film theatre. Work is started.

BOSTON

The Tub Thumpers of American dedicated their annual dinner and initiation ceremony to the Emergency Food Collection fund for the starving people of Europe, and conferred honorary life memberships on Governor Maurice J. Tobin, "Dr. I. Q.," and his assistant, Allen C. Anthony. Harry Browning, of M. & P. Theatres, was president of the affair. . . . Herman Rifkin's marriage to Annette Karson, of New York, brought congratulations to the Monogram vice-president and owner of the Boston exchange. . . . Arthur Barwood, of Hanover, N. H., has announced the sale of Film Transportation Company. The New Hampshire and Vermont business was sold to Thomas Claveau of Salem, Mass., and the Maine run to Wallace Taylor and Robert Turner of Brookline.

Edward Young, shipper at Columbia, was married June 30 to Florence Marcelli, New York, at the bride's home in New Rochelle, N. Y. . . . On June 13, at the Phillips House in Boston, Mrs. Garbose, wife of Abe Garbose, York and Capitol, Athol, Mass., gave birth to a girl, Deborah Marjory Garbose. . . . The new structure for the Film Exchange Transfer Company, which is being built on the old Cocoanut Grove site, will be a modern, one-story concrete and steel garage, with office. It is expected to be ready for occupancy by November 1.

CLEVELAND

Hope Kramer, known on the stage and screen as Hope Adams, daughter of Associated Circuit official Abe Kramer, was married last week to Dr. Manning Cohen of this city. Mr. and Mrs. Kramer are also announcing the engagement of another daughter, Marilyn, to Al Kaufman. . . . F. Arthur Simon, Universal city salesman until a year ago when he formed his own chemical company, has joined the foreign department of RKO. He has been assigned to South American sales manager Jack Osserman's office in Rio de Janeiro.

Fourth of July business was off, both at first-run and subsequent houses. Sole exception was the Hippodrome where Bette Davis was in the second week of "A Stolen Life." Perfect weather crowded parks, beaches and highways during the day. A public free holiday festival in the Stadium drew an estimated 80,000 attendance. . . . Dorothy Sacheroff, assistant to Warner theatre publicity director J. Knox Strachan, will be married August 11 to Samuel Apfel of this city. They will make their home in Los Angeles. . . . A son, Francis Gerald, was born last week to Frank and Mrs. Hunt. Father is 20th-Fox office manager. . . . E. Stutz, manager of the Circle theatre, is in Canada on a fishing trip. . . . Bill Biggio, Grand theatre, Steubenville, is at his Wymoning ranch.

BUFFALO

Jerry Colonna, star of a Hollywood Jamboree at Memorial Auditorium, journeyed to nearby Batavia to entertain wounded veterans at the Batavia Veterans' Hospital. . . . Spike Jones and his City Slickers attracted thousands Thursday night to the Buffalo Evening News' annual Fourth of July Smokes Fund show at Civic Stadium. . . . The Twentieth Century opened its house at midnight for a special screening of "Two Sisters," a film dealing with Jewish life in America. The Mizrachi Organization of Buffalo, a Zionist group, was sponsor. A Palestinian film also was on the program.

Unusually hot weather has cut into grosses here. The mercury exceeded 80 degrees for seven consecutive days. Sixty years a member of Parish Lodge 292, F. & A. M., Frederick A. Baynes, 83, theatre builder, was honored recently. . . . Dewey Michaels booked "The Devil Bat" and "Devil Bat's Daughter" into his downtown Mercury theatre for a double horror bill and did excellent business. Taylor Caldwell, author of "This Side of Innocence," won first prize for "The Wide House," best novel of the year. The award was made by the National League of American Pen Women.

CHICAGO

Nate Slepyan, short subjects booker for the Manta & Rose Circuit, is recuperating at St. Theresa Hospital in Waukegan following a recent operation. . . . Al Weinberg is back at his Warner Theatres desk after three weeks in Hollywood. . . . Two ex-Chicagoans have gotten together in Hollywood. Fritz Blocki, who at one time was the youngest critic in the country, is now writing an original, "Harbor Patrol" for Bill Pine, who once churned out publicity releases for Bill Hollander at B&K. . . . Julia Handelman has resigned as secretary to MGM division manager Jack Flynn, to accept a similar post with Arch Oboler in Hollywood. Georgianna Kasparek is Mr. Flynn's new secretary.

New officers of the film-row American Legion Post which is officially called Variety Post No. 945 were installed at the Congress the past week. They are: Henry L. Fantus, commander; Robert V. Harrison, Jr., vice commander, and Vic Bernstein, Herb Kraus and Eli Zulas, members of the executive committee. . . . Lou Abramson, adjutant, was elected alternate delegate to the state convention to be held here next August. . . . William McCraw, executive director of the National Variety Club, will be the prin-

(Continued on page 37)

Universal takes great pride in presenting

Walter Wanger's

Technicolor production of Ernest Haycox'

Saturday Evening Post story and novel,

"CANYON PASSAGE"

One of the truly great motion pictures

in the American tradition.

The distinguished producer of "Stagecoach", "The Trail of the Lonesome Pine" and other noteworthy interpretations of our nation's magnificent heritage, now brings to the screen a sincerely dramatic saga of the pioneer struggle to conquer the great American Northwest... a motion picture destined to take its place with such films as "Cimarron", "The Covered Wagon" and "Union Pacific" in the hearts and minds of the American people.

WALTER WANGER *presents*

Dana ANDREWS Brian DONLEVY Susan HAYWARD

in

CANYON PASSAGE

IN TECHNICOLOR

introducing **Patricia ROC**

with **HOAGY CARMICHAEL WARD BOND ANDY DEVINE**
STANLEY RIDGES FAY HOLDEN VICTOR CUTLER

Directed by JACQUES TOURNEUR • Produced by WALTER WANGER
A UNIVERSAL RELEASE • Screenplay by Ernest Pascal
Adapted from the Saturday Evening Post Story "Canyon Passage" by Ernest Haycox

THE NATIONAL SPOTLIGHT

(*Continued from page 34*)

cipal speaker at the first summer social of the local Variety Club at the Congress Hotel July 17.

DENVER

Eddie Ashkins, Los Angeles city sales manager Columbia, made PRC manager in Denver, succeeding Bill Williams, resigned. M. R. (Bud) Austin, office manager and booker, boosted to salesman, covering south; Frank Sheffield, Republic salesman before the war, made office manager and booker, all PRC. Harry Stern, PRC district manager, here supervising changes. . . . George Simms sells Frederick, Frederick, Colo., to Robert Patrick, recently with Republic, Atlanta. . . . Everett Thorner, New York, here as new Warner exploiteer, succeeding Richard Brill, who returns to New York. . . . Frank Barnes closing Elite, Crawford, Neb., to remodel and redecorate, spending about $6,000, including new marquee and seats. . . . Annamae Bradbury, 20th contract clerk, out of Marines and will be back at work following vacation. . . . Tom Robinson, Columbia booker, vacationing. . . . Charlotte Oberosler, RKO inspectress, and Lloyd Halbert, married. . . . Buzz Briggs, vice-president, State Theatre Co., made godfather of Diane Jean Burgess, baby of James R. Burgess, assistant manager of the State. Child is granddaughter of Clarence Olson, United Artists exchange manager.

DETROIT

Record-breaking temperatures are keeping grosses low, with cross-section check of downtown and neighborhood houses indicating business "bad to fair." . . . Detroit's Variety Club will soon move from its present Book-Cadillac home to the Tuller Hotel where quarters formerly occupied by the Officers' Club during the war are being renovated. . . . John Kozaren, brother of Bill Kozaren, Cinderella manager, won Democratic nomination for Wayne County Treasurer, now being mentioned for State Treasurer.

Charlie Zack, city manager of Drive-in Theatres, staged a fireworks display for his customers July 3 and 4. . . . United Detroit has another cartoon special set for August 3 in four houses. . . . Variety's annual outing drew 400 to the Birmingham Country Club. . . . Purse snatchers are busy again in local theatres, so Police Commissioner Ballenger has made a trailer for the theatres, warning the customers to keep a hold of their pocketbooks.

HARTFORD

A new drive-in theatre, up at suburban Newington, Conn., at an estimated cost of $15,000, will be in operation early this autumn, George E. Landers, Hartford city manager for E. M. Loew's Theatres, has announced. . . . At Norwich, Conn., work has started on clearing of land on the site of a proposed new Loew's Poli circuit theatre. . . . Norman C. Adams, Robert M. Stocker of Chester, Vt., and Frank Deane of Manchester, Vt., have purchased the Park theatre, Chester, Vt. Arthur R. Cole is manager. . . . Playhouse, Poultney, Vt., has reopened, after being dark for a number of years. Rufus White is new owner-manager.

Michael and Rose Fasano, who have operated the Cumings Theatre, Fitchburg, Mass., for several years under lease, have acquired the property under their own name. . . . The Levenson Circuit has reopened the Ogunquit and Leavitt theatres, two summer houses, Ogunquit, Me. . . . Thomas H. Densmore of Attleboro, Mass., has purchased the Deering Theatre at Portland, Me. . . . In Norwich Conn., work has been going ahead on the new Lord Theatre, with opening date slated to be announced soon.

INDIANAPOLIS

Exhibitors here are learning that gasoline rationing was a blessing (to them) in disguise as the trend continues slightly away from the theatres in this first post-war summer. July 4 business was not up to expectations, although "Two Sisters from Boston" is doing well at Loew's. . . . Somebody took a shot at Ronald Roberts, relief manager at the Drive-In, while going home Sunday morning. No damage done. He thought it was an attempted hold-up, but inquiry disclosed it was only a marshal looking for speeders. . . . Irving Sochin, office manager of 20th-Fox, is retiring from distribution for a buying and booking birth in Cincinnati, effective July 13. . . . Zeva Yovan, assistant manager of Loew's, blitzed WFBM for its first contest promotion in three years on "Two Sisters from Boston."

KANSAS CITY

Summer temperatures, but below the recently painful 100-degree-level, have been mixed with rain, including one severe storm early in the evening. . . . Small-town exhibitors in the territory are having their seasonal lull because of farmers' absorption with harvest; they and their families and helpers are too tired to drive into town for the late show. . . . Municipally sponsored and arranged outdoor recreation including orchestra concerts, are in full swing. The city is expanding its service, giving free classes now in tennis, archery and dancing. . . . The Pla-Mor, recreational and amusement enterprise, has plans to enlarge its roller skating rink and other facilities

M. B. Shackelford, Columbia salesman, and Beverly Miller, PRC manager at Kansas City, are active members of the Civil Air Patrol that sponsored a big army plane show for three days at Fairfax airport starting July 4.

MILWAUKEE

Extremely hot weather, linked with the long Independence Day holiday, drawing theatre patrons into the open; nearby and distant lake resorts, dipped into box office receipts. However, an influx of good product showing at first runs helped improve conditions. . . . The Drive-In, managed by Bob Gross, caught them on the road back.

Rocco De Lorenzo died. He is a Milwaukee musician, father of motion picture operators, Frank and John; independent film distributor, Winnie, and 20th-Fox film inspectress, Mrs. Mary Bliss. . . . Janet Peterson, Miller theatre, cashier, foiled an attempted box office holdup, as downtown throngs moved by oblivious of the event. . . . Oscar Martay returns to National Screen Service after receiving his army discharge. . . . Frank J. Fitzgerald, father of Harold J. Fitzgerald, president of Fox-Wisconsin Amusement Corp., died last week and was buried at Menasha, Wis.

MINNEAPOLIS

Theatre business is holding up well despite summer weather and a slight boost in box office prices. . . . Harold Kaplan, operator of the St. Louis Park theatre, is using a jeep with a girl driver to shuttle customers from the theatre's spacious parking lot to the box office. . . . "A Stolen Life" was promoted by a contest for the best 10 rules of traffic safety, tied to the slogan "Safety today averts 'A Stolen Life' tomorrow." . . . Harry Greene, manager of Hollywood theatre, LaCrosse, Wis., has a girl artist who quick-sketches customers waiting for seats. . . . Ben Marcus, district manager, and H. J. Chapman, branch manager, were in charge of Columbia's district convention in Minneapolis. Former Minneapolis theatre men to attend were Mel Evidon, now in Des Moines; Joe Jacobs, Omaha; Bill Adams and Sol Frank, Kansas City, and Mort Ives, Omaha. . . . Radio City, Gopher and Astor theatres adopted the idea of staging midnight shows on July 4 eve, bringing in pictures which started their regular runs the next day. . . . Norshor theatre, Duluth, Minn., will put several hundred wooden nickels into circulation among stores. Customers collecting a dozen of them can swap them for a ticket to "Smoky."

OMAHA

Omaha, which on July 4 had gone 140 days without a traffic death, has less than 30 days to go to set a world's record. William Miskell, Tri-States Theatres district chief who also is chairman of the Omaha Safety Council's traffic department, is helping Omaha keep conscious of its goal by a large red light atop the Orpheum Theatre. It will continue to glow until a traffic fatality mars Omaha's record. . . . Weather was the mildest in years and theatre business good over the Fourth despite crowds of 65,000 attending evening fireworks displays. . . . Dave Arthur has been added to the RKO sales staff, succeeding Max Rosenblatt, who was promoted to Des Moines manager. . . . Fred Andersen, who sold out at Clay Center, has moved to Denver. . . . Attending the national RKO convention from Omaha were Jack Renfro, district manager; Dave Arthur, N. N. Galbreath, and George Hinton, salesman; and John Matis, exploiteer.

(*Continued on following page*)

THE SPOTLIGHT

(Continued from preceding page)

. . . R. K. Stonebrook, Omaha theatre manager, is back in the old old home town of Hampton, Ia., on vacation. . . . Outstate exhibitors have plenty to be happy about with the Panhandle winter wheat crop shaping up as one of the best on record.

PHILADELPHIA

Charles Melchiore, special public relations representative for the Warner Theatres for the last six years, has resigned and will devote his full time to his insurance business. . . . Bert Stearn is in town, and expected to head the local Allied booking setup. . . . Sam Steifel, Hollywood impresario, and local theatre owner (Carman) was in town last week for a short visit. . . . Gertrude Swartley, office manager for Quality Premium Distributors, was tendered a farewell party as she retired after 15 years.

E. V. McCaffrey, United Artists head booker and office manager, was married to John Ziegler, at St. Francis de Sales Church. . . . Rose Milgram and George Fishman, Warner publicists, spending some time in Washington on Warners "20th Anniversary of Sound" promotion. . . . John Golder visiting his home here from Hollywood, where he is launching many reissues.

Eddie Gabriel, Capitol exchange manager, back from Detroit. . . . W. H. Kralowitz appointed local representative for Alexander Film Co., by Harry Cotton, general district manager. . . . Arthur Silber, operator of the Wayne theatre reopened after extensive redecorating.

PORTLAND

Fourth of July week found holdovers at Liberty, Seattle, fourth week "Gilda"; Mayfair, Portland, second week "Well Groomed Bride"; initial week "Smoky", Paramount-Oriental, with business holding to normal in spite of heavy outdoor attractions. . . . Basil Rathbone and Company in "Obsession" at Mayfair, Portland, Metropolitan, Seattle. . . . Charles Laidlaw, theatre operator, Dayton, Wash., died of a heart attack at Whitefish, Mont. . . . Earl R. Collins, western district sales manager for Republic Pictures, covering Portland and Seattle exchanges.

ST. LOUIS

Operators of first run houses reported no reaction at box office to dropping of OPA controls. . . . Theatres also got a break when the hot spell broke and this, combined with good product, bolstered box office receipts. . . . Edward B. Arthur and his brother, James, of the Fanchon & Marco executive staff, went up to Chicago last week for wedding of nephew, Walt Treanor. . . . Ray Parker named new manager of F&M's first run house, St. Louis, succeeding George Rixner, who quit the business to go into record selling. . . . Jack Rice has sold his Ace theatre in Piper City, Ill., to Earle Quick, former owner of a milk route and bottling equipment plant. . . . Glen Lentz is conducting a contest to select the name of his new 400-seat theatre in Hardin, Mo., due to open July 15. . . . Ed Thorpe, 59, manager of Orpheum theatre at Galesburg, Ill., died of a heart attack.

Short Product in First Run Houses

NEW YORK—Week of July 8

ASTOR: Pluto's Kid Brother............RKO
Feature: The Kid from Brooklyn.............RKO

CAPITOL: Don't Be a Sucker.....Paramount
Feature: Two Sisters from Boston...........MGM

CRITERION: Don't Be a Sucker....Paramount
Feature: The Hoodlum Saint...............MGM

GLOBE: Don't Be a Sucker........Paramount
Daffy Duck and Egghead..........Vitaphone
Feature: Diary of a Chambermaid...United Artists

HOLLYWOOD: Snow Eagles.......Vitaphone
Don't Be a Sucker..............Paramount
Feature: A Stolen Life..............Warner Bros.

PALACE: No Place Like Home.........RKO
Feature: Without Reservations...............RKO

PARAMOUNT: Don't Be a Sucker..Paramount
Feature: The Searching Wind..........Paramount

RIALTO: No Sail.....................RKO
Together in the Weather.........Paramount
Don't Be a Sucker...............Paramount
Feature: Avalanche.......................PRC

RIVOLI: Throwing the Bull....20th Cent.-Fox
Don't Be a Sucker...............Paramount
Feature: Cluny Brown.............20th Cent.-Fox

ROXY: Trojan Horses.........20th Cent.-Fox
Cradle of Liberty............20th Cent.-Fox
The New France.............20th Cent.-Fox
Feature: Smoky..................20th Cent.-Fox

STRAND: Fin'n Feathers..........Vitaphone
Hitler Lives?.....................Vitaphone
Kitty Kornered.................Vitaphone
Feature: Of Human Bondage........Warner Bros.

WINTER GARDEN: London Victory Parade
Universal
Don't Be a Sucker..............Paramount
Feature: Dead of Night................Universal

Legion of Decency Reviews Eight New Productions

The National Legion of Decency reviewed eight new productions this week, approving all but one. In Class A-I, unobjectionable for general patronage, "Life of Mother Cabrini" and "Two Guys from Milwaukee." In Class A-II, unobjectionable for adults, were: "Deadline for Murder," "Dead of Night," "Her Adventurous Night," "Of Human Bondage" and "Step by Step." "Queen of Burlesque" was placed in Class B, objectionable in part, because of "suggestive dancing."

Reading Theatres Appeal From High Assessments

Reading, Pa., city authorities are currently awaiting the verdict on appeals from higher assessments made by Reading theatres to the Berks County Court. The Capitol, now a bingo house, assessed at $130,000 and the Park, assessed at $258,000, are the two decisions still pending The courts recently turned down the appeal of the Embassy from a $490,000 assessment.

RCA Names Watts

The election of W. W. Watts as vice-president in charge of the engineering products department of RCA Victor Division has been announced by David Sarnoff, president of Radio Corporation of America. Mr. Watts, who succeeds Meade Brunet, newly-appointed managing director of RCA International division, joined RCA Victor last February as general sales manager.

To Release Radar Film

Claimed to be the first actual scenes of the use of radar in battle will be released by Telenews Productions in the film, "The Secret Battle," from U. S. Navy material. Besides its release for entertainment purposes, the film narrated by Hugh James, will be used in conjunction with the Navy's recruiting program.

Half of Mexican Union Workers Currently Idle

by LUIS BECERRA CELLIS

in Mexico City

More than half of the members of the National Picture Production Workers Union are idle at present, according to estimates made by conservative sources in the industry. This situation, it is explained, is due to a sharp slump in production brought on by bad budgeting of production costs. These miscalculations, in turn, have shut off credits the producers must have to complete their programs.

It is reported that the producers have exceeded their budgets for pictures even before the productions are half completed. Necessarily, many productions had to stop dead when the money was gone. Naturally, this plight of the producers has aggravated the already critical state of the industry.

This example of bad budgeting is cited in the trade: a certain picture which was to have cost a maximum of $160,000 represented a final outlay of $280,000.

El Nacional, the local daily newspaper representing the Government, has urged producers to plan their films more adequately so as to avoid the ruinous results of haphazard work.

The Confederation of Mexican Workers, strongest of the Mexican labor organizations, has announced that its investigation of the trade proves faulty budgeting and general bad planning on the part of producers. The National Cinematographic Industry Workers, a bitter foe of the Production Workers, is a prominent member of the Confederation.

Producers are in too much of a hurry, with the result that there are too many bad or mediocre pictures, the Confederation charged.

"WHAT THE PICTURE DID *FOR ME*"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Columbia

BANDIT OF SHERWOOD FOREST: Cornel Wilde, Anita Louise—The women certainly go for this guy, Cornel Wilde. We were lucky to hold this feature up until we had played "Leave Her to Heaven." Business was very good for midweek. The comments were good, so if you haven't played it, suggest giving it your best playing time. Played Wednesday, Thursday, June 12, 13.—Henley & Burris Smith, Imperial Theatre, Pocahontas, Ark.

GILDA: Rita Hayworth, Glenn Ford—One of the most unusual pictures of the current season that did exceptionally well at the box office. Rita Hayworth is excellent. The picture was enjoyed by everyone except the children. Good for any exhibitor's playing time. Played Saturday-Monday, June 22-24.—Park Theatre, North Vernon, Ind.

HIT THE HAY: Judy Canova, Ross Hunter—Doubled with an action Western. Satisfactory for those who enjoy Judy's brand of corn. The operatic numbers are not too long to tire the customers. Played Friday, June 21.—Leo H. Freund, Adrian Theatre, Adrian, Mo.

MY NAME IS JULIA ROSS: Nina Foch, George Macready—This is very good. Used on a double bill with satisfactory results.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga. General patronage.

PARDON MY PAST: Fred MacMurray, Marguerite Chapman—Here is a good comedy. Will draw well and please the customers. Played Friday, Saturday, June 21, 22.—Dow B. Summers, Royal Theatre, Unionville, Mo.

THAT TEXAS JAMBOREE: Ken Curtis, Jeff Donnell—The special Westerns from Columbia are good. Thought this one was a little top heavy with music and short on action. Box office up to par. Satisfied rural patronage. Played Friday, Saturday, June 14, 15.—Leo H. Freund, Adrian Theatre, Adrian, Mo.

THAT TEXAS JAMBOREE: Ken Curtis, Jeff Donnell—Doubled with "Adventures of Rusty" to better than average business. During one of the over-long sequences while the hero was singing a romantic serenade to his lady friend 14 people walked out, showing how the Friday and Saturday folks feel about having too much romance added to their entertainment menu. Played Friday, Saturday, June 21, 22.—C. M. Hulbert, Gem Theatre, Cornell, Wis.

WALLS CAME TUMBLING DOWN, THE: Lee Bowman, Marguerite Chapman—Absorbing mystery melodrama with a very unusual story. Pleased all, but failed to do business. Played Sunday, June 23.—W. F. Shelton, Louisburg Theatre, Louisburg, N. C.

Film Classics

FIT FOR A KING: Joe E. Brown—Business was good on this reissue and all who came were pleased. Played Tuesday, June 18.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

HURRICANE, THE: Dorothy Lamour, Jon Hall—Another one of the old-timers that delivers at the box office and pleases all. Played Tuesday, Wednesday, June 25, 26.—Henry Sparks, Sparks Theatre, Cooper, Texas.

Metro-Goldwyn-Mayer

BAD BASCOMB: Wallace Beery, Margaret O'Brien—A typical Wallace Beery picture which is even better with the presence of Margaret O'Brien. Swell picture for small towns that did above average business at the box office. Played Saturday-Monday, June 15-17.—Park Theatre, North Vernan, Ind.

HARVEY GIRLS, THE: Judy Garland, John Hodiak—Even playing this right behind competition, it was a flop here. The story is excellent. The color is grand and the music is swell, but for some reason it failed to click here. Musicals are all right, but they can be carried too far. Can't they say hello or goodbye without swinging it? Looks like a very bright future for Angela Lansburg. Played Sunday, Monday, June 16, 17.—Pack Hammond, Hart Theatre, Ferndale, Cal.

OUR VINES HAVE TENDER GRAPES: Edward G. Robinson, Margaret O'Brien—Marvelous picture. Well cast. Excellent performances. Good for any location and a must for rural communities. Butch deserves an Oscar for being natural. Played Sunday, Monday, June 16, 17.—Leo H. Freund, Adrian Theatre, Adrian, Mo.

POSTMAN ALWAYS RINGS TWICE, THE: Lana Turner, John Garfield—I didn't see anything outstanding about this picture. Business, however, was excellent and the picture seemed to please. Would have done much better business except for a severe storm on the second night. Played Thursday, Friday, June 27, 28.—W. F. Shelton, Louisburg Theatre, Louisburg, N. C.

THEY WERE EXPENDABLE: Robert Montgomery, John Wayne—The war theme scared them away from a good picture. However, it is not a great picture. Business below average. Folks don't want any war themes now. Later on good war films will probably go over better. Played Sunday, Monday, June 2, 3.—C. M. Hulbert, Gem Theatre, Cornell, Wis.

WUTHERING HEIGHTS: Laurence Olivier, Merle Oberon—Having pretty good luck with these reissues. They invariably gross more than a new ordinary "B" picture and the cost is much less. Played Tuesday, Wednesday, June 11, 12.—Henry Sparks, Sparks Theatre, Cooper, Texas.

YOLANDA AND THE THIEF: Fred Astaire, Lucille Bremer—Beautiful but dumb. Omitted reel three, which no one missed, to shorten the ordeal. Box office off one-third. Played Tuesday, Wednesday, June 11, 12.—Leo H. Freund, Adrian Theatre, Adrian, Mo. Small town and rural patronage.

YOLANDA AND THE THIEF: Fred Astaire, Lucille Bremer—How a picture with the production and stars and company backing that this one had can be such a flop at the box office is a nine-day wonder. The story was cute, the color was beautiful and the receipts were terrible. Guess Fred Astaire should stick to straight dancing, at which he is surely tops. Played Tuesday, Wednesday, June 4, 5.—Jack Hammond, Hart Theatre, Ferndale, Cal.

ZIEGFELD FOLLIES OF 1946: MGM Contract Stars—Did better than average business due to exploitation, Technicolor, cast and the Ziegfeld name, but it failed to please generally. A number of the patrons expressed their disappointment. Played Monday, Tuesday, June 17, 18.—W. F. Shelton, Louisburg Theatre, Louisburg, N. C.

Monogram

STRANGE MR. GREGORY: Edmund Lowe, Jean Rogers—A good picture for this spot, but would not recommend it for any other. Played Saturday midnight show.—Henry Sparks, Sparks Theatre, Cooper, Texas.

SUNBONNET SUE: Gale Storm, Phil Regan—I saw this picture in Miami last winter and enjoyed it. I found it did the trick here. Played Friday, Saturday, June 28, 29.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

SWING PARADE OF 1946: Gale Storm, Phil Regan—A very good draw. The Three Stooges and Louis Jordan did that. Too much music. Played Sunday, June 16.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga. General patronage.

Paramount

DUFFY'S TAVERN: Ed Gardner, Bing Crosby and Guests—This picture did well for us and sent the audience away happy. Played Sunday, Monday, June 16, 17.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

LOST WEEKEND: Ray Milland, Jane Wyman—A down-to-earth picture. It packed the house and the comments were quite varied. Everyone praised Milland on his wonderful characterization. We think Jane Wyman should come in for some praise, too. For such a meaty subject, the ending was a fairy tale. Guess it had to end somewhow. Alcoholics just don't decide to quit, do they? Or do they? Played Tuesday, Wednesday, June 18, 19.—C. M. Hulbert, Gem Theatre, Cornell, Wis.

LOVE LETTERS: Jennifer Jones, Joseph Cotten—We played this midweek to fair business. Reaction favorable. Played Wednesday, Thursday, June 19, 20.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

STORK CLUB, THE: Betty Hutton, Barry Fitzgerald—This should have been in Technicolor. Business was a little above average, so we have no kick. Played Sunday, Monday, June 9, 10.—C. M. Hulbert, Gem Theatre, Cornell, Wis.

THEY MADE ME A KILLER: Robert Lowery, Barbara Britton—An average small action picture suitable for Saturday in a small town. Played Saturday, June 15.—Henry Sparks, Sparks Theatre, Cooper, Texas.

TOKYO ROSE: Byron Barr, Lotus Long—We doubled this with one of Republic's Red Ryder Westerns to average business. We had practically no former servicemen we expected to come, as many of them had heard Tokyo Rose while they were in the Pacific. Played Friday, Saturday, June 14, 15.—C. M. Hulbert, Gem Theatre, Cornell, Wis.

VIRGINIAN, THE: Joel McCrea, Brian Donlevy—This is a wonderful drawing card. Did way above average business and pleased 100 per cent. Technicolor adds 50 per cent to its drawing power. Played Thursday, Friday, June 20, 21.—Henry Sparks, Sparks Theatre, Cooper, Texas.

WELL GROOMED BRIDE, THE: Ray Milland, Olivia DeHavilland—A dandy show and one that did better than average Sunday and Monday business. First time we have seen Olivia DeHavilland on the screen in some time and take it from me she is tops in this picture and Ray Milland is always good. Get behind this one. It deserves all you give it. Played June 23, 24.—Henry Sparks, Sparks Theatre, Cooper, Texas.

RKO Radio

BELLS OF ST. MARY'S, THE: Bing Crosby, Ingrid Bergman—A picture emphasizing the better side of human nature as only McCarey can. It pulls in customers you seldom see at any ordinary show. Played to steady attendance four days. Small rural community. Played Sunday-Wednesday, June 23-26.—Leo H. Freund, Adrian Theatre, Adrian, Mo.

BELLS OF ST. MARY'S, THE: Bing Crosby, Ingrid Bergman—Filled the house every night. Last two nights were better than the first two. Wonderful picture. Marvelous acting. Folks came to see it over and over. Only one complaint. The terms. Receipts were high. Played Sunday-Wednesday, June 9-12.—Jack Hammond, Hart Theatre, Ferndale, Cal.

CORNERED: Dick Powell, Micheline Cheirel—Good picture. Powell did a nice job. Business average during very hot weather for us. Played Wednesday, Thursday, June 26, 27.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

FIRST YANK INTO TOKYO: Tom Neal, Barbara Hale—We played this on our Sunday midnight show and received the biggest surprise of the year at the business we enjoyed. Played Sunday midnight, June 23.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

FROM THIS DAY FORWARD: Joan Fontaine, Mark Stevens—One of the sweetest pictures of the year. Only played it one day and it drew very well. The comments were something every manager likes to hear. Excellent! Played Sunday, June 23.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga. General patronage.

TARZAN AND THE LEOPARD WOMAN: Johnny Weismuller, Brenda Joyce, Johnny Sheffield—Decorating the front of this theatre like a jungle helped a lot. The second night crowd was larger than the first. It seemed to please and that is all I ask.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga. General patronage.

(*Continued on page 42*)

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(*Continued from page 39*)

TARZAN AND THE LEOPARD WOMAN: Johnny Weismuller, Brenda Joyce, Johnny Sheffield—On a par with former Tarzan pictures. Brought out every kid in the county and most of them brought along their parents. Above average business. Played Sunday, Monday, May 19, 20.—Henry Sparks, Sparks Theatre, Cooper, Texas.

TOMORROW IS FOREVER: Claudette Colbert, George Brent, Orson Wells—It is a pleasure to play a picture of this high standard. Comments were excellent. Played Monday, Tuesday, June 17, 18.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga. General patronage.

TOMORROW IS FOREVER: Claudette Colbert, George Brent, Orson Welles—A good picture that failed to reach split figure, thereby causing RKO to pay checking costs out of guarantee, which is invariably the case with all of them, yet they continue to check. Why, I don't know. Played Thursday, Friday, June 13, 14.—Henry Sparks, Sparks Theatre, Cooper, Tex.

Republic

FLAME OF THE BARBARY COAST, THE: John Wayne, Ann Dvorak—What a picture this would have been if it was in Technicolor! We picked this one up late and it did average business against the Louis-Conn fight. Your patrons will really like this one, if you haven't played it. Played Tuesday-Thursday, June 18-20.—C. M. Hulbert, Gem Theatre, Cornell, Wis.

IN OLD SACRAMENTO: William Elliott, Belle Malone—Did a nice business on this Western, which was longer and better than the usual Republic product. Played Sunday, Monday, June 16, 17.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

MAN FROM OKLAHOMA: Roy Rogers, Dale Evans—As usual, Roy brought them in. Wish we could be sure of business from the so-called big stars. Played Friday, Saturday, June 7, 8.—C. M. Hulbert, Gem Theatre, Cornell, Wis.

MARSHAL OF LAREDO: Bill Elliott, Bobby Blake—Another Republic star that my patrons go for. Very good Western.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga. General patronage.

RAINBOW OVER TEXAS: Roy Rogers, Dale Evans—We packed them in for this musical Western. Just what a small town wants. Played Friday, Saturday, June 21, 22.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Twentieth Century-Fox

AND THEN THERE WERE NONE: Barry Fitzgerald, Walter Huston—There is no use in using the title as a pun, but it did fit the crowd. It was a good picture of its sort, but, as usual, they did not come to see it. Any mention of murder keeps them away. Played Tuesday-Wednesday, June 11-12.—C. M. Hulbert, Gem Theatre, Cornell, Wis.

DOLL FACE: Carmen Miranda, Perry Como—Not a Sunday show. The drawing power was only fair. Just another musical picture. Played Tuesday, Wednesday, June 25, 26.—Dow B. Summers, Royal Theatre, Unionville, Mo.

DO YOU LOVE ME?: Maureen O'Hara, Dick Haymes—Very fine musical but not one of the best from 20th-Fox, who we think is tops in musicals from year to year. Maureen O'Hara is lovely and the music is good. Crowd well pleased in spite of hot weather. Played Sunday-Tuesday, June 9-11.—Ken Gorham, Town Hall Theatre, Middlebury, Vt.

DO YOU LOVE ME?: Maureen O'Hara, Dick Haymes—Entertaining Technicolor musical that pleased all who came. It was one of the better ones from 20th-Fox. Box office results were average for this type of entertainment and time of year. Played Thursday, Friday, June 20, 21.—W. F. Shelton, Louisburg Theatre, Louisburg, N. C.

DRAGONWYCK: Vincent Price, Gene Tierney—Business was only fair on this book story. It was too long, too talky, and did not have enough action. Not for small towns. Played Wednesday, Thursday, June 19, 20.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

DRAGONWYCK: Gene Tierney, Vincent Price—An excellent picture. Great story. Cast played their parts perfectly. Crowd pleased 100 per cent. Business excellent. Deserves your best playing time. Played Sunday-Tuesday, May 26-29.—Ken Gorham, Town Hall Theatre, Middlebury, Vt.

SHOCK: Vincent Price, Lynn Bari—The shock will come when you check the box office on this one. It is another of those psychological lemons that have been coming through this season, and there have been about enough of them. Let us get some entertainment in pictures. This was particularly sour. With the chaotic state of the nation at this time, both foreign and at home, the crying need is for light pictures. I note in the current Herald that the Consent Decree is finally settled. To the layman there is a lot of ambiguity such as "given an option to reject a certain percentage of blind licensed pictures after they have been available for inspection." It would be well for the Herald to give a brief resume. Why didn't they state a definite percentage of cancellation so that we who have not a legal education can know where we are at?—A. E. Hancock, Columbia Theatre, Columbia, Ind.

SPIDER, THE: Richard Conte, Faye Marlowe—This is strictly a program picture for double billing. Passable film fare. Played Friday, Saturday, June 21-22.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

STATE FAIR: Dana Andrews, Jeanne Crain, Dick Haymes—In spite of the fact that we played this one late, the box office was very favorable. The Technicolor is very beautiful and the story is a small town natural. This is the type of picture we are proud to show. Everyone was satisfied. Played Sunday, Monday, June 2, 3.—Jack Hammond, Hart Theatre, Ferndale, Cal.

United Artists

ABILENE TOWN: Randolph Scott, Ann Dvorak—Well-made Western that pleased, but failed miserably at the box office. Played Monday, Tuesday, June 24, 25.—W. F. Shelton, Louis burg Theatre, Louisburg, N. C.

GETTING GERTIE'S GARTER: Dennis O'Keefe, Marie McDonald—A screwball comedy that keeps audiences laughing. Did below average Sunday and Monday business. No kicks registered. Played June 16, 17.—Henry Sparks, Sparks Theatre, Cooper, Texas.

SOUTHERNER, THE: Zachary Scott, Betty Field—I noticed many exhibitors reported extra business. It may have been good in the States, but as far as I am concerned, we died on it. Played Wednesday, Thursday, June 19, 20.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

Universal

DRESSED TO KILL: Basil Rathbone, Nigel Bruce—Average Sherlock Holmes entry that took a box office licking because of the broadcast of the Louis-Conn fight. Played Wednesday, June 19.—W. F. Shelton, Louisburg Theatre, Louisburg, N. C.

IDEA GIRL: Jess Barker, Julie Bishop—Used on weekend double bill. Not so good. Played Friday, Saturday, June 21, 22.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

LADY ON A TRAIN: Deanna Durbin, Ralph Bellamy—A very nice little mystery picture with some very beautiful singing by Miss Durbin. Ralph Bellamy is too nice a guy to bill as a villain. Nicely received by a small audience. Deanna is out as far as this town goes. Three flops in a row is three too many. Played Friday, Saturday, June 7, 8.—Jack Hammond, Hart Theatre, Ferndale, Cal.

LITTLE GIANT: Abbott and Costello—I was disappointed. This pair failed to bring them in. I wonder if they have had their day. Played Monday, Tuesday, June 24, 25.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

MELODY TRAIL: Gene Autry—Pretty old. It didn't do so well. The trailer was bad. They won't go for some of the reissues. Played Friday, Saturday, June 21, 22.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

RUNAROUND, THE: Ella Raines, Rod Cameron—Excellent comedy mystery around the "private eye" theme. Business poor; however, the favorable comments of those who saw it were good to hear. I couldn't put their remarks in the bank. Played Sunday, June 16.—W. F. Shelton, Louisburg Theatre, Louisburg, N. C.

SHE WROTE THE BOOK: Joan Davis, Jack Oakie—The weather was so extremely hot that business was poor, but those who came had good comments for the picture. Very entertaining for the local and rural patrons. Joan Davis' radio program helped the draw. Played Sunday-Tuesday, June 23-25.—Ken Gorham, Town Hall Theatre, Middlebury, Vt.

SO GOES MY LOVE: Myrna Loy, Don Ameche—Very good picture, but Don Ameche hasn't the drawing power he had some years ago. The picture, however, deserves good playing time. Played Sunday-Tuesday, June 16-18.—Ken Gorham, Town Hall Theatre, Middlebury, Vt.

SO GOES MY LOVE: Myrna Loy, Don Ameche—There is a nice trailer on this picture. It drew a nice crowd and pleased the customers. Played June 23, 24.—Dow B. Summers, Royal Theatre, Unionville, Mo.

Warner Bros.

BORN FOR TROUBLE: Faye Emerson, Van Johnson—Used on weekend double. Business fair. Proved very satisfactory to our trade. Played Friday, Saturday, June 21, 22.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

DANGER SIGNAL: Faye Emerson, Zachary Scott—Even Giveaway Night couldn't save this for us. More of that mystery stuff and screaming and blood-curdling scenes which our patrons will not attend. The picture was well-made and interesting but who wants to pay a big price just to see it by yourself? Played Thursday, June 13.—Jack Hammond, Hart Theatre, Ferndale, Cal.

DANGER SIGNAL: Faye Emerson, Zachary Scott—An average "B" picture that did less than average Saturday business. Played June 22.—Henry Sparks, Sparks Theatre, Cooper, Texas.

DEVOTION: Olivia de Havilland, Ida Lupino—Our patrons just won't go for this type of picture and they let us know it by staying away from it or by strolling gently out the front door about the end of the second reel. May hold up for one day if you have an office to hide in when it is over or a sick mother-in-law to go home early to. Strictly class entertainment. As Mrs. Throttlebottom said, it was the best she had seen since "Lydia." We have only one Mrs. Throttlebottom in town. Played Wednesday, Thursday, June 26, 27.—Henley & Burris Smith, Imperial Theatre, Pocahontas, Ark.

HER KIND OF MAN: Zachary Scott, Janis Paige—There were two revival meetings in town this week and business was virtually dead as a result; but from our point of view you can't beat this type of picture for the action houses. The few who came certainly enjoyed it and let us know about it when they came out. Played Wednesday, Thursday, June 19, 20.—Henley & Burris Smith, Imperial Theatre, Pocahontas, Ark.

ONE MORE TOMORROW: Ann Sheridan, Dennis Morgan—The star value of this picture was enough to bring on the crowd and it did O.K. Story was weak and we feel that each member of the cast was miscast. Business was a very little above normal due to the star value only, and we believe that some day our patrons will get tired of just looking at stars and will want some story value with their entertainment. We believe that Mr. Capra and Mr. Stevens, et al, are in the right groove as concerns story value of a picture. Played Sunday, Monday, June 23, 24.—Henley & Burris Smith, Imperial Theatre, Pocahontas, Ark.

Short Features

Metro-Goldwyn-Mayer

MILKY WAIF: Technicolor Cartoons—Probably the funniest cartoon we have played in this house for months. Everyone sat through to see it again. That baby mouse is really somethin'.—Jack Hammond, Hart Theatre, Ferndale, Cal.

Paramount

OLIO FOR JASPER: George Pal Puppetoons—Another good Puppetoon from George Pal, in color.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

TOGETHER IN WEATHER: George Pal Puppetoons—Poor in this series. Title rather misleading.—C. M. Hulbert, Gem Theatre, Cornell, Wis.

RKO Radio

TEN PIN TITANS: Sportscopes—Entertaining sport reel about bowling.—E. M. Freiburger, Paramount Thetare, Dewey, Okla.

Twentieth Century-Fox

PROBLEM DRINKERS: March of Time—The March of Time has almost no interest here; in fact, our average audience groans when they come on the screen. "Problem Drinkers" was a little unusual, but not a very good film in the group.—C. M. Hulbert, Gem Theatre, Cornell, Wis.

Universal

BOUQUET OF MELODY: Name-Band Musicals—Good two-reel musical subject.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Warner-Vitaphone

IN OLD SANTA FE: Featurettes—Entertaining subject in color showing the Indians of New Mexico.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

ROD AND REEL IN CANADA: Sports Parade—Good sports reel in Technicolor.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Alexander to Colorado

Don Alexander, Jr., recently elected vice-president of Alexander Film Company, has left the New York office to become assistant to the president, J. Don Alexander.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

CHESTER FRIEDMAN, Editor

Golden Opportunity?

On several occasions this department has undertaken to criticize stage weddings as undignified, harmful generally in that they generate ill-feeling among right thinking people, tend to mock a sacred institution, make spectacle of the principals, and because if half the effort and energy were expended in promoting the theatre screen attractions, the result would probably exceed the best result from a wedding.

"I am writing this letter," writes a contributor, "and enclosing photographs in hope you will use them in one of your coming editions to show other managers that theatre weddings are still a golden opportunity."

All of the enclosed photographs are concerned with the young couple posing through the various stages of the ceremony, which we do not consider as valuable for reproductive purposes as many of the fine exploitation stills at hand. The campaign, of course, will come to the attention of the Quigley Awards Judges in due course for their expert opinion on the merit of the campaign.

As for the immediate value of the promotion at the theatre box-office, despite the manager's comment that business was outstanding, the photographs reveal more than the beautiful settings and attractive costumes. One reveals that the orchestra seating capacity was far from being overtaxed and that a majority of the audience was composed of children.

△ △ △

Return Engagement

Hereafter when reissues are shown in theatres of the Interstate circuit, Texas, such films will be labeled in all advertising with the line, "Return Engagement".

This is the first time that a general directive has been issued by a circuit to tip patrons that they may have seen the picture before.

R. J. O'Donnell, general manager of Interstate, who issued the order, is thus taking cognizance of the fact that while patrons were not choosy during the hectic days of the war, they are becoming increasingly annoyed at deceptive tactics.

Even in spots where the public fails to make exception in the form of letters or other complaints the grievance of the patron becomes manifest through breakdown of confidence and loss of prestige.

△ △ △

Musical Medley

Irving M. Levin, division manager for San Francisco Theatres, Inc., has come up with an original idea which as a summer booster could serve in any location to stimulate business—or at any time of the year.

Mr. Levin has introduced a series, "Light Opera Festival of Motion Pictures", at the Vogue theatre in San Francisco, to run consecutively from July 7 to 27. Special programs of classical and semi-classical short subjects have been built around pictures like "Naughty Marietta", "Moonlight Sonata", "The Great Victor Herbert", "Desert Song", "Rose of the Rancho" and "They Shall Have Music".

Well publicized, tickets for the shows are being offered to the public at advance season rates, three dollars being asked for a subscription to any four programs.

At the circuit's six local theatres, trailers, lobby displays and the sale of tickets has already swelled advance sales above expectancy. A mailing list of 6,000 borrowed from the San Francisco Opera group has also been circularized.

△ △ △

Standard Setter—

Norman Kassel, advertising manager for the Essaness theatres in Chicago, has attracted the attention of the motion picture industry on many occasions through his clever and original newspaper advertisements, some of which have appeared in these pages.

Mr. Kassel recently received a personal letter from Samuel Goldwyn, of which he is rightfully proud. "I know your campaign on 'Kid from Brooklyn'," wrote the producer, "will set the standard of advertising and exploitation for the country and new records of every kind, including the box-office."

—CHESTER FRIEDMAN

Exploring Industrial Tieups

Last March, the Radio City theatre in Minneapolis inaugurated an experimental promotion to acquaint the people of that city with the industrial and productive resources of the community.

In keeping with the policy of the theatre, its managing director, Frank Steffy, decided upon a forceful method of fulfilling its duty to the public beyond the showing of motion pictures.

The plan was to introduce Minneapolis industries to the theatre-going public through exemplary exhibits. Approached by two members of the theatre publicity staff, Everett Seibel and Don Alexander, local manufacturers evinced immediate interest.

Benefits Are Manifold

The project has decided advantages in that it serves a useful purpose in stimulating community pride and interest among the citizens. It also helps to arouse consumer interest in the sponsor-manufactured products. Ultimately the theatre benefits through additional patronage attracted by the manufacturers' efforts and from the good-will which inevitably must result.

Orchestra foyer, showing manufacturing process for fabrics.

The Honeywell company, manufacturer of many hitherto restricted items such as army tank sights, sun sights, B-29 controls such as automatic pilots, turbine generators and other products, took over the theatre lobby, mezzanine and orchestra foyers for a display of its products. The Norden Bombsight thus made its first public appearance.

Newspaper announcements and display advertisements purchased by Honeywell attracted hundreds of interested people to the theatre other than the regular patrons.

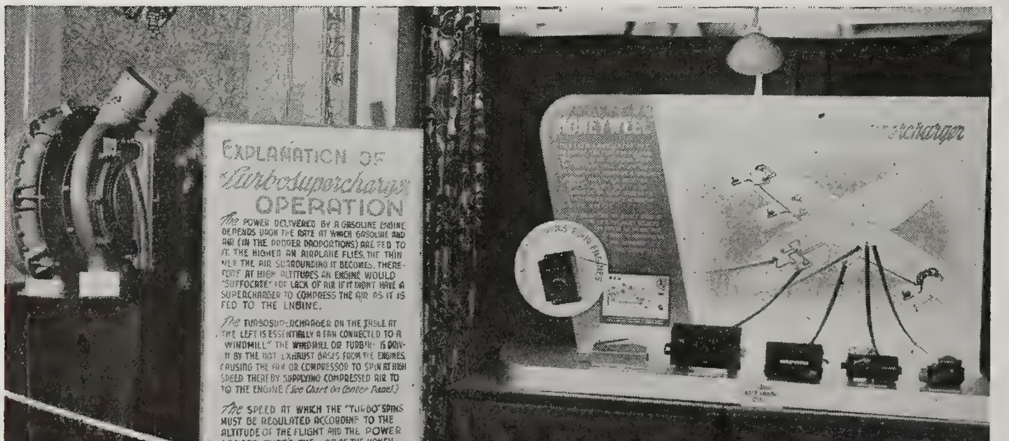
The second of these industrial exhibits was sponsored by Munsingwear, a large Minneapolis organization with a national reputation. The display was arranged coincident with the theatre's third anniversary celebration.

The highlight of the Munsingwear display was an actual nylon stocking knitting machine in full operation during theatre hours. On the mezzanine, the very latest in milady's unmentionables were on view, including brassiers, nightgowns, two-way stretch girdles and many interesting innovations in women's and men's apparel which evoked excellent comment.

munsingwear

Munsingwear exhibit heads main stairway.

See for yourself how nylons are made.


EXPLANATION OF
Turbosupercharger
OPERATION
The POWER DELIVERED BY A GASOLINE ENGINE DEPENDS UPON THE RATE AT WHICH GASOLINE AND AIR (IN THE PROPER PROPORTIONS) ARE FED TO IT. THE HIGHER AN AIRPLANE FLIES, THE THINNER THE AIR SURROUNDING IT BECOMES. THEREFORE AT HIGH ALTITUDES AN ENGINE WOULD "SUFFOCATE" FOR LACK OF AIR IF IT DIDN'T HAVE A SUPERCHARGER TO COMPRESS THE AIR AS IT IS FED TO THE ENGINE.
The TURBOSUPERCHARGER ON THE TABLE AT THE LEFT IS ESSENTIALLY A FAN CONNECTED TO A "WINDMILL." THE WINDMILL OR TURBINE IS DRIVEN BY THE HOT EXHAUST GASES FROM THE ENGINES CAUSING THE FAN OR COMPRESSOR TO SPIN AT HIGH SPEED THEREBY SUPPLYING COMPRESSED AIR TO TO THE ENGINE (See Chart on Center Panel)
The SPEED AT WHICH THE "TURBO" SPINS MUST BE REGULATED ACCORDING TO THE ALTITUDE OF THE FLIGHT AND THE POWER DESIRED. THAT'S THE JOB OF THE HONEYWELL TURBOSUPERCHARGER CONTROL SYSTEM.
supercharger

On the mezzanine, Honeywell control system for turbo-supercharger explained.

The landing at the head of the main lobby stairway was utilized to display additional products of the manufacturer.

Nylons to Best Essayists

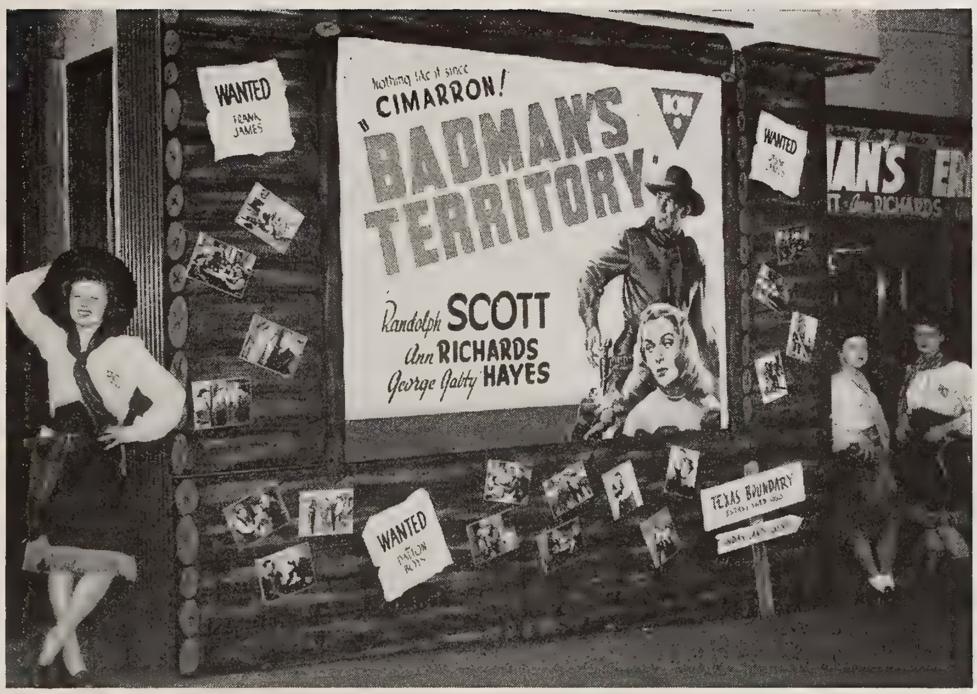
Commemorating the anniversary of the theatre, fifty pair of nylon stockings were given away to patrons each day for a week. The hose was awarded to those who submitted the best letters answering the question, "How Can We Improve Radio City?"

The Minneapolis Advertising Club will sponsor the third such project, which will feature the graphic arts and industries of the Northwest. This plan is now in the formative stage and should develop during the summer.

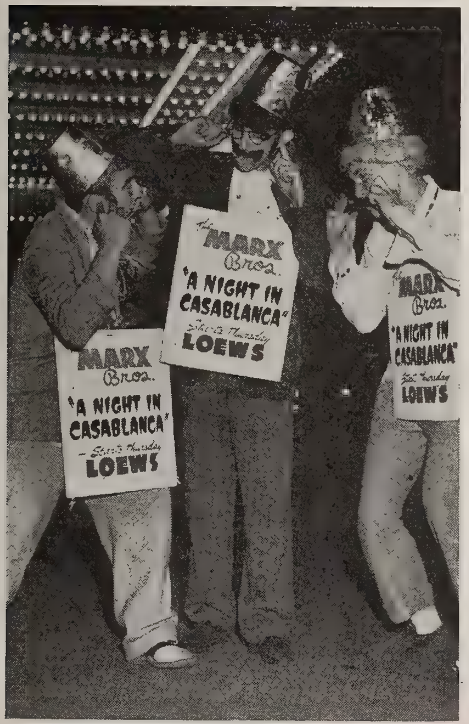
Because of the success of these industrial displays, Mr. Steffy plans to continue them at intervals throughout the year.

Exploitation Highlights

THEATRE ATTACHEES were assigned to cover the downtown shopping area by manager Willis Shaffer to exploit "Gilda" at the Orpheum in Atchison, Kansas.


WANTED
FRANK JAMES
Nothing like it since CIMARRON!
BADMAN'S TERRITORY
Randolph SCOTT
Ann RICHARDS
George Gabby HAYES
WANTED
TEXAS BOUNDARY

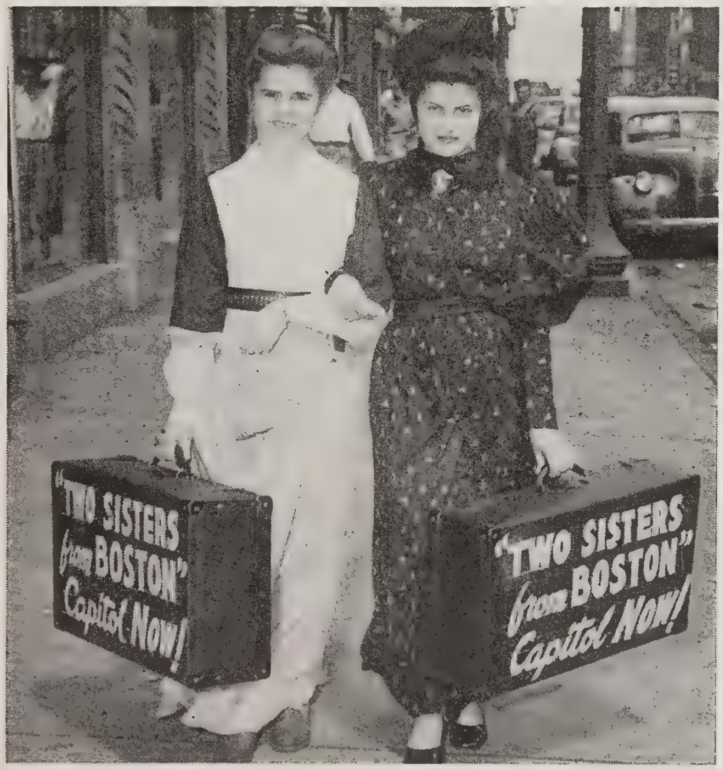
"BADMAN'S TERRITORY" received special attention from manager Will Singer when that picture recently played the Brandeis in Omaha. Above is a section of the attractive front and some of the usherettes in costume. At right, stage coach used as a street ballyhoo attracted attention wherever it appeared.


The MARX Bros.
"A NIGHT IN CASABLANCA"
LOEWS

ZANY ANTICS of these three ushers, left, assigned by manager George Hunt of Loew's, Louisville, Ky., focused attention on his "Night in Casablanca" date. Hunt's assistant, Norm Pullem, is responsible for the idea. Ballyhoo attracted big crowds during rush hours.

ARMY JEEP helped to promote "What Next, Corporal Hargrove?" in tieup by manager Arthur Turner of the Parsons theatre, Parsons, Kan. Turner also promoted a newspaper contest for the best letter on "The funniest experience of a G.I."

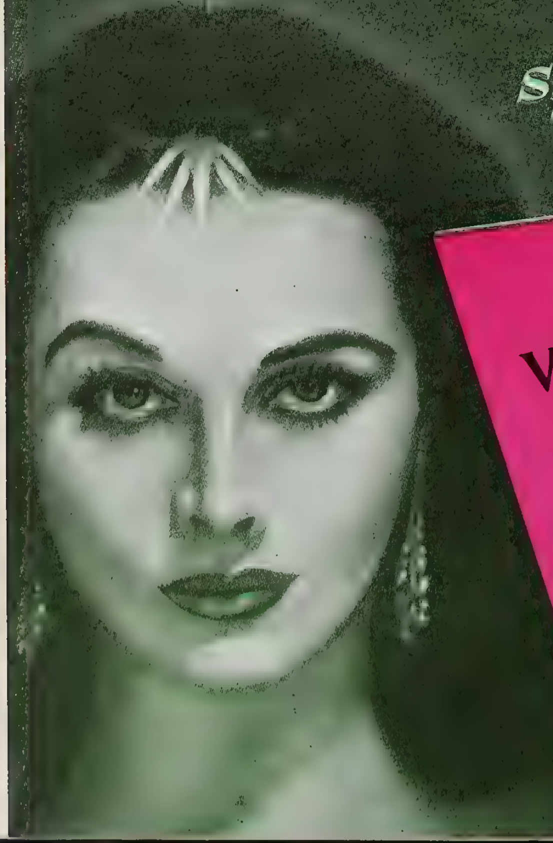
ROBERT WALKER • KEENAN WYNN • JEAN PORTER
WHAT NEXT CPL. HARGROVE
PARSONS
Robert WALKER
"WHAT NEXT CPL. HARGROVE"
Parsons


"TWO SISTERS from BOSTON" Capitol Now!
"TWO SISTERS from BOSTON" Capitol Now!

CURRENT EXPLOITATION to publicize "Two Sisters from Boston" included this street ballyhoo by Jerome Greenebaum, manager of the Capitol theatre, Davenport, Ia.

"the house lights dim . . . the curtains part . . ."

And in key cities from New York to San Francisco, August 15th will see the opening engagements of the richest of all Technicolor spectacles . . .



G. C. F. PRESENTS

VIVIEN LEIGH* CLAUDE RAINS

in

Bernard Shaw's

"CAESAR AND CLEOPATRA"

PRODUCED AND DIRECTED BY *Gabriel Pascal*

with Stewart Granger · Flora Robson · Francis L. Sullivan

* By Arrangement with DAVID O. SELZNICK

Proudly, from United Artists

The Selling Approach
ON NEW PRODUCT

[The material below reflects pressbooks now in preparation and represents the point of view of the distributors' exploiteers on selling points and special merit of these pictures.]

CLUNY BROWN (Twentieth Century-Fox): A story of two unpredictable and uninhibited people, this picture is a filmization of Margery Sharp's best-selling novel of the same name. The book sold nearly a million copies, was a selection of the Book-of-the-Month Club, the Dollar Book Club and was published in a special Armed Forces Edition. The book also was serialized by over 100 newspapers. All this suggests book tieups.

Check public and circulating libraries, literary groups and schools. Contact the local newspaper that ran the serialization. Plant a reviewing contest for newspaper readers. Arrange for newspaper trucks to carry banners. Plan window, counter and bulletin board displays. Give copies of the book for contest prizes.

The love interest can be a powerful selling point, with the names of Charles Boyer and Jennifer Jones, the stars of the picture, to exploit. In this connection the company is playing up the stars as a new romantic team in an ad campaign in national magazines.

A new fabric color creation, called "Cluny Brown", is being introduced by Verney Fabrics, and a "Cluny Brown" dress creation, made of the fabric by Samuel Chapman, Inc., will be featured by leading department stores in 25 key cities.

In the New York campaign an advantageous tie-in was arranged by advertising, publicity and exploitation head, Charles Schlaifer, of Twentieth Century-Fox and manager Monty Salmon of the Rivoli theatre with Bonwit-Teller. The department store devoted three windows for a full week, in addition to inserting a half-page ad in the *Times* and *Herald Tribune*, calling attention to its array of "Cluny Brown" styles.

The fashion tie-ups have been set in Philadelphia, Pittsburgh, Chicago, Indianapolis, Kansas City, St. Louis, Boston, Cleveland, Dallas, Memphis, Atlanta, San Francisco, Los Angeles, Detroit, Minneapolis, Denver, Seattle, Buffalo, Washington, D. C., Cincinnati, Houston, New Orleans, Portland, Ore., Des Moines and Miami.

THE STRANGER (RKO Radio): A mystery melodrama, this picture which stars Edward G. Robinson, Loretta Young and Orson Welles offers many exploitation possibilities. As an example, there is the "Stranger at Large" stunt that could be used well in advance of playdate. Tie-ups on this stunt could be worked out with the local newspaper and merchants. The newspaper could run a series of photos of a masked man wearing different clothes and hats. The following week he could appear on the streets without the mask and visit the stores of cooperating merchants. Guest tickets could be given to people who identify him as "The Stranger".

Resemblance contests are always popular in promoting interest in women stars. Hold a search to find the local girl who most closely resembles Loretta Young. Have a local Women's Club sponsor the contest. Through a newspaper tie-up, have contestants submit photos and select a daily winner. Display contestants' photographs in the lobby of the theatre or in windows.

A classified ad campaign is indicated. Copy could read: "Warning! Don't divulge my identity. It means death! (Signed) 'The Stranger'." The same ad could be run for several days; then, on the day before opening, the copy could read: "Warning! Thanks for not divulging my identity. If you are curious to see a nemesis at work, go to the . . . ", etc.

Gingell Exploits Disney Shorts

Manager W. Ray Gingell attracted additional patrons by placing special emphasis on his playdate of three Disney cartoons, including the Academy Award winner, "Quiet Please," in newspaper advertisements. The shorts were shown with "Tarzan and the Leopard Woman" at the Hiser-Bethesda theatre, Bethesda, Md.

Walls Arranges Window Tieups

Two effective window tieups were arranged by manager Eric V. Walls to exploit his playdate on "State Fair" at the Clifton Cinema, Great Barr, Birmingham, England. The display in the Harris' Dyers and Cleaners consisted of cut-out silhouettes of a man and a woman. The man is raising his hat to the lady and saying: "I'm going to see 'State Fair' at the Clifton." The other tieup was arranged with a butcher store.

Pony Giveaway in Cincinnati

A tieup with the Cincinnati *Times-Star* gave impetus to the pony giveaway promotion in conjunction with the engagement of "Badman's Territory" at the Palace theatre in that city. The tieup was set by manager Irving Bock and RKO Radio exploiteer Wally Heim. Each night for five days a pony was awarded to leading carriers of the newspaper from the stage of the theatre. In addition to coverage of the promotion in the news pages the *Times-Star* used signs exploiting the playdate on all carrier cars and trucks.

Juke Boxes Sell Salt Lake Date On 'Casablanca'

Manager Harry Ashton of the Uptown theatre in Salt Lake City, used music tieups extensively to exploit his opening of "A Night in Casablanca."

Ashton tied up 300 of Salt Lake City's juke boxes by persuading the local Wurlitzer distributor to plug "Who's Sorry Now," the hit song revival from the film. Cards inserted in the machines carried copy on Ashton's "Casablanca" play-date. The promotion provided excellent advance publicity.

Local night clubs and dance halls cooperated by plugging "Who's Sorry Now." Music stores in the downtown area featured window cards on the song and picture. Radio Stations KUTA and KDYL plugged recordings of the song on transcribed record shows with the announcer breaking in to credit the theatre play dates.

The City Commission gave permission to the Uptown for a street bally which consisted of a pseudo Harpo Marx chasing a young lady through the streets, pausing to distribute heralds.

Ties-In on Clean-Up Week To Exploit "Dark Corner"

Manager Lou Cohen tied-in with "clean-up and fire-prevention week" to exploit his playdate of "The Dark Corner" at the Poli theatre, Hartford, Conn. Aided by assistant manager Sam Horwitz, Cohen planted cards around town, which read: "Clean up 'The Dark Corner'! The cards carried playdate and theatre copy. Two cooperative newspaper ads on furs were promoted. Six Koppelman news trucks were bannered with copy, tying-in the pocket edition of the book with the picture.

Press Used Extensively For Brazilian Date

An intensive newspaper campaign was conducted by publicity manager Dr. Mario Santos to publicize the engagement of "Lady in the Dark" at the Maraha theatre in Sao Paulo, Brazil. A profusion of art on Ginger Rogers and a lesser amount on Ray Milland, stars of the picture, were planted in newspapers and magazines with playdate credit. Window cards were placed in store windows all over town. A large window display was arranged with A. Exposicao, a leading fashion establishment.

FOREIGN LANGUAGE FILMS
FRENCH, ITALIAN, SPANISH, ETC.
Current Release
Whirlwind of Paris
The First New French Musical Since the War
HOFFBERG PRODUCTIONS, Inc.
620 Ninth Ave., New York 18

Boston Contest Prepares Public For "Follies"

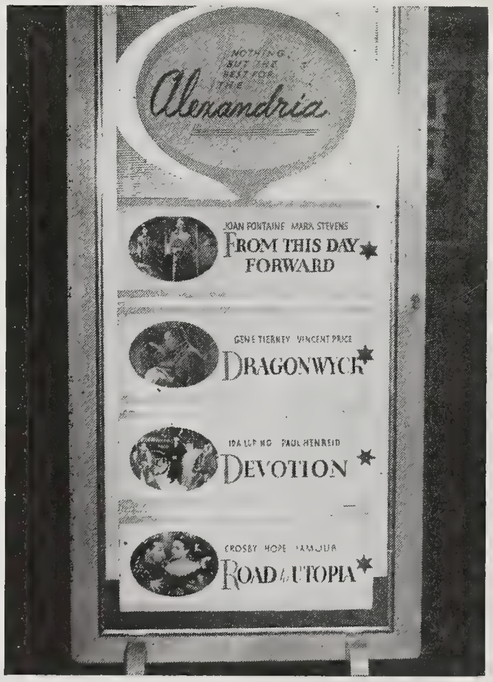
A contest that ran for 16 consecutive days in the conservative Boston *Post* was promoted to exploit the opening of "Ziegfeld Follies" at the State and Orpheum theatres in the Hub city. The campaign was arranged by Loew's publicists George Kraska and Joe Di Pesa.

The contest was a search for the Boston girl who best typifies a "Ziegfeld Follies" beauty. Over 300 girls entered the competition, of which 30 were selected as finalists. The judging was held on the stage of the State. The winner was completely outfitted with a new wardrobe, photographed in her beauty clothes, and presented with other gifts.

To augment the contest, window displays, spot radio announcements and cooperative newspaper ads with florists were promoted. 500 doilies were distributed with several large restaurants. 20,000 heralds were passed out at Fenway Park, home of the Boston Red Sox ball club.

McCarthy Sets "Diary" Displays

Stationery section displays in downtown department stores were arranged by manager Jim McCarthy of the Warner Strand, Hartford, for "Diary of a Chambermaid." Copy said: 'For another good diary—see 'Diary of a Chambermaid', now at the Warner Strand." Plugs were also set through several "Man in the Street" programs on local radio stations.



This simple but non-the-less attractive display easel does a fine job of selling manager Walter Chenoweth's coming attractions at the Alexandria theatre in San Francisco. The inserts are changeable.

"SAFETY FIRST" MEANS "ONE MORE TOMORROW"

The highlight in a long list of tieups arranged by Don Shane, manager of the Paramount theatre, Omaha, for the opening of "One More Tomorrow" was a deal with the Omaha Safety Council whereby posters were spotted on downtown electric poles carrying the following message to the public. "Saving that child for 'One More Tomorrow.' Drive Carefully."

Gets "Breakfast" Ballyhoo at City Exposition

Taking advantage of the Dayton Industrial Exposition, manager Elmer Redelle of the Victory theatre in Dayton tied in "Breakfast in Hollywood" to make this campaign one of the finest ever carried out in the territory.

With large crowds attending the Fair Grounds for the Exposition, "Breakfast in Hollywood" was placed into the limelight through Station WING's booths. Large cutouts of Tom Breneman decorated the booths with picture and playdate credits spotted prominently. A "Goofy Hat" contest conducted at the Victory came in for daily mention over the Exposition's loudspeaker system.

Window streamers were prepared for use in nine special grocery windows trimmed by the local Kellogg representative. Bassett Music Company used an entire window for a display featuring music by the King Cole Trio . Other merchants in Dayton cooperated in ballyhooing the hat contest.

Contest Boosts "Dairy" Date

An interesting sidewalk contest was arranged by manager Arnold Gates to exploit "Diary of a Chambermaid" at the Stillman theatre, Cleveland, Ohio. For this contest, Gates had a sign in front of the theatre inviting patrons to win a guest ticket by correctly solving the following simple problem: "What four numbers all alike equal 100?" The first 50 persons who submitted correct answers received a guest ticket.

Exploits Midnight Spook Show

Antics on and off stage were used by manager A. G. Painter to exploit a Saturday midnight spook show at the Center theatre, Oak Ridge, Tenn. A week in advance Painter ad libbed over the public address system while a soundless trailer, publicizing the date, was run. Luminous paint on light bulbs, breakfast cereal thrown on the customers and pistol shots while the show was in progress added to the fun.

Grimes Promotes Double Page Ad At Warner, Erie

A two-page newspaper cooperative ad which served the double purpose of introducing a coloring contest was promoted by manager Ken Grimes to publicize his engagement of "Ziegfeld Follies" at the Warner theatre, Erie, Pa.

The double truck ad, which ran in the *Daily Times,* was paid for by 13 merchants. The highlight of the ad was a five-column drawing of the Petty Girl which readers were asked to color. Guest tickets were awarded for the best 50 drawings submitted.

For a lobby display, Grimes used a cutout of the Petty Girl from a 24-sheet; special three-sheet playing up the cast surrounded by stills and small Petty Girl cutouts in the box-office windows.

Merchant display tieups were arranged with Conrad's, Record Bar, Nobile's Shoes, Woolworth's, Murphey's and the Ford Hotel lobby.

To promote a kiddie cartoon show, Grimes had special tickets printed for an advance sale; distributed 3,000 heralds at playgrounds and planted several stories in the local newspapers.

Window Tieups Arranged in Glasgow for "Sisters"

Seven window display tieups were arranged by manager G. J. Pain to exploit his engagement of "The Dolly Sisters" at the Gaumont Picture House, Glasgow, Scotland. The merchants were J. D. Cuthbertson & Co., Peterson & Co., Murdoch McKillop, Welsh, Hollywood Hats, Sheldon Bamber and Marks and Spencer. The display in the Cuthbertson window featured life size cutouts of the stars of the picture, with playdate and theatre credit.

For "Brief Encounter," Pain promoted a two-column cooperative ads in the *Bulletin.* Pettigrew & Stephens paid for the ad and also publicized the playdate by window and counter displays. Another window tieup was set with Copland & Nye. A still from the picture was planted in the L. M. S. Railway's house organ, *Carry On.*

Street Ballyhoo Boosts Playdate on "Bride"

A pretty young woman paraded the streets for four days to ballyhoo manager Robert A. Hynes playdate of "The Well Groomed Bride" at the Midwest theatre, Oklahoma City, Okla. She was attired in a wedding dress and veil and carried a sign on her back announcing the playdate. A large cutout of Ray Milland, star of the picture, was used for a front of the theatre display. Window tieups were arranged with three jewelry stores and Kerrs Department Store. The picture was plugged on a "Man on the Street" broadcast over KOCY.

Quigley Awards Contenders

The men and women listed below have submitted evidence of showmanship within the past fortnight, which justifies their names being placed on the list of outstanding showmen.

IVAN ACKERY
Orpheum, Vancouver, B. C.

ELMER ADAMS, JR.
Bison, Shawnee, Okla.

JACK ALGER
Majestic, La Salle, Ill.

WILLIAM J. BEYTAGH, JR.
Lucas, Savannah, Ga.

JOSEPH S. BOYLE
Broadway, Norwich, Conn.

CARROLL BRADLEY
Forest, Forest Park, Ill.

WALTER CHENOWETH
Alexandria, San Francisco, Cal.

BERT CLOUGH
Lorin, Berkeley, Cal.

DAVE DALLAS
State, Manhattan, Kan.

GEORGE DARANSOLL
Granby, Norfolk, Va.

WILLIAM EAGEN
Longview, Longview, Wash.

DEE FULLER
Criterion, Oklahoma City, Okla.

JEROME GREENEBAUM
Capitol, Davenport, Ia.

CHARLES HACKER
Palace, Milwaukee, Wis.

HANK HAROLD
RKO Palace, Cleveland, Ohio

ROY T. HILL
Le Claire, Moline

WALTER HINKS
Roxy, Maryhill, Glasgow, Scotland

FLORENZ HINZ
Capitol, Washington, D. C.

GEORGE HUNT
Loew's, Louisville, Ky.

ROBERT A. HYNES
Midwest, Oklahoma City, Okla.

PAUL JACOBS
Columbia, Portsmouth, Ohio

ELLIOTT L. JOHNSON
Malco, Memphis, Tenn.

MEL JOLLEY
Marks, Oshawa, Canada

PHIL KATZ
Kenyon, Pittsburgh, Pa.

JACK KEMPTON
Kansan, Great Bend, Kan.

SID KLEPER
College, New Haven, Conn.

JULIUS LAMM
Uptown, Cleveland, Ohio

TED LANE
Greater Union, Sydney, Australia

P. E. McCOY
Miller, Augusta, Ga.

JACK MATLACK
Broadway, Portland, Ore.

CYRIL MEE
State, Harrisburg, Va.

BILL MORTON
Albee, Providence, R. I.

H. C. MURPHY
Strand, Buffalo, N. Y.

LOUIS NYE
Hoosier, Whiting, Ind.

HAROLD E. OLD
Madison, Mansfield, Ohio

FRED PERRY
Liberty, Cumberland, Md.

GEORGE PETERS
Loew's, Richmond, Va.

LESTER POLLOCK
Loew's, Rochester, N. Y.

FRANK L. PRATT
Orpheum, Portland, Ore.

PATRICK REED
Odeon, Portsmouth, England

FRED REETH
Capitol, Madison, Wis.

H. W. REISINGER
Loew's, Dayton, Ohio

J. G. SAMARTANO
State, Providence, R. I.

JAMES C. SANDERS
Palace, Leesburg, Fla.

WILLIS SHAFFER
Orpheum, Atchison, Kan.

NORTON SHAPIRO
Rivoli, Roxbury, Mass.

ROY T. SHIELD
Royal, Enid, Okla.

SOL SORKIN
RKO Keith's, Washington, D. C.

SPENCER STEINHURST
Strand, Syracuse, N. Y.

MOLLIE STICKLES
Palace, Meriden, Conn.

MICHAEL STRANGER
State, White Plains, N. Y.

HERB THACHER
Hamilton, Lancaster, Pa.

EVAN THOMPSON
Strand, Plainfield, N. J.

ARTHUR TURNER
Parsons, Parsons, Kan.

SEYMOUR WEISS
Drive-In, Cleveland, Ohio

R. E. WHEELER
Metro, San Francisco, Calif.

H. F. WILSON
Capitol, Catham, Ont., Canada

NATE WISE
RKO Palace, Cincinnati, Ohio

JAY WREN
Paramount, Newark, N. J.

CHARLES A. ZINN
State, Minneapolis, Minn.

Barrett's Street Stunt Ballyhoos Playdate

A front of the theatre stunt was employed by manager Russ Barrett to exploit the engagement of "Tomorrow Is Forever" at the Capitol theatre, Willimantic, Conn. For this stunt, a man was seated next to the boxoffice, holding a sign, which read: "I am waiting to be the first in line to see, etc."

To publicize his playdate on "One More Tomorrow," Barrett placed a giant post card in the lobby for patrons to sign. Addressed to Joan Fontaine, star of the picture, the card had over 4,000 signatures at mailing time.

Sets "Rebecca" University Tieup

Abundant newspaper publicity resulted from a tieup RKO publicist Nathan Wise arranged with the University of Cincinnati for the reissue on "Rebecca" at the Grand theatre in Cincinnati. The University's drama group, the Mummers Guild, awarded a citation to the producer of the film for its "outstanding dramatic value" at a luncheon. Present on the occasion were University officials, the theatre group, the press and Laura Wells, representing the producer of "Rebecca." All Cincinnati newspapers used stories with art on the luncheon and publicized the playdate of the picture.

Cosmetic Tieup Draws Attention To "Postman"

Book store tieups were one of the features of the campaign arranged by manager Ed Fitzpatrick at the Poli theatre in Waterbury, Conn.

A highly effective tieup was arranged by manager Ed Fitzpatrick to exploit his engagement of "The Postman Always Rings Twice" at the Poli theatre, Waterbury, Conn.

A cardboard mailbox was set up in Carroll's Cosmetic Shoppe two weeks in advance. Customers were informed that the first 500 to deposit their names and addresses would receive a sample box of Revlon Face Powder. One week before opening a drawing was made and 21 winners received a complete Revlon Match-Box Set. Fitzpatrick also arranged a tieup with the postmaster to have the postman ring twice when delivering the sets to winners.

Postman Street Ballyhoo

For street ballyhoo a man dressed in clothes similar to a postman's paraded the streets and distributed picture heralds to the public from a mailbag. A large sailboat secured at Lake Quassapaug had playdate copy printed on the sails. A record-player was placed in the boat and during the day the boat sailed as close to the beach as possible. At night a baby spotlight was used to get across the message.

Fitzpatrick arranged a cooperative ad with Jane's Beauty Salon which ran on a Sunday and Monday in the Waterbury *Republican* and *American*. A tieup was arranged with the Kay Jewelry Co. for plugs on the company's radio program at the cost of a few guest tickets. Spot announcements were made over WBRY and WATR for two weeks in advance.

The local library and its branches advertised the book and the picture on display boards. Window tieups were arranged with leading book stores. Imprinted book marks were distributed to all libraries.

SHOWMEN PERSONALS

In New Posts: William Jay Hamborsky, manager, Fabian's Capitol theatre, Staten Island, N. Y. Fred Lindkamp, Schine theatre, Carthage, N. Y. George Raasch, Home theatre company houses, Brainerd, Minn. Ward Nicols, Ely theatre, Ely, Minn.

Arthur Rosenbush, Marlboro theatre, Marlboro, Mass. George Cronin, district manager, Snider theatres, Portland, Me. Johnnie Perakos, assistant division manager, Perakos and Quittner theatres, Connecticut. William Sargent, Circle Drive-In theatre, Waco, Texas.

O. H. Hegna, Rembrandt theatre, Rembrandt, Iowa. Bob Nugent, relief manager, Liberty, Elizabeth, N. J. Tony J. Stankiewicz, Abington, Detroit. C. Cameron, Kerrisdale theatre, Vancouver, B. C. J. McNichol, manager, Alma theatre, Vancouver, B. C.

L. B. Webber, Capitol, Penticon, B. C. M. Stackhouse, manager, Regent; L. D. Muir, Victoria; J. E. Burdick, Stanley; all in Vancouver, B. C. Martin Cave, Dominion; Cliff Denham, Royal; both in Victoria, B. C.

Iona Tillman, manager, Rialto, Macon, Ga. Thelma Trarpe, Grand, Macon. Ralph Mann, Tivoli, Montgomery, Ala. Pat Hannegan, Goodale, Columbus, Ohio. G. J. Nord, acting manager, Park theatre, La Grange, Ill. Lou Simons, Garden theatre, Detroit.

Gus Kostakis, Villas theatre, Cicero, Ill. Gil Giebel, Fowler theatre, Fowler, Ind. James Di Falco, Colonial, Detroit. Bud Friedman, relief manager, Warner theatre, Cleveland, Ohio. Ralph Troidl, assistant city manager, Pioneer circuit, Storm Lake, Iowa.

Bob Nugent, relief manager, Liberty theatre, Elizabeth, N. J. Al Cohen, general manager, David Newman circuit, Detroit, Mich. R. B. Letts, Strand, Trail, B. C. Grady Cofer, manager, Capitol theatre; Herman P. Hatton, city manager, Georgia theatre company; Truitt P. Miller, relief manager; all in Macon.

Assistant Managers: T. Morrison, Orpheum theatre, Vancouver, B. C. Ted Hooper, Park, Youngstown, Ohio. Frances Jeremias, Ritz, Elizabeth, N. J. L. C. Newton, Eastwood, Houston, Texas. Jack Baumgardtner, Colonial theatre, Akron, Ohio.

Returned Servicemen: Jim Newkirk, city manager, Wallace Amusement company, Alliance, Ohio. William Duggan, manager, State theatre, Gainesville, Fla. Jim Waddell, Lincoln theatre, Cleveland. Tom Paskell, Northern, Columbus, Ohio.

Herman P. Hatton, city manager, Georgia theatre company, Macon, Ga. Sam Sousanes, assistant manager, Ritz, Elizabeth, N. J. Cecil Brown, Charles theatre; Hardie Kent, Paramount; William Deitenbach, Clover; all in Montgomery, Ala.

Junior Showmen: Congratulations to Mr. and Mrs. Harold Morton of Syracuse, N. Y., on the birth of another son June 23rd. Father is manager of Loew's State there.

Birthday Greetings: Herman Shulgold, C. Morelock, Joseph P. Avila, Jr., Jerome Adelman, Frank E. Case, Alfred Skigen, Jim Thomas Skrake, Herman Townsend, John G. Newkirk, Harry Clifford, Beryl Davis, George W. Eckerd, Harold C. Murphy, Ben Engel.

John J. Medford, George L. Bannan, Ralph B. Ketchum, Frank Blocker, Charles I. Nygaard, Ben Goldman, Earl S. St. John, Robert Gibbs, Melville Galliart, Charles E. Phelps, Frank Gordon Dudley, Sam S. Schwarzchild, Forrest M. Swiger, Nat Blank, Charles S. Hoge, Richard Feldman.

B. F. Adcock, Ty Grasiano, E. L. Dilley, Robert Schmidt, Harry A. Pappas, Herbert Mueller, Joseph S. Mahoney, Thomas C. Grace, Felix Tisdale, Ernest W. Hatfield, George O. Allen, Jacob Vidumsky, John Revels, Roy Liebman, Arnold Rubin, Ben Mindlin, Emerson M. Barrett.

Willeford's Theatre Experience Confined to State of Texas

At the tender age of ten Lewis E. Willeford made his entrance to theatre business as popcorn salesman at the Palace theatre in Corsicana, Texas. For three years he alternated his talents as popcorn boy, usher and doorman at the Palace.

When his family moved to Lubbock, also in the Lone Star state, Lewis took over as concessionaire, doorman and projectionist at the Lindsey theatre in that town, one of the Griffith circuit houses.

About a year ago Lewis was transferred to Victoria, Tex., as manager of the Rita theatre which position he now holds. Born in Dallas, Willeford has not yet reached his twentieth birthdate.

Brooklyn Manager Started as Usher

Starting as an usher for the Cinema circuit at the Ansco theatre, New York City, Charles M. Moross quickly progressed as relief manager, then manager of the Ansco and Amsterdam theatres. In 1942 he entered the Army doing special service work on the West Coast. Early this year he received his discharge rejoining Cinema as manager of the Astor theatre in Brooklyn.

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Can you sell?

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CIRCULATION DIRECTOR • QUIGLEY PUBLISHING CO.
1270 Sixth Avenue, New York

Turns to Management After Long Vaudeville Career

Flo Mayo

Flo Mayo, manager of the Manta & Rose Capitol theatre in Whiting, Ind., has real show blood in her veins. Flo started in show business with her brother's act at the age of 13. By the time she was 25 she had appeared on stages in Australia, New Zealand, Africa and South America. She originated and patented special mechanical equipment for a signal aerialist act and worked by herself across the United States. Later she produced an aerial act for a circus in Honolulu bringing the same idea to the Loew and Fox West Coast theatres.

In 1939 Flo played with Frank Fay's Broadway show and retired from vaudeville after an accident incapacitated her temporarily. During her period of recuperation she bought a theatre in Ohio, later selling out.

Miss Mayo joined Manta and Rose and finds that her past experiences have been invaluable since she moved out to the opposite side of the footlights.

Murphy Was Theatre Checker and Projectionist

The Lafayette theatre in Buffalo, N. Y., was the starting point of Harold C. Murphy's entrance to show business. After two years Harold resigned as chief usher to work for Columbia Pictures. He entered the Navy, receiving a medical discharge, then connecting with Ross Federal as a checker. While in the Navy he had some experience operating a motion picture projector. He joined Basil Bros. several months ago as manager of the Strand theatre in Buffalo.

Misavice Joins Round Table

When his next birthday comes around on September 6, John Misavice, manager of the Ritz, Berwyn, Ill., will be 29 years old. John started as an usher at the Rialto theatre in Waukegan, advanced through the ranks to manager. He served with the 8th Armored Division during the war with a brief hitch as manager of the post theatre. Returned to civilian life he joined the Manta & Rose circuit as manager of the Vic theatre in East Chicago, Ill. For the past two years he has been at the Ritz. Although he only recently applied for membership, John has been an active Round Tabler for several months.

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PICTURE GROSSES

A statistical compilation and comparison of Box Office Performance in first run theatres

Figures directly below picture title compare estimated dollar gross with average gross and show relative percentage of all engagements tabulated.

Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending April 30, 1946.

SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.

INDEX: Over-all performance percentage figures from previously published final reports appear in Service Data section of Product Digest. See last column of Release Chart for Index.

THE POSTMAN ALWAYS RINGS TWICE (MGM)

Final Report:

Total Gross Tabulated	$1,323,000
Comparative Average Gross	1,120,900
Over-all Performance	118.0%

ATLANTA—Loew's Grand, 1st week	130.6%
ATLANTA—Loew's Grand, 2nd week	112.6%
BALTIMORE—Century, 1st week	135.3%
BALTIMORE—Century, 2nd week	93.9%
BOSTON—Orpheum, 1st week	110.5%
BOSTON—Orpheum, 2nd week	91.7%
BOSTON—State, 1st week	125.8%
BOSTON—State, 2nd week	92.1%
BUFFALO—Buffalo	161.2%
CHICAGO—Oriental (SA) Vaudeville	156.5%
DENVER—Orpheum (DB) Wanderer of the Wasteland (RKO)	138.5%
INDIANAPOLIS—Loew's, 1st week	151.5%
INDIANAPOLIS—Loew's, 2nd week	75.7%
KANSAS CITY—Midland, 1st week	128.6%
KANSAS CITY—Midland, 2nd week	81.8%
LOS ANGELES—Egyptian, 1st week	144.8%
LOS ANGELES—Egyptian, 2nd week	110.8%
LOS ANGELES—Egyptian, 3rd week	89.7%
LOS ANGELES—Egyptian, 4th week	69.2%
LOS ANGELES—Los Angeles, 1st week	149.6%
LOS ANGELES—Los Angeles, 2nd week	105.8%
LOS ANGELES—Los Angeles, 3rd week	67.5%
LOS ANGELES—Los Angeles, 4th week	76.6%
LOS ANGELES—Ritz, 1st week	137.7%
LOS ANGELES—Ritz, 2nd week	114.8%
LOS ANGELES—Ritz, 3rd week	92.5%
LOS ANGELES—Ritz, 4th week	74.0%
MINNEAPOLIS—State, 1st week	137.6%
MINNEAPOLIS—State, 2nd week	88.7%
NEW YORK—Capitol, 1st week (SA) Guy Lombardo's Orchestra	171.7%
NEW YORK—Capitol, 2nd week (SA) Guy Lombardo's Orchestra	153.9%
NEW YORK—Capitol, 3rd week (SA) Guy Lombardo's Orchestra	139.3%
NEW YORK—Capitol, 4th week (SA) Guy Lombardo's Orchestra	116.6%
NEW YORK—Capitol, 5th week (SA) Guy Lombardo's Orchestra	121.5%
OMAHA—Paramount	101.5%
OMAHA—Omaha (DB) A Guy Could Change (Rep.)	114.2%
PHILADELPHIA—Earle, 1st week	168.7%
PHILADELPHIA—Earle, 2nd week	93.6%
PHILADELPHIA—Earle, 3rd week	63.6%
PITTSBURGH—Stanley, 1st week	169.9%
PITTSBURGH—Stanley, 2nd week	82.1%
PITTSBURGH—Ritz, MO 1st week	138.8%
PROVIDENCE—State, 1st week	147.9%
PROVIDENCE—State, 2nd week	73.9%
SAN FRANCISCO—Fox, 1st week (DB) Strange Impersonation (Rep.)	124.6%
SAN FRANCISCO—Fox, 2nd week (DB) Strange Impersonation (Rep.)	70.0%
SAN FRANCISCO—St. Francis, MO 1st week	96.6%

●

SMOKY (20th-Fox)

First Report:

Total Gross Tabulated	$290,500
Comparative Average Gross	232,100
Over-all Performance	125.1%

DENVER—Denver, 1st week (DB) Junior Prom (Mono.)	228.8%
DENVER—Denver, 2nd week (DB) Junior Prom (Mono.)	110.2%
DENVER—Esquire, 1st week (DB) Junior Prom (Mono.)	117.6%
DENVER—Esquire, 2nd week (DB) Junior Prom (Mono.)	58.8%
DENVER—Webber, 1st week (DB) Junior Prom (Mono.)	133.3%
DENVER—Webber, 2nd week (DB) Junior Prom (Mono.)	55.6%
LOS ANGELES—Chinese (DB) It Shouldn't Happen to a Dog (20th-Fox)	142.4%
LOS ANGELES—Loew's State (DB) It Shouldn't Happen to a Dog (20th-Fox)	129.6%
LOS ANGELES—Uptown (DB) It Shouldn't Happen to a Dog (20th-Fox)	144.0%
NEW YORK—Roxy (SA) Donald O'Connor	104.4%
SALT LAKE CITY—Utah	207.5%
SALT LAKE CITY—Capitol, MO 1st week	112.3%
SAN FRANCISCO—Paramount (DB) It Shouldn't Happen to a Dog (20th-Fox)	129.9%

●

THE GREEN YEARS (MGM)

First Report:

Total Gross Tabulated	$1,169,000
Comparative Average Gross	1,188,100
Over-all Performance	98.3%

ATLANTA—Loew's Grand, 1st week	108.1%
ATLANTA—Loew's Grand, 2nd week	90.0%
BOSTON—Orpheum, 1st week	125.0%
BOSTON—Orpheum, 2nd week	108.2%
BOSTON—State, 1st week	101.1%
BOSTON—State, 2nd week	96.6%
CINCINNATI—RKO Capitol	138.2%
NEW YORK—Music Hall, 1st week (SA) Radio City Music Hall Stage Presentation	105.0%
NEW YORK—Music Hall, 2nd week (SA) Radio City Music Hall Stage Presentation	108.2%
NEW YORK—Music Hall, 3rd week (SA) Radio City Music Hall Stage Presentation	114.2%
NEW YORK—Music Hall, 4th week (SA) Radio City Music Hall Stage Presentation	108.9%
NEW YORK—Music Hall, 5th week (SA) Radio City Music Hall Stage Presentation	97.1%
NEW YORK—Music Hall, 6th week (SA) Radio City Music Hall Stage Presentation	85.4%
NEW YORK—Music Hall, 7th week (SA) Radio City Music Hall Stage Presentation	77.7%
NEW YORK—Music Hall, 8th week (SA) Radio City Music Hall Stage Presentation	70.7%
ST. LOUIS—Loew's State, 1st week	150.5%
ST. LOUIS—Loew's State, 2nd week	118.2%

●

THE DARK CORNER (20th-Fox)

Intermediate Report:

Total Gross Tabulated	$400,000
Comparative Average Gross	423,700
Over-all Performance	94.4%

BALTIMORE—New, 1st week	115.0%
BALTIMORE—New, 2nd week	95.0%
BOSTON—Boston, 1st week (SA) Vaudeville	125.0%
BOSTON—Boston, 2nd week (SA) Vaudeville	77.9%
BUFFALO—Hippodrome (DB) Allotment Wives (Mono.)	118.6%
CHICAGO—Garrick, 1st week	88.4%
CHICAGO—Garrick, 2nd week	95.3%
CINCINNATI—RKO Grand	120.4%
CINCINNATI—RKO Lyric, MO 1st week	70.2%
CLEVELAND—Warner's Hippodrome	87.5%
INDIANAPOLIS—Circle (DB) Johnny Comes Flying Home (20th-Fox)	102.6%
KANSAS CITY—Esquire	84.3%
KANSAS City—Uptown	90.2%
LOS ANGELES—Chinese	81.1%
LOS ANGELES—Loew's State	82.1%
LOS ANGELES—Uptown	100.0%
MINNEAPOLIS—State	90.3%
NEW YORK—Roxy, 1st week (SA) George Jessel, others	100.1%
NEW YORK—Roxy, 2nd week (SA) George Jessel, others	83.5%

New Company in Rome to Import American Films

by ARGO SANTUCCI

in Rome

An Italo-American company, the Trans-World Film Company, has been established in Rome for the purpose of easing the importation of American pictures and the exportation to the U. S. of Italian pictures. Additionally, the company will produce Italo-American pictures in Italy.

Offices will be established in Rome, Milan and New York.

Arrangements have been concluded between Trans World and the Armando Leoni Company for the immediate distribution in Italy of 22 films, including "The Moon and Six Pence," "One Million B. C.," "To Be Or Not to Be," "Jungle Man," "Stage Door Canteen," and "Topper Returns."

Robert Haggiag is president of Trans World.

▽

MGM has purchased a house and park in Via dei Villini in Rome and will settle its new offices in that building. MGM is scheduled to introduce 16mm pictures into Italy on a large scale.

It is reported that MGM has purchased the Gloria in Rome, a central, although not a large, theatre.

▽

Alfredo Proja, president of the National Association of the Motion Picture Industry, has been elected a member of the Constituent Assembly. He is the only member of the trade in the Assembly.

▽

The National Syndicate Motion Picture Correspondents, established in Rome about two months ago, will award annual prizes to Italian production, including best actor, best actress, best photography, best direction.

▽

American pictures accounted for 72.3 per cent of all film programs in Rome's 52 theatres during the week of June 20. Pictures included "San Francisco," "Saludos Amigos," "Ziegfeld Girl," "Tortilla Flat" and "A Girl, a Gug and a Gob."

Astor Acquires Three

R. M. Savini, president of Astor Pictures, has acquired world rights to the initial three productions of Associated Producers of Negro Motion Pictures, William D. Alexander, president. They are "The Call of Duty" and "In the Highest Tradition," documentaries, and "Lucky Millinder."

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NEW EQUIPMENT

BLOWERS AVAILABLE WITH NEW MOTORS 11,000 cfm, $218.90; 13,500 cfm, $276; 22,500 cfm, $348; 27,500 cfm, $410.40; 24" blade pedestal fans with motors, $92.10; Navy surplus dimmers 2450W, $22.50; 2000W, $19.95; 1650W, $15.95; 1350W, $13.50; sound screens at old prices until August 15th; Vocobeaded, square foot, 44½c; Flextone plastic, washable, 37½c. Send for catalog. S. O. S. CINEMA SUPPLY CORP., 449 West 42nd St., New York 18.

USED EQUIPMENT

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HERE'S VALUE! PAIR SUPER SIMPLEX MEchanisms, serial 55,000, slightly used, $900; pair latest Century Mechanisms, new, $975; pair Strong 1-KW Lamphouses in original factory cases complete with rectifiers, $850; Simplex Mechanisms, rebuilt and guaranteed, $210; Powers, $99.50. Liberal allowances. STAR CINEMA SUPPLY CO., 440 West 45th St., New York 19.

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130 PORTABLE TWO SECTION ASSEMBLY Chairs, $3.60 per chair; 2,000 stadium chairs, $4.35; 400 American late model metal lined reupholstered padded backs, box spring cushions, rebuilt, $7.95; 230 rebuilt, reupholstered Stafford panel back box spring chairs, $5.95; 104 American rebuilt, reupholstered red striped velour padded back, box spring, metal lined, $7.95. Wire for stock list. S. O. S. CINEMA SUPPLY CORP., 449 West 42nd St., New York 18

THEATRES

THEATRE. SUBURBAN PORTLAND. 750 SEATS. Price includes building, land and equipment. Concrete building. 4 store entrals. Full price, $67,500, $27,500 down. J. C. BUTLER, A. B. C. BROKERAGE COMPANY, 304 S. W. 4th Avenue, Portland, Ore.

HELP WANTED

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BELL & HOWELL STUDIO TRIPODS, $69.50; magazines, 1000′, $95; 400′, $59.50; Mitchell early model Studio Camera, 3 lenses, 400′ magazines, tripod, $2450; DeVry motorized 35mm. Newsreel Camera, 400′ magazines, 3 lenses, tripod, $695; Moviolas, $195; Densitometer, $125; 2000″ Fresnel Spots, $57.50. Send for list. S. O. S. CINEMA SUPPLY CORP., 449 West 42nd St., New York 18.

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BOOKS

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MOTION PICTURE SOUND ENGINEERING. A "must" to all those working with sound equipment. Written by top-flight engineering experts of Hollywood studios and research laboratories. Covers all phases of sound engineering and equipment. Readable diagrams; charts, tables, and graphs. $6.50 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20.

Henry Koplar, Long a St. Louis Exhibitor, Dies at 63

Harry Koplar, 63, St. Louis exhibitor who started in business with a tent show, died July 2. He had been in ill health for several years and had retired from active business six years ago, although he still retained an interest in the Hi-Way theatre, small neighborhood house.

Mr. Koplar was at one time associated with George and Spyros Skouras in the St. Louis theatre business. He and his brother, Sam, now St. Louis' biggest hotel operator, started in the business in 1912 with a tent show that featured circus performances as well as films. Later they acquired 15 theatres, subsequently sold them, repurchased the group and then merged with Warner Brothers and the Skouras brothers and later the Fanchon & Marco circuit.

Mr. Koplar is survived by his mother, three brothers and two sisters. Funeral services were held July 4.

Frank Fera

Frank Fera, 51, owner of three theatres in Creighton Mine, Ontario, and his daughter Mary, 19, were among three persons killed in a train-crossing accident in which their automobile was demolished. Mr. Fera was active in the affairs of the Motion Picture Theatres Association of Ontario.

Key City Gross Over Weekend Sets Records

Last week's Fourth of July holiday weekend, which for the most part ran from Thursday through Sunday, had varying effects on box offices in some of the key cities of the country, reports from New York, Chicago, St. Louis, Philadelphia and San Francisco indicated.

The holiday weekend business at New York's first run theatres showed a sharp variation, with the large stage-show houses reporting sensational business, while the smaller, single feature theatres were hard hit by the large-scale vacation exodus.

Music Hall Gross High

Aided by holiday prices, "Anna and the King of Siam" began its third week the Fourth of July with a one-day exceptional gross of $25,000, and during the following three days grossed another $70,000. At the Paramount, "The Searching Wind," plus a stage show, had a holiday gross of $16,000, the highest July 4 figure in the past three years. The Roxy, showing "Smoky" and a stage show, reported business to be very good.

In Chicago, with out-of-towners flocking to the city in record breaking numbers, the city's theatres broke all records during the four-day weekend. On the holiday, Balaban & Katz opened its theatres one to two hours earlier than usual and maintained a straight 95-cent adult admission price from opening. The same policy prevailed Saturday and Sunday.

The Chicago theatre recorded a high of $13,000 July 4 alone, and $50,000 for the four-day period. The Oriental, playing "The Postman Always Rings Twice," and a stage show, collected $11,000 on the Fourth and $41,000 for the four days. Other theatres, including the Woods, Roosevelt and Palace, also enjoyed exceptional business.

Philadelphia, however, reported only spotty business, due to the large numbers of people who left the city during its hottest weather of the year for seashore resorts and other vacation spots.

Good Grosses in St. Louis

St. Louis reported that exceptionally good film fare enabled the theatres to overcome a 98-degree heat and attract audiences to film presentations.

The first run theatres in San Francisco reported a loss of approximately $50,000 in grosses during the four-day street car strike which ran into the holiday period. Although the gross figure was normal, theatre managers explained that if the strike had not been called several house records would have been established. An over-all loss of 26 per cent in expected business was considered the average for all the theatres of the city as a result of the strike.

PRODUCT DIGEST

SHOWMEN'S REVIEWS
SHORT SUBJECTS
ADVANCE SYNOPSES
SHORT SUBJECTS CHART
THE RELEASE CHART
SERVICE DATA

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

Night and Day

Warner Brothers—A Superior Motion Picture

At long intervals in the flow of product from mill to market comes an excellent picture which stands for some reason or reasons apart from the other excellent pictures of its time, and this is such a film, an item of entertainment superior on points and in whole to contemporary attractions in kind, and an eminently appropriate *piece de resistance* in the Warner celebration of the Twentieth Anniversary of Talking Pictures.

Showmen who took the Warners' word for it two decades ago that talking pictures were here to stay, and likewise those who didn't, may rely with equal confidence upon their assurances regarding this attraction.

"Night and Day" is a telling of the events in the career of Cole Porter in close accompaniment with the Porter compositions, much as "Yankee Doodle Dandy" was a telling of the events in the career of George M. Cohan in accompaniment with the Cohan songs. In it Cary Grant becomes one with Porter, as James Cagney became Cohan, and that is about as far as the parallel may be pursued, for the Porter music is of a different order than the Cohan music, the Porter era begins where the Cohan era ended, and the treatment and handling are as different as the setting is identical.

Stage producer Arthur Schwartz, whose first picture was the sensationally successful "Cover Girl," imparted to "Night and Day" the same feeling of intimacy, so often sacrificed in musicals, which distinguished his initial Hollywood undertaking. His characters are principally people of the show world, but they are at no time showy.

His story deals of necessity at times with the raising of funds to back a show, which is the oldest and feeblest plot background for a musical picture, but he handles the matter with humor instead of hysteria. His hero undergoes clinical experiences which could have been dramatized to the extent of a major feature of extraordinary impact, but he underplays this phase of the story in the interests of the lighter whole. With the infallible Michael Curtiz directing in peak form, the picture possesses a unity and essential simplicity not previously attained by a musical.

Facts more readily imparted to the customers include these:

Monty Woolley plays himself in the picture, doing what he did in fact during his long association with Porter, and carries the bulk of the comedy, for which humor is the better word. He also sings the difficult "Miss Otis Regrets" in a manner to cause convulsions.

Ginny Simms, popping into the picture after it's well along, sings a number of Porter songs as they've seldom been sung before, and also proves herself an actress.

Jane Wyman, on the other hand, turns in one of her best acting performances, and also proves herself a singer.

Mary Martin plays Mary Martin and sings again the unforgettable "My Heart Belongs to Daddy."

Among the Porter compositions performed, complete or in part, informally or as production numbers, are "Night and Day," "Begin the Beguine," "Don't Fence Me In," "Old Fashioned Garden," "I've Got You Under My Skin," "The Bulldog Song," "In the Still of the Night," "Do It Again," "Rosalie" and a dozen or more others.

The period covered by Charles Hoffman, Leo Townsend and William Bowers in their screenplay is from 1914, when Porter was a student at Yale, to the present. Refusing to follow the family plan for him to become a lawyer, he sets out on a musical career, fails in several tries at play production, but finally succeeds, winning his family over to his views in the end. It doesn't sound like much on paper, but it's a very great deal on film.

Previewed in projection room. Reviewer's Rating: Superior.—WILLIAM R. WEAVER.

Release date, August 3, 1946. Running time, 132 min. PCA No. 11173. General audience classification.
Cole Porter..................Cary Grant
Linda Lee Porter..................Alexis Smith
Monty Woolley..................Himself
Mary Martin..................Herself
Gracie Harris..................Jane Wyman
Eve Arden, Victor Francen, Alan Hale, Dorothy Malone, Tom D'Andre, Selena Royle, Donald Woods, Henry Stephenson, Paul Cavanaugh, Sig Ruman, Carlos Ramirez, Milada Mladova, Clarence Muse, Herman Bing, Pat Gleason, John Pearson.

Danger Woman

Universal—Melodrama

Timely as tomorrow's headlines, "Danger Woman," all indications to the contrary, deals with atomic power and its peacetime uses. It has been given painstaking production by Morgan B. Cox and Lewis D. Collins; direction is mitigated only by Josef Mischel's screenplay, which contains an excessive amount of dialogue.

A professor of physics, a visionary young man with a pessimistic opinion of his fellowmen, has completed details of a theory which will lead to revolutionary changes in the motive power used by industry. He refuses, however, to give his discovery to the world, lest unscrupulous men turn it to their own purposes. Naturally, this refusal whets the appetites of the aforesaid unscrupulous characters, and three murders are committed in the name of atomic energy before the villains get their just desserts. Among those murdered is the professor's mercenary wife, a fortunate circumstance for all concerned, since he is thus left free to wed his secretary.

The best acting in the piece is contributed by Samuel S. Hinds. It is with regret that the audience sees him go to his predestined doom.

Previewed at the studio. Reviewer's Rating: Average.—THALIA BELL.

Release date, July 12, 1946. Running time, 60 min. PCA No. 11750. General audience classification.
Claude Ruppert..................Don Porter
June ....Brenda Joyce
Patricia Morrison, Milburn Stone, Samuel S. Hinds.

Stormy Waters

MGM-International—Romantic Drama

"Stormy Waters" is a French-made film imported by MGM International and starring Jean Gabin as the sea captain, Madeleine Renaud as his wife, and Michele Morgan as the second woman in his life.

With these stars skillfully handling their roles, the story concerns marital love and ensuing complications told in the typically French manner of unpretentiousness and without the embellishments Hollywood would devote to such a subject. Because of its simplicity the story is deeply absorbing and the audience's attention is devoted solely to the performances of the players.

Effectively told, the plot concerns a captain of an ocean-going tug torn between his love for the sea and the desires of his ill wife to start life anew in another field. In the midst of making a decision a second woman temporarily enters his life and he turns to marital unfaithfulness. Upon her death and the loss of his new found love he returns to the sea.

With English subtitles by Marjorie Adams the trend of the story is easily followed by those of the audience who do not speak French. The picture was produced by Sedif, S.A. of Paris and directed by Jean Gremillon. Andre Cayatte adapted the novel to the screen.

Reviewed at the 55th Street Playhouse in New York, where a mid-afternoon audience watched the proceedings with interest and applauded the picture. Reviewer's Rating: Good.
—GEORGE H. SPIRES.

Release date, June 15, 1946. Running time, 80 min. Adult audience classification.
Laurent ....Jean Gabin
Catherine ....Michele Morgan
Yvonne ....Madeleine Renaud
Blavette, Jean Marchat, Fernand Ledoux, Poupon, Henri Pons, Anne Laurens, Nane German, Bergeron, Henri Cremieux, Marcel Duhamel, Jean Daste.

Resistance

Vog Film—French Underground

As its first post-war film to be shown on these shores, France has sent a powerful drama built around the resistance movement during the Nazi occupation. Well acted and absorbing in its documentary-flavored content, the picture falls short, however, in its production values.

While it doesn't bring that subtlety of interpretation familiar to patrons of French films here, it does boast a high degree of realism.

For the most part the story focuses on the activities of espionage and counter-espionage agents, their adventures, hardship and dangers. Lucien Coedel performs with warmth and conviction as the underground leader who infiltrates into high Nazi military circles, then comes within a hair's breadth of death through the inadvertant betrayal of a woman colleague. As the feminine underground comrade, Yvonne Gaudeau portrays with skilled restraint the role of one who helped bring back to France Liberty, Equality and Fraternity.

Jean Dellanoy's otherwise good direction is occasionally marred by melodramatic touches such as the hero rescued from the firing squad by the grace of a few fleeting seconds. Effective English subtitles supplement the picture.

Seen at the Irving Place theatre, New York. Reviewer's Rating: Fair.—MANDEL HERBSTMAN.

Release date, July, 1946. Running time, 76 min. General audience classification.

Haus (Labarth)	Lucien Coedel
Francoise	Yvonne Gaudeau
Billard	Georges Lannes

Pierre Renoir, Abel Jacquin, Robert Dalban, Louis Eymond, Jean Toulout, Pierre Magnier.

SHORT SUBJECTS

LET'S GO CAMPING (WB)

Technicolor Adventure (2804)

The best camping regions in the country are brought to the theatre screen with a tour of Lake Irwin, Colorado; the Petrified Forest; Lake Mactawa in Michigan; Poconic Bay and its salt water fishing, and finally a tour of camping grounds in upstate New York.

Release date, July 27 10 *minutes*

BEACH DAYS (WB)

Sports Parada (2511)

The Technicolor camera takes the audience on a tour of a bathing beach and stops only for shots of beautiful girls. You see them sun-bathing, swimming, surf-boarding, enjoying beach sports and eating. Clever dialogue knits the whole story together.

Release date, July 13, 1946 10 *minutes*

GREAT PIGGY BANK ROBBERY (WB)

Merrie Melodies Cartoon (2704)

Daffy Duck, a great admirer of Dick Tracy, experiences some of the thrills, excitement and suspense that goes with being a super sleuth. He is, however, quite relieved to discover that it was all a dream.

Release date, July 27, 1946 7 *minutes*

MUSICAL MEMORIES (WB)

Melody Master Band (2609)

This subject is comprised of a series of production and specialty numbers from the golden period of musicals. There are scenes from "42nd Street," "Wonder Bar" and the "Gold Diggers of Broadway" with dance specialties by Ruby Keeler and Hal Le Roy.

Release date, July 6, 1946 10 *minutes*

ROBINHOOD MAKES GOOD (WB)

Blue Ribbon Hit Parade (2312)

Three Squirrels decide to play Robin Hood and become entangled with a sly fox for posing as Lady Guinevere who dupes them into his home. After numerous adventures the squirrels escape having learned their lesson.

Release date, July 6, 1946 7 *minutes*

DOWN SINGAPORE WAY (WB)

Technicolor Special (2007)

The camera visits the most interesting islands off the southern tip of the Malay Peninsula and finally Singapore itself. Tribal dances, rituals, ancient architecture and deft native handwork round out the subject.

Release date, July 20, 1946 20 *minutes*

ADVANCE SYNOPSES
and information

SUNSET PASS
(RKO Radio)

PRODUCER: Herman Schlom. DIRECTOR: Bill Berke. PLAYERS: James Warren, Nan Leslie, Jane Greer, Robert Clarke.

WESTERN. A young wastrel gets involved with a band of crooks. When they threaten him with a false murder charge, he has not the courage to break away from them. He is rescued and regenerated through the influence of his sister and a detective for the express company.

THRILL OF BRAZIL
(Columbia)

PRODUCERS: Sidney Biddell and Allen Rivkin. DIRECTOR: S. Sylvan Simon. PLAYERS: Evelyn Keyes, Keenan Wynn, Ann Miller, Tito Guizar, Allyn Joslyn, Veloz and Yolanda, Enric Mariguera and his Orchestra.

MUSICAL DRAMA. A producer is trying out a revue at a hotel in Rio de Janeiro before taking it to New York. He is separated from his wife, but still loves her. She arrives in Rio to get his signature on her final divorce papers. She is accompanied by her prospective second husband, who wants her to retire from the stage. Her first husband, trying to prevent the divorce, signs the papers in invisible ink. After many complications, he persuades his wife to have another try at marriage, and the two are reunited.

DEATH VALLEY
(Screen Guild-Golden Gate)

PRODUCER: William B. David. DIRECTOR: Lew Landers. PLAYERS: Nat Pendleton, Helen Gilbert, Robert Lowery, Sterling Holloway, Barbara Reed, Russell Simpson.

WESTERN. A dancehall girl is murdered, and her body robbed of a quantity of ill-gotten gold. The killer, fleeing into the desert, encounters the rightful owner of the gold—a girl—and her sweetheart. The latter engages the killer in a fist fight, and is defeated. Thereupon the killer is bitten by a rattlesnake, and dies.

THE MICHIGAN KID
(Universal)

PRODUCER: Howard Welsh. DIRECTOR: Ray Taylor. PLAYERS: Jon Hall, Rita Johnson, Victor McLauglen, Andy Devine, William Ching, Leonard East, Milburn Stone.

WESTERN. After his discharge from the U. S. Cavalry at the end of the Sioux Wars, a veteran seeks peace and security on a cattle ranch. But his arrival in Arizona coincides with an outbreak of lawlessness. He calls in three soldier buddies to help him, and together the three outwit the lawless element, and bring peace and prosperity to the West. Thereafter the veteran marries and settles down.

NORTH OF THE BORDER
(Screen Guild-Golden Gate)

PRODUCER: William B. David. DIRECTOR: Reeves Eason. PLAYERS: Russell Hayden, Lyle Talbot, Inez Cooper, Anthony Ward, Guy Beach, J. Stanford Jolley.

WESTERN. A cowboy crosses the border into Canada to meet his partner, only to find that the latter has been murdered. The cowboy is himself suspected of the crime, but manages to prove his innocence, and to bring the true murderer to justice.

NO TRESPASSING
(UA - Lesser)

PRODUCER: Sol Lesser. DIRECTOR: Delmar Daves. PLAYERS: Edward G. Robinson, Lon McAllister, Allene Roberts, Rory Calhoun, Ruth Nelson, Julie Condon.

PSYCHOLOGICAL DRAMA. A farmer, who has raised a young girl as his own daughter and kept her in rigid seclusion, resents any intrusion on his land or in his life. Eventually he becomes crippled, and is forced to employ a neighbor boy to help him with the farm work. The boy falls in love with the girl, and she with him. Later, the boy makes the discovery that the girl is the daughter of a woman the farmer had loved many years previously, and that the farmer had killed this woman and her husband. The farmer pays for his crimes, and the boy and girl are united.

CARNIVAL IN COSTA RICA
(20th Century-Fox)

PRODUCER: William A. Bacher. DIRECTOR: Gregory Ratoff. PLAYERS: Dick Haymes, Celeste Holme, Cesar Romero, Vera-Ellen, Anne Revere, J. Carroll Naish, Pedro de Cordoba.

MUSICAL COMEDY. A prominent Costa Rican family arrange for a marriage between their daughter and the son of an equally prominent family. The girl, however, meets and falls in love with a young American, while the man meets and falls in love with an American nightclub singer. To make himself unattractive to his prospective bride, he fakes illness. After many complications, true love triumphs. The Costa Rican girl marries the American, and the Costa Rican man marries the nightclub singer

HER SISTER'S SECRET
(PRC)

PRODUCER: Henry Brash. DIRECTOR: Edgar Ulmer. PLAYERS: Nancy Coleman, Philip Reed, Felix Bressart, Margaret Lindsay, Regis Toomey.

TRAGEDY. A girl allows herself to be seduced by a soldier whom she meets in a cafe in New Orleans on Mardi Gras night. He is shipped overseas, and she discovers that she is to bear his child. Her sister, a childless matron, persuades her to go to a secluded ranch with her, and, after the child is born, to give it to the sister, who will then pass it off as her own. The plan is carried out, and for three years the mother does not see the child. She then makes a half-hearted attempt to get the child back, but is dissuaded. The soldier returns from the wars, and, in the final sequence, the girl goes off to join him.

THAT BRENNAN GIRL
(Republic)

ASSOCIATE PRODUCER-DIRECTOR: Al Santell. PLAYERS: James Dunn, Mona Freeman, June Duprez.

DOMESTIC DRAMA. A young girl is brought up by her alcoholic mother to try to get all she can out of life, by fair means or foul. She meets a gambler who takes her at her own cynical evaluation of herself. Then she meets a young ensign, marries him and bears him a child. He is drowned at sea, and the court takes her child from her on the grounds that she is an unfit mother. Subsequently, she proves her rights to keep the child, and marries the gambler, who has discovered that she is not really a cynic at heart.

SHORT SUBJECTS CHART

index to reviews, synopses

For information on short subjects turn to the Product Digest Section pages indicated by the numbers which follow the titles and release dates in the listing. Product Digest pages are numbered consecutively and are separate from Motion Picture Herald page numbers. Numerals in parentheses next to titles represent running time as supplied by the distributor. For complete 1944-45 short releases, see pages 2614-2615.

COLUMBIA

ALL STAR COMEDIES

Prod. No.	Title	Rel. Date	P.D. Page
	(1945-46)		
7401	If a Body Meets a Body (18) (Stooges)	8-30-45	2954
7409	Vine Women and Song (22½) (Billy Vine)	9-6-45	2807
7403	Beer Barrel Polecats (17) (Stooges	1-10-46	3019
7404	A Bird in the Head (17) (Stooges)	2-28-46	2940
7405	Uncivil War Birds (17) (Stooges)	3-29-46	3019
7406	The Three Troubledoers (17) (Stooges)	4-25-46	3065
7421	The Mayor's Husband (16) (H. Herbert)	9-20-45	2735
7431	Where the Pest Begins (17) (S. Howard)	10-4-45	2735
7422	Dance, Dunce, Dance! (18½) (Eddie Foy, Jr.)	10-18-45	2695
7432	A Miner Affair (19) (Andy Clyde)	11-1-45	2710
7402	Micro Phonies (17) (Stooges)	11-15-45	2746
7423	Calling All Fibbers (16½) (V Vague)	11-29-45	2735
7424	When the Wife's Away (17) (H. Herbert)	2-1-46	2940
7425	Hiss and Yell (18) (V. Vague)	2-14-46	2940
7426	Get Along Little Zombie (17) (H. Herbert)	5-9-46	3066
7433	High Blood Pressure (19) (Shilling & Lane)	12-6-45	2850
7434	A Hit With a Miss (16) (S. Howard)	12-13-45	2850
7435	Spook to Me (17) (A. Clyde)	12-27-45	2850
7436	The Blonde Stayed On (16½) (A. Clyde)	1-24-46	2940
7437	Mr. Noisy (16½) (S. Howard)	3-22-46	2940
7438	Jiggers, My Wife! (18) (S. Howard)	4-11-46	3066
7407	Monkey Businessmen (18) (Stooges)	6-20-46	....
7408	Three Loan Wolves (16½) (Stooges)	7-4-46	....
7410	Ain't Love Cuckoo (19) (Schilling & Lane)	6-6-46	3066
7411	You Can't Fool a Fool (17) (A. Clyde)	7-11-46	....
7412	Hot Water (Schilling and Lane)	7-25-46	....

COLOR RHAPSODIES

Prod. No.	Title	Rel. Date	P.D. Page
6505	Carnival Courage (7)	9-6-45	2735
	(1945-1946)		
7501	River Ribber (6)	4-5-46	2806
7502	Polar Playmates (6½)	4-25-46	....
7503	Picnic Panic (6)	6-20-46	3066

PHANTASIES CARTOONS

Prod. No.	Title	Rel. Date	P.D. Page
	(1945-1946)		
7701	Simple Siren (6½)	10-25-45	2737
7702	Kongo Roo (6)	4-18-46	3066
7703	Snap Happy Traps (6½)	6-6-46	3066
7704	The Schooner the Better	7-4-46	....

FOX & CROW (Color)

Prod. No.	Title	Rel. Date	P.D. Page
6754	Treasure Jest (6½)	8-30-45	2807
	(1945-1946)		
7751	Phoney Baloney (7)	11-1-45	2807
7752	Foxey Flatfoots (6)	4-11-46	....
7753	Unsure Runts (7½)	5-16-46	3066

PANORAMICS

Prod. No.	Title	Rel. Date	P.D. Page
	(1945-46)		
7901	The Magic Stone (10)	11-8-45	2940

FILM VODVIL

Prod. No.	Title	Rel. Date	P.D. Page
	(1945-1946)		
7951	Milt Britton & Band (11)	8-30-45	2807
7952	Randy Brooks & Orchestra (10½)	10-30-45	2737
7953	Morales' Copacabana Orchestra (11)	12-13-45	2850
7954	Three Sets of Twins (10)	2-28-46	2940
7955	Art Mooney & Orchestra (11)	4-4-46	3019
7956	Dick Stabile and Orchestra	6-16-46	3066
7957	Saxie Dowell and Orchestra	7-18-46	....

COMMUNITY SING (Series 10)

Prod. No.	Title	Rel. Date	P.D. Page
	(1945-1946)		
7651	No. 1 Cowboy Hit Tunes (9½) (Leibert)	9-20-45	2694
7652	No. 2 You Belong to My Heart (10) (Baker)	10-18-45	2737
7653	No. 3 Dream (10) (Baker)	11-29-45	2822
7654	No. 4 Good, Good, Good (11) (Baker)	12-20-45	2882
7655	No. 5 No Can Do (10) (Leibert)	1-17-46	2940
7656	No. 6 That Feeling in the Moonlight (9) (Baker)	2-21-46	2940
7657	No. 7 Chickery Chick (10) (Leibert)	3-7-46	2940
7658	No. 8 Symphony (8½) (Baker)	4-11-46	3019
7659	No. 9 Aren't You Glad You're You (10½) (Baker)	5-9-46	....
7660	No. 10 Let It Snow (Leibert)	6-13-46	3066
7661	No. 11 You Won't Be Satisfied Until You Break My Heart (Leibert)	7-11-46	....

SCREEN SNAPSHOTS (Series 25)

Prod. No.	Title	Rel. Date	P.D. Page
	(1945-1946)		
7851	No. 1 (25th Anniversary Special (9)	9-27-45	2807
7852	No. 2 (Harlow Wilcox & H. Von Zell) (10)	10-11-45	2750
7853	No. 3 (Fashions, Rodeo, etc.) (9)	11-15-45	2850
7854	No. 4 (Hollywood Celebrations) (9)	12-13-45	2850
7855	No. 5 (Movie Stuntmen & Doubles) (9)	1-17-46	3055
7856	No. 6 (Wendell Niles and Prindle) (9½)	2-15-46	2940
7857	No. 7 (Victory Show) (9½)	3-15-46	....
7858	No. 8 (Looking Back) (10)	4-25-46	....
7859	No. 9 (Judy Canova Radio Show) (11)	5-23-46	3066
7860	No. 10 Famous Fathers and Sons (9½)	6-10-46	3066

SPORT REELS

Prod. No.	Title	Rel. Date	P.D. Page
6810	Salmon Fishing (9)	9-2-45	2807
	(1945-1946)		
7801	Champion of the Cue (7½)	9-27-45	2750
7802	Puck Chasers (10) (Hockey)	10-25-45	2807
7803	Cadet Cagers (Basketball) (8½)	11-22-45	2807
7804	Mermaid's Paradise (9½) (Water Sports)	12-20-45	2850
7805	Rasslin' Romeos (9½) (Wrestling)	1-24-46	2940
7806	Canine Champion (9½)	3-14-46	2940
7807	Timberland Athletes (8) (Lumberjacks)	4-18-46	....
7808	Diving Aces (9)	5-30-46	3066
7809	Flying Hoofs (Horse Racing)	6-27-46	....
7810	Deep Sea Fishing	7-25-46	....

FLIPPY (Color)

Prod. No.	Title	Rel. Date	P.D. Page
	(1945-46)		
7601	Catnipped (7½)	2-14-46	2882
7602	Cagey Bird (6½)	7-18-46	....

M-G-M

TWO-REEL SPECIALS

Prod. No.	Title	Rel. Date	P.D. Page
	(1945-46)		
A-701	A Gun in His Hand (19)	9-15-45	2746
A-702	Purity Squad (20)	11-3-45	2750

FITZPATRICK TRAVELTALKS (Color)

Prod. No.	Title	Rel. Date	P.D. Page
T-613	Modern Guatemala City (9)	8-25-45	2735
	(1945-46)		
T-711	Where Time Stands Still (9)	9-22-45	2746
T-712	Merida and Campeche (8)	11-24-45	2737
T-713	Land of the Mayas (9)	1-26-46	3007
T-714	Glimpses of Guatemala (8)	2-9-46	2908
T-715	Visiting Vera Cruz (9)	3-16-46	2927
T-716	The Mission Trail (9)	4-13-46	2987
T-717	Looking at London (10)	6-1-46	....

PETE SMITH SPECIALTIES

Prod. No.	Title	Rel. Date	P.D. Page
	(1945-46)		
S-751	Football Thrills of 1944 (8)	9-8-45	2737
S-752	Guest Pests (9)	10-20-45	2735
S-753	Bus Pests (9)	12-1-45	2778
S-754	Sports Sticklers (9)	1-5-46	2778
S-755	Gettin' Glamor (10)	2-2-46	2778
S-756	Badminton (10)	12-8-45	2778
S-757	Fala at Hyde Park (11)	1-19-46	2850
S-758	Studio Visit (9)	5-11-46	....
S-759	Equestrian Quiz (10)	5-18-46	....
S-760	Treasures from Trash (10)	6-8-46	....

PASSING PARADE

Prod. No.	Title	Rel. Date	P.D. Page
	(1945-46)		
K-771	Great American Mug (10)	10-6-45	2746
K-772	Stairway to Light (10)	11-10-45	2750
K-773	People on Paper (10)	11-17-45	3007
K-774	Golden Hunch (10)	12-15-45	2778
K-775	Magic on a Stick (10)	1-19-46	2768
K-776	Our Old Car (10)	5-11-46	2927

MINIATURES

Prod. No.	Title	Rel. Date	P.D. Page
	(1945-46)		
M-781	Strange Destiny (10)	9-29-45	2710
M-782	Spreadin' the Jam (10)	10-27-45	2737
M-783	Musical Masterpieces (10)	4-20-46	2927
M-784	Bikini—The Atom Island	6-15-46	....

TECHNICOLOR CARTOONS

Prod. No.	Title	Rel. Date	P.D. Page
	(1945-46)		
W-731	Flirty Birdy (7)	9-22-45	2737
W-732	Wild and Woolfy (8)	11-3-45	2710
W-733	Quiet Please (7)	12-22-45	2908
W-734	Lonesome Lenny (8)	3-9-46	2940
W-735	Springtime for Thomas (9)	3-30-46	2927
W-736	The Milky Waif (7)	5-18-46	....
W-737	The Hick Chicks (7)	6-15-46	....
W-738	Trap Happy (7)	6-29-46	....

PARAMOUNT

UNUSUAL OCCUPATIONS (Color)

Prod. No.	Title	Rel. Date	P.D. Page
L4-5	No. 5 (10)	7-13-45	2631
L4-6	No. 6 (10)	9-14-45	2694
	(1945-46)		
L5-1	No. 1 (10)	10-26-45	2735
L5-2	No. 2 (10)	12-21-45	2908
L5-3	No. 3 (10)	2-22-46	2908
L5-4	No. 4 (10)	5-24-46	3019
L5-5	No. 5 (10)	7-12-46	...
L5-6	No. 6	8-30-46	....

GEORGE PAL PUPPETOONS (Color)

Prod. No.	Title	Rel. Date	P.D. Page
U4-7	Jasper's Booby Traps (9)	8-3-45	2522
U4-8	Jasper's Close Shave (8)	9-28-45	2578
	(1945-46)		
U5-1	Jasper and the Beanstalk (8)	10-19-45	2695
U5-2	My Man Jasper (8)	10-19-45	2908
U5-3	Olio for Jasper (7)	4-19-46	2987
U5-4	Together in the Weather (7)	5-24-46	3043
U5-5	Jasper's Derby (8)	8-9-46	3055

POPEYE THE SAILOR (Color)

Prod. No.	Title	Rel. Date	P.D. Page
E4-5	For Better or Nurse (7½)	6-8-45	2695
E4-6	Mess Production (7½)	8-24-45	2750
	(1945-46)		
E5-1	House Tricks (8)	3-15-46	2908
E5-2	Service With a Guile (6)	4-19-46	2987
E5-3	Klondike Casanova (8)	5-31-46	3055
E5-4	Peep in the Deep (7)	6-7-46	....
E5-5	Rocket to Mars (6)	8-9-46	3066
E5-6	Rodeo Romeo	8-16-46	....

POPULAR SCIENCE (Color)

Prod. No.	Title	Rel. Date	P.D. Page
J4-5	No. 5 (10)	6-1-45	2511
J4-6	No. 6 (10)	8-10-45	2578
	(1945-46)		
J5-1	No. 1 (10)	10-12-45	2768
J5-2	No. 2 (10)	11-23-45	2850
J5-3	No. 3 (10)	2-8-46	2908
J5-4	No. 4 (10)	4-19-46	3019
J5-5	No. 5 (10)	6-21-46	3066
J5-6	No. 6	8-16-46	....

SPEAKING OF ANIMALS

Prod. No.	Title	Rel. Date	P.D. Page
Y4-6	From A to Zoo (9)	9-7-45	2631
	(1945-46)		
Y5-1	Animal-ology (9)	11-2-45	2735
Y5-2	Hill Billies (9)	12-28-45	2882
Y5-3	In the Post War Era (9)	2-8-46	2908
Y5-4	In the Wilds (9)	5-10-46	3019
Y5-5	Lonesome Stranger (10)	6-14-46	....

SPORTLIGHTS

Prod. No.	Title	Rel. Date	P.D. Page
R4-9	Canine-Feline Capers (9)	7-27-45	2579
R4-10	Campus Mermaids (9)	9-7-45	2631
	(1945-46)		
R5-1	What a Picnic (9)	10-5-45	2670
R5-2	Paddle Your Owon (9)	10-19-45	2735
R5-3	Running the Team (9)	11-30-45	2895
R5-4	Good Dog (10)	12-21-45	2908
R5-5	Dixie Pointers (10)	2-8-46	3019
R5-6	Rhythm on Blades (9)	3-1-46	2908
R5-7	Testing the Experts (9)	3-29-46	3019
R5-8	Riding the Hickories (9)	5-17-46	3018
R5-9	Birds Make Sport (9)	6-21-46	....
R5-10	Feminine Class	7-19-46	...

MUSICAL PARADE (Color)

Prod. No.	Title	Rel. Date	P.D. Page
FF4-6	You Hit the Spot (20)	8-17-45	2638
	(1945-46)		
FF5-1	Little Witch (20)	12-28-45	2735
FF5-2	Naughty Nanette (20)	3-15-46	2758
FF5-3	College Queen (19)	5-17-46	3017
FF5-4	Tale of Two Cafes (18)	7-5-46	3018
FF5-5	Double Rhythm (20)	8-23-46	....

LITTLE LULU (Color)

Prod. No.	Title	Rel. Date	P.D. Page
D4-5	Daffydilly Daddy (8)	5-25-45	2695
D4-6	Snap Happy (8)	6-22-45	2786
	(1945-46)		
D5-1	Man's Pest Friend (8)	3-22-46	2850
D5-2	Bargain Counter Attack (7)	5-3-46	3019
D5-3	Bored of Education (7)	7-26-46	3017
D5-4	Chick and Double Chick	8-16-46	....

NOVELTOONS (Color)

Prod. No.	Title	Rel. Date	P.D. Page
	(1945-46)		
P5-1	The Friendly Ghost (7½)	4-5-46	2882
P5-2	Cheese Burglar (7)	5-17-46	3019
P5-3	Old MacDonald Had a Farm (7)	6-7-46	3018
P5-4	Sheep Shape (7)	6-28-46	3018
P5-5	Spree for All	8-23-46	....

COLOR CLASSICS CARTOONS (Color)

Prod. No.	Title	Rel. Date	P.D. Page
	(Reissues)		
C4-7	The Little Stranger (7)		2351
C4-8	Snubbed by a Snob (7)		2351
C4-9	Kids in the Shoe (7)		2351
C4-10	Hunky & Spunky (7)		2351

TWO REEL SPECIAL

Prod. No.	Title	Rel. Date	P.D. Page
T5-2	Don't Be a Sucker (18)	7-4-46	....

RKO

WALT DISNEY CARTOONS (Color)

Prod. No.	Title	Rel. Date	P.D. Page
54,115	Legend of Coyote Rock (7)	8-24-45	2522
54,116	No Sail (7)	9-7-45	2611
54,117	Hockey Homicide (8)	9-21-45	2522
54,118	Cured Duck (7)	10-26-45	2807

(1945-46)

Prod. No.	Title	Rel. Date	P.D. Page
64,101	Canine Patrol (7)	12-7-45	2795
64,102	Old Sequoia (7)	12-21-45	2822
64,103	A Knight for a Day (7)	3-8-46	3019
64,104	Pluto's Kid Brother (7)	4-12-46	2954
64,105	In Dutch (7)	5-10-46	....
64,106	Squatter's Rights (7)	6-7-46	3043
64,107	Donald's Double Trouble (7)	6-28-46	....

SPORTSCOPES

Prod. No.	Title	Rel. Date	P.D. Page
54,311	Toe Tricks (8)	6-15-45	2654
54,312	Mexican Playland (8)	7-13-45	2579
54,313	Colorado Rainbows (8)	8-10-45	2611

(1945-46)

Prod. No.	Title	Rel. Date	P.D. Page
64,301	Athletic Items (8)	9-7-45	2735
64,302	Battling Bass (8)	10-5-45	2807
64.303	Ten Pin Titans (8)	11-2-45	2735
64.304	Arcaro Up (8)	11-30-45	2807
64,305	Ski Master (8)	12-28-45	2840
64,306	Winning Basketball (8)	1-25-46	2927
64,307	Quarter Horses (8)	2-22-46	2908
64,308	Black Ducks and Broadbills (8)	3-22-46	2954
64,309	Tenderfoot Trail (8)	4-19-46	3019
64,310	Aqua Queens (8)	5-17-46	3043
64,311	Ben Hogan (8)	6-14-46	....
.. ...	Dumb-Bell of the Yukon (8)...		....

HEADLINER REVIVALS

(1945-46)

Prod. No.	Title	Rel. Date	P.D. Page
63,201	The Derby Decade (22)	9-21-45	2735
63,202	Russian Dressing (18)	11-23-45	2746
63,203	Twenty Girls and a Band (18)	1-18-46	2850
63,204	Sea Melody (19)	3-15-46	2927

EDGAR KENNEDY

Prod. No.	Title	Rel. Date	P.D. Page
53,404	What, No Cigarettes? (8)	7-13-45	2522
53,405	It's Your Move (17)	8-10-45	2611
53,406	You Drive Me Crazy (17)	9-7-45	2807

(1945-46)

Prod. No.	Title	Rel. Date	P.D. Page
63,401	The Big Beef (17)	10-19-45	2735
63,402	Mother-in-Law's Day (18)	12-7-45	2822
63,403	Trouble or Nothing (18)	1-25-46	2908

LEON ERROL

Prod. No.	Title	Rel. Date	P.D. Page
53,706	Double Honeymoon (17)	8-3-45	2598

(1945-46)

Prod. No.	Title	Rel. Date	P.D. Page
63,701	Beware of Redheads (17)	9-14-45	2735
63,702	Maid Trouble (18)	2-2-46	2908
63,703	Oh, Professor, Behave (18)	3-1-46	2927
63,704	Twin Husbands (18)	5-10-46	3018

FLICKER FLASHBACKS

(1945-46)

Prod. No.	Title	Rel. Date	P.D. Page
64,201	No. 1 (7)	9-14-45	2694
64,202	No. 2 (7)	10-19-45	2807
64,203	No. 3 (7)	11-23-45	2807
64,204	No. 4 (8)	12-28-45	2840
64,205	No. 5 (7)	2-1-46	2927
64,206	No. 6 (9)	3-8-46	2954
64,207	No. 7 (7)	4-12-46	3007

THIS IS AMERICA

Prod. No.	Title	Rel. Date	P.D. Page
53,109	China Life-Line (16)	7-6-45	2542
53,110	Policing Germany (20)	7-27-45	2611
53,111	Annapolis (16)	8-24-45	2694
53,112	California Boom-Town (16)	9-21-45	2694
53,113	Americans in Paris (16)	10-19-45	2726

(1945-46)

Prod. No.	Title	Rel. Date	P.D. Page
63,101	Airline to Everywhere (17)	11-16-45	2766
63,102	T.V.A. (18)	12-14-45	2795
63,103	Great Lakes (16)	1-11-46	2908
63,104	Report on Japan (19)	2-8-46	2882
63,105	Street of Shadows (16)	3-8-46	2940
63,106	Two Million Rooms (16)	4-5-46	2954
63,107	No Place Like Home (16)	5-3-46	2997
63,108	Panama (16)	5-31-46	3078

RAY WHITLEY WESTERN MUSICALS

Prod. No.	Title	Rel. Date	P.D. Page
63,501	A Western Welcome (18)	9-7-45	2807
63,502	Sagebrush Serenade (19)	10-26-45	2807
63,503	Ranch House Romeo (17)	11-30-45	2758
63,504	Rhythm Wranglers (19)	1-18-46	2895

SPECIALS

Prod. No.	Title	Rel. Date	P.D. Page
671	The House I Live In (10)	11-9-45	2679

20TH CENTURY-FOX

MOVIETONE ADVENTURES (Color)

Prod. No.	Title	Rel. Date	P.D. Page
6261	The Empire State (8)	7-27-45	2579

(Black and White)

Prod. No.	Title	Rel. Date	P.D. Page
6201	What It Takes to Make a Star (8)	7-6-45	2579

(1945-1946)

Prod. No.	Title	Rel. Date	P.D. Page
6251	Memories of Columbus (8)	8-17-45	2694
6252	Magic of Youth (8)	8-31-45	2694
6253	China Carries On (8)	10-12-45	2840
6254	Bountiful Alaska (8)	10-26-45	2653
6255	Song of Sunshine (8)	12-7-45	2850
6256	Louisiana Springtime (8)	12-21-45	2653
6257	Lost Lake (8)	1-11-46	2653
6258	Along the Rainbow Trail (8)	2-15-46	2987
6259	Cradle of Liberty (8)	6-21-46	3007
6260	Across the Great Divide (8)	7-5-46	....

SPORTS REVIEWS

(Color)

(1945-1946)

Prod. No.	Title	Rel. Date	P.D. Page
6351	Ski Aces (8)	9-21-45	2840
6352	Time Out for Play (8)	11-16-45	2908
6301	Pins and Cushions (8)	2-1-46	2927
6353	Diving Dandies (8)	3-15-46	3043
6354	Sea Sirens (8)	5-10-46	3043
6355	Golden Horses (8)	4-26-46	....

TERRYTOONS (Color)

Prod. No.	Title	Rel. Date	P.D. Page
5520	Mighty Mouse and the Wolf (7)	7-20-45	2840

(1945-1946)

Prod. No.	Title	Rel. Date	P.D. Page
6501	Mighty Mouse in Gypsy Life (7)	8-3-45	2579
6502	The Fox and the Duck (7)	8-24-45	2694
6503	Swooning the Swooners (7)	9-14-45	2653
6504	The Watch Dog (7)	9-28-45	2640
6505	Who's Who in the Jungle (7)	10-19-45	2840
6506	Mighty Mouse Meets Bad Bill Bunion (7)	11-9-45	2840
6507	The Exterminator (7)	11-23-45	2927
6508	Mighty Mouse in Krakatoa (7)	12-14-45	2918
6509	The Talking Maggies (7)	1-4-46	2918
6510	Svengali's Cat (7)	1-18-46	2918
6511	The Fortune Hunters (7)	2-8-46	3055
6512	The Wicked Wolf (7)	3-8-46	2954
6513	My Old Kentucky Home (7)	3-29-46	2954
6514	It's All in the Stars (7)	4-12-46	2954
6515	Throwing the Bull (7)	5-3-46	2954
6516	The Trojan Horse (7)	7-26-46	3007
6517	Dinky Finds a Home (7)	6-7-46	....
6518	The Johnstown Flood (7)	6-28-46	....
6519	Peace Time Football (7)	7-19-46	....
6520	The Golden Hen (7)	5-24-46	2954

MARCH OF TIME

Prod. No.	Title	Rel. Date	P.D. Page
V11-12	Where's the Meat? (17)	7-13-45	2542
V11-13	The New U. S. Frontier (17)	8-10-45	2578

(1945-1946)

Prod. No.	Title	Rel. Date	P.D. Page
V12-1	The Palestine Problem (17)	9-7-45	2638
V12-2	American Beauty (18)	10-5-45	2670
V12-3	18 Million Orphans (18)	11-2-45	2703
V12-4	Justice Comes to Germany (18)	11-30-45	2726
V12-5	Challenge to Hollywood (18)	12-28-45	2768
V12-6	Life With Baby (20)	1-25-46	2830
V12-7	Report on Greece (19)	2-22-46	2870
V12-8	Night Club Boom (21)	3-22-46	2895
V12-9	Wanted—More Homes (20)	4-19-46	2954
V12-10	Tomorrow's Mexico (19)	5-17-46	3007
V12-11	Problem Drinkers (19)	6-14-46	3043
V12-12	The New France	7-12-46	....

DRIBBLE PUSS PARADE

(1945-46)

Prod. No.	Title	Rel. Date	P.D. Page
6901	Here Comes the Circus (8)	3-1-46	3019
6902	Muscle Maulers	5-31-46	....

FEMININE WORLD SERIES

Prod. No.	Title	Rel. Date	P.D. Page
6201	Behind the Footlights (8)	4-5-46	2974

THE WORLD TODAY

Prod. No.	Title	Rel. Date	P.D. Page
6401	Man From Missouri (9)	1-25-46	2987

UNITED ARTISTS

(1945-46)

DAFFY DITTIES (Color)

Prod. No.	Title	Rel. Date	P.D. Page
....	The Flying Jeep (9)	8-20-45	2611
....	The Lady Said No (8)	4-26-46	2987
....	Pepito's Serenade (8)		....
....	Choo Choo Amigo		....

UNIVERSAL

LANTZ COLOR CARTUNES

Prod. No.	Title	Rel. Date	P.D. Page
9240	Dippy Diplomat (7)	8-27-45	2737

(1945-1946)

Prod. No.	Title	Rel. Date	P.D. Page
1321	The Loose Nut (7)	12-17-45	2807
1322	The Poet and the Peasant (7)	3-18-46	2694
1323	Mousie Come Home	4-15-46	....
1324	Apple Andy (7)	5-20-46	2927
1325	Who's Cooking Who (7)	6-24-46	3043
1326	Bathing Buddies (7)	7-1-46	....

PERSON — ODDITIES

Prod. No.	Title	Rel. Date	P.D. Page
9877	School for Mermaids (9)	8-13-45	2598
9878	Kanine Aristocrats (9)	8-27-45	2750

(1945-1946)

Prod. No.	Title	Rel. Date	P.D. Page
1361	Gabriel Heatter Reporting (9)	9-10-45	2710
1362	Hill Billy Artist (9)	9-24-45	2694
1363	Paper Magic (9)	10-15-45	2695
1364	Pottery Poet (9)	10-29-45	2710
1365	Front Line Artist (9)	11-12-45	2695
1366	Maestro of the Comics (9)	3-18-46	2918
1367	Wings of Courage (9)	3-25-46	2927
1368	Cartune Crusades (9)	4-1-46	2927
1369	Scientifically Stung (9)	6-10-46	3055
1370	Lone Star Padre	6-17-46	....
1371	Artists's Antics	6-24-46	....
1372	Picture Pioneer	7-1-46	....

VARIETY VIEWS

Prod. No.	Title	Rel. Date	P.D. Page
9357	Victory Bound (9)	8-6-45	2598
9358	Village of the Past (9)	8-20-45	2598

(1945-46)

Prod. No.	Title	Rel. Date	P.D. Page
1341	Queer Birds (9)	9-17-45	2694
1342	Go North (9)	10-1-45	2695
1343	Grave Laughter (9)	10-22-45	2695
1344	Doctor of Paintings (9)	11-5-45	2840
1345	Jungle Capers (9)	12-10-45	2807
1346	Script Teas (9)	3-25-46	2954
1347	Dog Tale (9)	3-25-46	2954
1348	Chimp on the Loose (10)	4-1-46	2927
1349	Dog of the Seven Seas	6-17-46	....
1350	Magic Mineral	7-1-46	....
1351	Mr. Chimp at Home	8-12-46	....

NAME-BAND MUSICALS

Prod. No.	Title	Rel. Date	P.D. Page
9128	Artistry in Rhythm (15)	7-18-45	2579
9129	Waikiki Melody (15)	8-29-45	2611

(1945-46)

Prod. No.	Title	Rel. Date	P.D. Page
1301	Solid Senders (15)	10-21-45	2710
1302	Hot and Hectic (15)	11-28-45	2850
1303	Synco-Smooth Swing (15)	12-19-45	2758
1304	Cuban Madness (15)	1-2-46	2908
1305	Tin Pan Alley Tempos (15)	1-9-46	2822
1306	Melody Stampede (15)	1-16-46	2822
1307	Swing High, Swing Sweet (15)	2-20-46	2908
1308	Takin' the Breaks (15)	5-22-46	3018
1309	Banquet of Melody (15)	5-29-40	3018
1310	Swingin' Down the Scales (15)	6-26-46	3043
....	A Bit of Blarney		....

SING AND BE HAPPY SERIES

(1945-46)

Prod. No.	Title	Rel. Date	P.D. Page
1381	Sing and Be Happy (10)	2-18-46	2850
1382	Merrily We Sing (10)	5-27-46	3018

SPECIAL FEATURETTES

(1945-46)

Prod. No.	Title	Rel. Date	P.D. Page
1201	Tiny Terrors of the Timberlands (20)	6-26-46	2940
1203	Roosevelt—Man of Destiny (18)	4-10-46	2927

WARNER—VITAPHONE

TECHNICOLOR ADVENTURES

(1945-46)

Prod. No.	Title	Rel. Date	P.D. Page
2801	Fashions for Tomorrow (10)	11-17-45	2908
2802	In Old Santa Fe (10)	1-12-46	2822
2803	All Aboard (10)	3-30-46	2940
2804	Let's Go Camping (10)	7-27-46	3090
2805	Girls and Flowers (10)	5-25-46	3019

TECHNICOLOR SPECIALS

(1945-46)

Prod. No.	Title	Rel. Date	P.D. Page
2001	Frontier Days (20)	12-8-45	2653
2002	Forest Commandos (20)	1-19-46	2822
2003	Movieland Magic (20)	3-9-46	2927
2004	Gem of the Ocean (20)	4-13-46	2954
2005	South of Monterrey (20)	6-1-46	3055
2006	Hawaiian Memories (20)	6-15-46	3043
2007	Down Singapore Way (20)	7-20-46	3090
2008	Men of Tomorrow (20)	8-24-46	3078

SPECIALS

Prod. No.	Title	Rel. Date	P.D. Page
2901	The 900 (9)	9-15-45	2611

FEATURETTES

(1945-46)

Prod. No.	Title	Rel. Date	P.D. Page
2101	Barbershop Ballads (20)	9-8-45	2611
2102	Star in the Night (20)	10-13-45	2694
2103	All Star Musical Revue (20)	11-3-45	2735
2104	Good Old Corn (20)	11-24-45	2746
2105	Musical Shipmates (20)	2-16-46	2927
2106	Hitler Lives? (20)	12-29-45	2778

SPORTS PARADE (Color)

Prod. No.	Title	Rel. Date	P.D. Page
1512	Days of '76 (10)	12-22-45	2908
1513	Cavalcade of Archery (10)	1-12-46	2882

(1945-46)

Prod. No.	Title	Rel. Date	P.D. Page
2501	Sports Go to War (10)	11-10-45	2695
2502	Holiday on Horseback (10)	2-2-46	2882
2503	Michigan Ski-Daddle (10)	2-9-46	2927
2504	With Rod and Gun in Canada (10)	3-16-48	2918
2505	Snow Eagles (10)	3-30-46	2927
2506	Let's Go Gunning (10)	4-6-46	2954
2507	Fin'n Feathers (10)	4-27-46	2940
2508	Under Water Spear Fishing (10)	5-18-46	3019
2509	The Riding Hannefords (10)	6-29-46	3043
2510	Facing Your Danger (10)	5-11-46	3019
2511	Beach Days (10)	7-13-46	3090

MELODY MASTER BANDS

(1945-46)

Prod. No.	Title	Rel. Date	P.D. Page
2601	Spade Cooley, King of Western Swing (10)	9-1-45	2611
2602	Here Comes the Navy Bands (10)	9-29-45	2653
2603	Musical Novelties (10)	10-6-45	2694
2604	Music of the Americas (10)	12-15-45	2735
2605	Headline Bands (10)	1-26-46	2850
2606	Jan Savitt & His Band (10)	3-16-46	2918
2607	Rhythm on Ice (10)	4-20-46	2940
2608	Dixieland Jamboree (10)	5-11-46	3019
2609	Musical Memories (10)	7-6-46	3090

BLUE RIBBON HIT PARADE (Color)

(1945-46)

Prod. No.	Title	Rel. Date	P.D. Page
2301	Sunbonnet Blue, A (7)	11-17-45	2735
2302	Lyin' Mouse (7)	12-22-45	2394
2303	The Good Egg (7)	1-5-46	2822
2304	Trial of Mr. Wolf	2-9-46	2918
2305	Little Lion Hunter (7)	3-23-46	2895
2306	Fresh Fish (7)	4-6-46	2940
2307	Daffy Duck and Egghead (7)	4-20-46	2954
2308	Katnip Kollege (7)	5-4-46	3019
2309	The Night Watchman (7)	5-18-46	3019
2310	Little Brother Rat	6-8-46	....
2311	Johnny Smith and Poker Huntas (7)	6-22-46	3043
2312	Robinhood Makes Good (7)	7-6-46	3090

MERRIE MELODIES CARTOONS (Color)

Prod. No.	Title	Rel. Date	P.D. Page
1711	Peck Up Your Troubles (7)	10-20-45	2653
1712	Nasty Quacks (7)	12-1-45	2735
1713	Book Revue (7)	1-5-46	2622
1714	Holiday for Shoestrings (7)	2-23-46	2908
1715	Quentin Quail (7)	3-2-46	2895
1716	Baby Bottleneck (7)	3-16-46	2895
1717	Elmer's Hare Remover (7)	3-23-46	2895
1718	Daffy Doodles (7)	4-6-46	2954
1719	Hollywood Canine Canteen (7)	4-20-46	2954
1720	Hush My Mouse (7)	5-4-46	2954

(1945-46)

Prod. No.	Title	Rel. Date	P.D. Page
2701	Kitty Kornered (7)	6-8-46	3055
2702	Hollywood Daffy (7)	6-22-46	3055
2703	Eager Beaver (7)	7-13-46	....
2704	Great Piggy Bank Robbery (7)	7-27-46	3090

"BUGS BUNNY" SPECIALS (Color)

Prod. No.	Title	Rel. Date	P.D. Page
1724	Hare Conditioned (7)	8-11-45	2598
1725	Hare Tonic (7)	11-10-45	2694
1726	Baseball Bugs (7)	2-2-46	2850

(1945-46)

Prod. No.	Title	Rel. Date	P.D. Page
2721	The Hair Raising Hare (7)	5-25-46	3019
2722	Acrobatty Bunny	6-29-46	3055

VITAPHONE VARIETIES

(1945-46)

Prod. No.	Title	Rel. Date	P.D. Page
2401	Alice in Jungleland (10)	9-22-45	2611
2402	Miracle Makers (10)	9-1-45	2735
2403	Story of a Dog (10)	10-27-45	2694
2404	So You Think You're Allergic? (10)	12-1-45	2908
2405	Peeks at Hoolywood (10)	1-26-46	2822
2406	Smart as a Fox (10)	4-27-46	2940

MISCELLANEOUS

Title	Rel. Date	P.D. Page
Stars of Tomorrow (Artkino) (9)		2351
Cap'n Cub (Film Classics) (10)		2415
Peace Builders (Brandon Films) (10)		2446
Marshal Stalin's Report (Artkino) (18)		2446
Maidanek (Artkino) (10)		2522
Caledonia (Astor) (18)		2653
Story of D.D.T. (Brit. Inf. Service) (23)		2710
The Great Circle (Brit. Inf. Service) (13)		2718
Heir to the Throne (Brit. Inf. Service) (9)		2710
Hands Across the Sea (British Lion) (37)	4-8-46	2830
Food and Famine (WAC)	1-27-46	....
UNRRA Reports to the U. S. (WAC)	1-3-46	....
The Frozen Bride (General Film) (10)	7-46	3078
House of Skulls (General Film) (10)	7-46	3078

SERIALS

COLUMBIA

(1945-46)

Prod. No.	Title	Rel. Date	P.D. Page
7120	Jungle Raiders (15 episodes)	9-14-45	....
7140	Who's Guilty (15 episodes)	12-13-45	....
7160	Hop Harrigan (15 episodes)	3-28-46	....
7180	Chick Carter Detective (15 episodes)	7-11-46	....

REPUBLIC

(1945-46)

Prod. No.	Title	Rel. Date	P.D. Page
....	Daughter of Don Q (12 episodes)		2927
581	The Phantom Rider (12 episodes)	1-26-46	2918
582	King of the Forest Rangers (12 episodes)	4-27-46	2927
....	The Crimson Ghost (12 episodes)		3043

UNIVERSAL

(1945-1946)

Prod. No.	Title	Rel. Date	P.D. Page
1581-1593	Secret Agent X-9 (18 episodes)	7-24-45	2638
1781-1793	The Scarlet Horesman (13 episodes)	1-22-46	2954
1881-1893	Lost City of the Jungle (13 episodes)	4-23-46	3019
2581-2593	Mysterious Mr. M (13 episodes)	7-23-46	....

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

(•) before the title indicates 1946-47 product.
(†) Indicates a Box Office Champion.

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

For Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation, see Service Data page numbers in last column.

Short Subjects Chart with Synopsis Index can be found on pages 3091 and 3092, issue of July 13, 1946.

Feature product, including Coming Attractions, listed by Company, in order of release, on pages 3079 and 3080, issue of July 6, 1946.

						REVIEWED			
Title	*Company*	*Prod. Number*	*Stars*	*Release Date*	*Running Time*	*M. P. Herald Issue*	*Product Digest Page*	*Advance Synopsis Page*	*Service Data Page*
ABBOTT and Costello in Hollywood (Block 13)	MGM	602	Bud Abbott-Lou Costello	Oct.,'45	84m	Aug. 25,'45	2631	....	....
Abie's Irish Rose	UA	....	Michael Chekhov-Joanna Dru	Not Set	....	....	....	3066	....
Abilene Town	UA	....	Randolph Scott-Ann Dvorak	Jan. 11,'46	89m	Jan. 12,'46	2793	2628	3088
† Adventure (Special)	MGM	616	Clark Gable-Greer Garson	Mar.,'46	126m	Dec. 22,'45	2765	2628	3100
Adventure for Two (Br.)	Two Cities	....	Laurence Olivier-Penelope Ward	Not Set	115m	Dec. 18,'43	2766	....	....
Adventures of Marco Polo (Reissue)	Film Classics	....	Gary Cooper-Sigrid Gurie	Dec. 29,'45	105m	Feb. 19,'38	....	....	....
Alias Billy the Kid	Rep.	555	Sunset Carson-Peggy Stewart	Apr. 17,'46	56m	June 29,'46	3065	2981	....
Allotment Wives, Inc.	Mono.	505	Kay Francis-Paul Kelly	Dec. 29,'45	80m	Nov. 10,'45	2710	2555	....
Amami Alfredo (Italian)	Grandi	....	Maria Cebotari-Claudio Gora	Jan. 18,'46	91m	Feb. 9,'46	2838	....	....
Ambush Trail	PRC	....	Bob Steele-Syd Saylor	Feb. 17,'46	60m	Feb. 2,'46	2830	....	....
† And Then There Were None	20th-Fox	611	Barry Fitzgerald-Walter Huston	Nov.,'45	97m	July 14,'45	2626	....	2862
Angel Comes to Brooklyn, An	Rep.	503	Kaye Dowd-Robert Duke	Nov. 27,'45	70m	Dec. 8,'45	2745	2384	....
Angel on My Shoulder	UA	....	Paul Muni-Anne Baxter	Sept. 20,'46	....	....	....	2859	....
Anna and the King of Siam	20th-Fox	634	Irene Dunne-Rex Harrison	Aug.,'46	128m	June 8,'46	3029	2907	....
Appointment with Crime (Br.)	Natl.-Anglo	....	William Hartnell-Raymond Lovell	Not Set	90m	June 15,'46	3042	....	....
Avalanche	PRC	....	Bruce Cabot-Roscoe Karns	June 20,'46	70m	May 4,'46	2973	....	....
BACHELOR'S Daughters, The	UA	....	Gail Russell-Claire Trevor	Sept. 6,'46	....	....	....	3007	....
Bad Bascomb (Block 16)	MGM	619	Wallace Beery-Margaret O'Brien	Apr.-May,'46	112m	Feb. 9,'46	2837	2784	....
Badman's Territory	RKO	622	Randolph Scott-Ann Richards	Block 5	98m	Apr. 20,'46	2949	....	3088
Bad Men of the Border	Univ.	1101	Kirby Grant-Armida	Sept. 28,'45	56m	....	....	2655	....
Bamboo Blonde	RKO	630	Frances Langford-Russell Wade	Block 6	67m	June 22,'46	3054	2784	....
† Bandit of Sherwood Forest (color)	Col.	7004	Cornel Wilde-Anita Louise	Feb. 21,'46	85m	Feb. 23,'46	2857	2434	2975
Bandits of the Badlands	Rep.	551	Sunset Carson-Peggy Stewart	Sept. 14,'45	55m	Oct. 13,'45	2677	2628	....
Barge-Keeper's Daughter, The (French)	Famous Intl.	....	Louis Jouvet-Elvira Popesco	Sept. 4,'45	70m	Sept. 15,'45	2645	....	....
Battle for Music (Br.)	Four Continents	....	London Philharmonic Orchestra	Oct. 13,'45	74m	Nov. 3,'45	2701	....	....
Beast with Five Fingers, The	WB	....	Robert Alda-Andrea King	Not Set	....	....	....	2786	....
Because of Him	Univ.	516	Deanna Durbin-Franchot Tone	Jan. 18,'46	86m	Jan. 19,'46	2806	2764	2975
Bedelia (British)	GFD	....	Margaret Lockwood-Ian Hunter	Not Set	90m	June 15,'46	3041	....	....
Bedlam	RKO	628	Boris Karloff-Anna Lee	Block 6	80m	Apr. 27,'46	2962	2951	3018
Behind Green Lights	20th-Fox	620	Carole Landis-William Gargan	Feb.,'46	64m	Jan. 19,'46	2806	....	....
Behind the Mask	Mono.	526	Kane Richmond-Barbara Reed	May 25,'46	67m	Apr. 6,'46	2926	....	....
Bella Donna	UW	....	Merle Oberon-Geogre Brent	Not Set	....	....	....	3076	....
Bell for Adano, A	20th-Fox	601	Gene Tierney-John Hodiak	Aug.,'45	103m	June 23,'45	2627	2242	2738
Beginning or the End	MGM	....	Brian Donlevy-Robert Walker	Not Set	....	....	....	3076	....
† Bells of St. Mary's, The	RKO	661	Bing Crosby-Ingrid Bergman	Special	126m	Dec. 1,'45	2734	2434	2975
Beloved Enemy (Reissue)	Film Classics	....	Merle Oberon-David Niven	Apr. 15,'46	86m	Dec. 19,'36	....	....	....
Beware	Astor	....	Louis Jordan-Frank Wilson	July,'46	55m	June 22,'46	3054	....	....
Big Sleep, The	WB	....	Humphrey Bogart-Lauren Bacall	Not Set	....	....	....	2230	....
• Big Town	Para.	....	Philip Reed-Hillary Brooke	Block 1	....	....	....	....	....
Black Angel, The	Univ.	543	Dan Duryea-June Vincent	Aug. 2,'46	....	....	....	3076	....
Black Beauty	20th-Fox	636	Mona Freeman-Richard Denning	Sept.,'46	....	....	....	2778	....
Black Market Babies	Mono.	504	Ralph Morgan-Jayne Hazard	Jan. 5,'46	71m	Dec. 8,'45	2746	....	2930
Blazing the Western Trail	Col.	7201	Charles Starrett-Tex Harding	Oct. 18,'45	60m	Nov. 24,'45	2725	2543	....
Blithe Spirit (British) (color)	UA	....	Rex Harrison-Constance Cummings	Dec. 14,'45	94m	Sept. 22,'45	2653	....	2898
Blonde Alibi	Univ.	527	Tom Neal-Martha O'Driscoll	Apr. 12,'46	62m	Mar. 23,'46	2905	2850	....
Blonde for a Day	PRC	....	Hugh Beaumont-Katheryn Adams	Aug. 22,'46	....	....	....	3030	....
Blondie Knows Best	Col.	....	Penny Singleton-Arthur Lake	Not Set	....	....	....	3031	....
Blondie's Lucky Day	Col.	7020	Penny Singleton-Arthur Lake	Apr. 4,'46	69m	June 1,'46	3017	2907	....
Blue Dahlia, The (Block 4)	Para.	4517	Alan Ladd-Varonica Lake	Apr. 19,'46	100m	Feb. 2,'46	2829	2786	3100
Blue Montana Skies (Reissue)	Rep.	5307	Gene Autry-Smiley Burnette	Dec. 1,'45	56m	May 6,'39	....	....	....
• Blue Skies (color) (Block 1)	Para.	....	Bing Crosby-Fred Astaire	Sept. 27,'46	....	....	....	2884	...
Bon Voyage	20th-Fox	....	Jeanne Crain-Sir Aubrey Smith	Not Set	....	....	....	2230	....
Border Bandits	Mono.	565	Johnny Mack Brown-Raymond Hatton	Jan. 12,'46	58m	Feb 23,'46	2859	2792	....
Born for Trouble (Reissue)	WB	504	Faye Emerson-Van Johnson	Oct. 6,'45	59m	Apr. 11,'42	598	575	....
Boy, a Girl and a Dog, A	Film Classics	....	Jerry Hunter-Sharyn Moffett	Aug. 1,'45	77m	June 29,'46	3065	3031	....
Boys' Ranch (Block 17)	MGM	625	James Craig-"Butch" Jenkins	July 18,'46	97m	May 4,'46	2973	2926	....
Breakfast in Hollywood	UA	....	Tom Breneman-Bonita Granville	Feb. 22,'46	93m	Jan. 19,'46	2805	2756	2975
Bride Wore Boots, The (Block 5)	Para.	4521	Barbara Stanwyck-Robert Cummings	May 31,'46	85m	Mar. 23,'46	2905	2784	....

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Title	*Company*	*Prod. Number*	*Stars*	*Release Date*	*Running Time*	*M. P. Herald Issue*	*Product Digest Page*	*Advance Synopsis Page*	*Service Data Page*
Brief Encounter (Brit.)	Eagle-Lion	....	Celia Johnson-Trevor Howard	Not Set	85m	Dec. 15,'45	2757	....	.
Brute Man	Univ.	547	Rondo Hatton-Jane Adams	Aug. 23,'46	....	....	....	2764	...
Burma Victory	WB	512	War Documentary	Feb. 16,'46	62m	Nov. 17,'45	2718	....	...
CAESAR and Cleopatra (color) (British)	UA	....	Claude Rains-Vivian Leigh	Aug. 16,'46	136m	Dec. 22,'45	2766	....	...
Calcutta	Para.	....	Alan Ladd-William Bendix	Not Set	....	....	....	2884	...
California (color)	Para.	....	Ray Milland-Barbara Stanwyck	Not Set	....	....	....	2784	..
California Gold Rush	Rep.	565	"Wild" Bill Elliott-Alice Fleming	Feb. 4,'46	55m	....	....	2818	...
Canyon Passage (color)	Univ.	541	Dana Andrews-Susan Hayward	July 26,'46	....	....	....	2883	
Captain Eddie	20th-Fox	604	Fred MacMurray-Lynn Bari	Sept.,'45	107m	June 23,'45	2626	2259	2798
Captain Tugboat Annie	Rep.	504	Jane Darwell-Edgar Kennedy	Nov. 17,'45	70m	Dec. 22,'45	2766	2403	.
Captive Heart, The (British)	Ealing-Eagle-Lion	....	Michael Redgrave-Rachel Kempson	Not Set	108m	Apr. 20,'46	2950	....	...
Caravan (British)	GFD	....	Steward Granger-Ann Crawford	Not Set	122m	May 4,'46	2974	....	....
Caravan Trail, The (color)	PRC	....	Eddie Dean-Al LaRue	Apr. 20,'46	57m	Mar. 30,'46	2918	2884	....
Caribbean Mystery	20th-Fox	605	James Dunn-Sheila Ryan	Sept.,'45	65m	July 21,'45	2626	2366	2663
Carnival in Costa Rica (col.)	20th-Fox	....	Dick Haymes-Celeste Holme	Not Set	....	....	....	3090	....
Cat Creeps, The	Univ.	532	Lois Collier-Fred Brady	May 17,'46	58m	Apr. 13,'46	2938	2884	....
Catman of Paris, The	Rep.	514	Carl Esmond-Leonore Aubert	Apr. 20,'46	65m	Feb. 23,'46	2858	....	..
Centennial Summer (color)	20th-Fox	633	Jeann Craine-Cornel Wilde	Aug.,'46	102m	June 8,'46	3030	2884	....
Cherokee Flash, The	Rep.	553	Sunset Carson-Linda Stirling	Dec. 13,'45	58m	Jan. 26,'46	2817	2748	....
Cheyenne	WB	....	Dennis Morgan-Jane Wyman	Not Set	....	....	....	2939	....
Child of Divorce	RKO	....	Sharyn Moffett-Regis Toomey	Not Set	....	....	....	2972	....
Cinderella Jones	WB	513	Joan Leslie-Robert Alda	Mar. 9,'46	92m	Feb. 16,'46	2849	2838	2975
City for Conquest (Reissue)	WB	515	James Cagney-Ann Sheridan	Apr. 13,'46	103m	Sept. 14,'40	....	....	....
Claudia and David	20th-Fox	....	Dorothy McGuire-Robert Young	Sept.,'46	....	....	....	2939	....
Cloak and Dagger	WB	....	Gary Cooper-Lilli Palmer	Not Set	....	....	....	2939	....
Close Call for Boston Blackie, A	Col.	7030	Chester Morris-Richard Lane	Jan. 24,'46	63m	Feb. 23,'46	2858	2710	....
Club Havana	PRC	....	Tom Neal-Margaret Lindsay	Oct. 23,'45	62m	Oct. 20,'45	2686	2555	....
Cluny Brown	20th-Fox	628	Charles Boyer-Jennifer Jones	June,'46	100m	Apr. 27,'46	2961	2859	....
Cockeyed Miracle, The (formerly But Not Goodbye)	MGM	....	Frank Morgan-Keenan Wynn	Not Set	....	....	....	2883	....
Code of the Lawless	Univ.	1102	Kirby Grant-Poni Adams	Oct. 19,'45	56m	....	....	2686	....
Col. Effingham's Raid	20th-Fox	610	Charles Coburn-Joan Bennett	Feb.,'46	70m	Sept. 29,'45	2661	2259	2898
Colorado Serenade (color)	PRC	....	Eddie Dean-Roscoe Ates	June 30,'46	68m	June 15,'46	3042	2884	....
Colorado Pioneers	Rep.	563	"Wild" Bill Elliott-Bobby Blake	Nov. 14,'45	55m	Dec. 22,'45	2768	....	....
Come and Get It (Reissue)	Film Classics	....	Joel McCrea-Edward Arnold	May 15,'46	99m	Nov. 7,'36	....	....	....
Condemned to Devil's Island (Reissue)	Film Classics	....	Ronald Colman-Ann Harding	Mar. 15,'46	87m	....	....	....	....
† Confidential Agent	WB	506	Charles Boyer-Lauren Bacall	Nov. 10,'45	118m	Nov. 3,'45	2701	2655	....
Conquest of Cheyenne	Rep.	568	"Wild" Bill Elliot-Alice Fleming	July 22,'46	55m	June 29,'46	3065	....	....
Cornered	RKO	612	Dick Powell-Micheline Cheirel	Block 3	102m	Nov. 17,'45	2717	2695	3018
Courage of Lassie (color) (Bl. 17) (formerly Blue Sierra)	MGM	626	Elizabeth Taylor-"Lassie"-Frank Morgan	Aug. 8,'46	93m	May 11,'46	2985	2926	....
Cowboy Blues	Col.	....	Ken Curtis-Jeff Donnell	July 18,'46	....	....	....	3055	....
Crack-Up	RKO	627	Pat O'Brien-Claire Trevor	Block 6	93m	June 22,'46	3054	2951	....
Crime Doctor's Warning, The	Col.	7022	Warner Baxter-Dusty Anderson	Oct. 4,'45	64m	Dec. 22,'45	2768	2543	....
Crime of the Century	Rep.	511	Stephanie Bachelor-Michael Browne	Feb. 28,'46	57m	Mar. 23,'46	2906	2870	....
Criminal Court	RKO	....	Tom Conway-Martha O'Driscoll	Not Set	....	....	....	2963	....
Crimson Canary, The	Univ.	509	Noah Beery, Jr.-Lois Collier	Nov. 9,'45	64m	Nov. 10,'45	2710	2467	....
● Cross My Heart (Block 1)	Para.	....	Betty Hutton-Sonny Tufts	Oct. 11,'46	....	....	....	3055	....
Cuban Pete	Univ.	542	Desni Arnaz-Ethel Smith	July 26,'46	....	....	....	3066	....
DAKOTA	Rep.	505	John Wayne-Vera Hruba Ralston	Dec. 25,'45	82m	Nov. 10,'45	2709	...	2862
Daltons Ride Again	Univ.	510	Alan Curtis-Kent Taylor	Nov. 23,'45	71m	Nov. 24,'45	2726	2670	....
Dangerous Business	Col.	7037	Forrest Tucker-Lynn Merrick	June 20,'46	....	....	....	2963	....
Dangerous Partners (Block 13)	MGM	604	James Craig-Signe Hasso	Oct.,'45	74m	Aug. 4,'45	2639	2555	2719
Danger Signal	WB	508	Faye Emerson-Zachary Scott	Dec. 15,'45	80m	Nov. 17,'45	2718	2555	3018
Danger Street	Para.	....	Jane Withers-Robert Lowery	Not Set	....	....	....	2972	....
Danger Woman	Univ.	539	Brenda Joyce-Don Porter	July 12,'46	60m	July 13,'46	3089	3030	....
Danny Boy	PRC	....	Robt. "Buz." Henry-Sybil Merritt	Jan. 8,'46	64m	Nov. 3,'45	2701	2662	...
Dark Alibi	Mono.	519	Sidney Toler-Benson Fong	May 25,'46	61m	Apr. 27,'46	2962	2809	...
Dark Corner, The	20th-Fox	625	Lucille Ball-William Bendix	May,'46	99m	Apr. 6,'46	2925	2859	...
Dark Horse, The	Univ.	540	Phil Terry-Ann Savage	July 19,'46	....	....	....	3030	...
Dark Is the Night (Russian)	Artkino	....	Irina Radchenko-Ivan Kuznetsov	Mar. 16,'46	70m	Mar. 23,'46	2906	....	....
Dark Mirror, The	UW	....	Olivia de Havilland-Lew Ayres	Not Set	....	....	....	2883	...
Days and Nights (Russian)	Artkino	....	Vladimir Soloviev-Dimitri Sagal	Apr. 27,'46	90m	May 4,'46	2974	....	.
Days of Buffalo Bill	Rep.	554	Sunset Carson-Peggy Stewart	Feb. 8,'46	56m	....	....	2838	....
Deadlier Than the Male	RKO	....	Claire Trevor-Lawrence Tierney	Not Set	....	....	....	3078	....
Deadline at Dawn	RKO	617	Susan Hayward-Paul Lukas	Block 4	82m	Feb. 23,'46	2859	2776	2930
Deadline for Murder	20th-Fox	635	Paul Kelly-Kent Taylor	Aug.,'46	65m	June 22,'46	3053	2963	....
Dead of Night (British)	Univ.	....	Mervyn Johns-Roland Culver	June,'46	77m	July 6,'46	3077	....	....
Dear Octopus (British)	English	....	Margaret Lockwood-Michael Wilding	Not Set	80m	Sept. 18,'43	2362	....	...
● Death Valley (color)	Screen Guild	....	Robert Lowery-Helen Gilbert	Aug. 1,'46	....	....	....	3090	....
Decoy	Mono.	....	Jean Gillie-Edward Norris	Not Set	....	....	....	3031	...
Desert Horseman, The	Col.	7209	Charles Starrett-Smiley Burnette	July 11,'46	....	....	....	3055	....
Detour	PRC	....	Ann Savage-Tom Neal	Nov. 30,'45	69m	Nov. 10,'45	2709	2543	....
Devil Bat's Daughter	PRC		Rosemary LaPlanche-John James	Apr. 15,'46	66m	Apr. 13,'46	2938	..	....
Devil's Mask, The	Col.	7026	Anita Louise-Jim Bannon	May 23,'46	66m	....	....	2926	....
Devil's Playground, The	UA	....	William Boys-Andy Clyde	Not Set	....	....	....	3078	....
Devotion	WB	517	Olivia de Havilland-Ida Lupino	Apr. 20,'46	107m	Apr. 6,'46	2925	2756	3100
Diary of a Chambermaid	UA	....	Paulette Goddard-Hurd Hatfield	Feb. 15,'46	86m	Feb. 2,'46	2829	2748	3100
Dick Tracy	RKO	613	Morgan Conway-Anne Jeffreys	Block 3	62m	Dec. 15,'45	2758	2710	2975
Dick Tracy Versus Cueball	RKO	....	Morgan Conway-Anne Jeffreys	Not Set	....	....	....	3031	....
Ding Dong Williams	RKO	623	Glenn Vernon-Marcia McGuire	Block 5	62m	Apr. 20,'46	2950	2695	....
Dodsworth (Reissue)	Film Classics	....	Walter Huston-Ruth Chatterton	May 15,'46	101m	Sept. 26,'36	....	....	....
Doll Face	20th-Fox	617	Carmen Miranda-Perry Como	Jan.,'46	80m	Dec. 22,'45	2765	2628	2975
† Dolly Sisters, The (color)	20th-Fox	609	Betty Grable-John Payne	Nov.,'45	114m	Sept. 29,'45	2661	2384	2798
Don't Gamble With Strangers	Mono.	508	Kane Richmond-Bernadene Hayes	June 1,'46	68m	May 25,'46	3005	....	....

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED		Advance Synopsis Page	Service Data Page
						M. P. Herald Issue	Product Digest Page		
Do You Love Me? (color)	20th-Fox	626	Maureen O'Hara-Dick Haymes	May,'46	91m	Apr. 20,'46	2949	2499	....
Down Missouri Way (formerly Missouri Hayride)	PRC	....	Martha O'Driscoll-William Wright	Sept. 1,'46	....	....	....	3007	....
† Dragonwyck	20th-Fox	623	Gene Tierney-Vincent Price	Apr.,'46	103m	Feb. 23,'46	2857	2403	3088
Dressed to Kill	Univ.	534	Basil Rathbone-Nigel Bruce	June 7,'46	72m	May 25,'46	3007	2987	...
Duel in the Sun (color)	UA	....	Jennifer Jones-Joseph Cotten	Not Set	...	....	....	2926	..
† Duffy's Tavern (Block I)	Para.	4501	Ed Gardner-Bing Crosby & Guests	Sept. 28,'45	98m	Aug. 25,'45	2638	2230	2862
EARL Carroll Sketchbook	Rep.	....	Constance Moore-William Marshall	Not Set	....	....	...	2939	
Easy to Wed (color) (Special)	MGM	624	Esther Williams-Van Johnson	July 25,'46	111m	Apr. 13,'46	2937	2366	3018
El Paso Kid	Rep.	556	Sunset Carson-Marie Harmon	May 22,'46	55m	....	....	2972	...
Enchanted Forest, The (color)	PRC	....	Edmund Lowe-Brenda Joyce	Dec. 8,'45	78m	Sept. 29,'45	2662	2279	..
Enchanted Voyage (color) (formerly Wake Up and Dream)	20th-Fox	....	John Payne-June Haver	Not Set	....	....	....	2499	....
Escape Me Never	WB	....	Errol Flynn-Ida Lupino	Not Set	....	....	....	2861	....
FABULOUS Suzanne	Rep.	....	Barbara Britton-Rudy Vallee	Not Set	....	....	....	2926	...
Face of Marble	Mono.	528	John Carradine-Claudia Drake	Feb. 2,'46	72m	Jan. 26,'46	2818	....	....
Faithful in My Fashion (Bl. 17)	MGM	627	Tom Drake-Donna Reed	Aug. 22,'46	81m	June 15,'46	3042	2951	....
Falcon's Alibi, The	RKO	629	Tom Conway-Rita Corday	Block 6	63m	Apr. 20,'46	2950	....	....
Falcon in San Francisco	RKO	603	Tom Conway-Rita Corday	Block 1	65m	July 21,'45	2626	2366	....
Fallen Angel	20th-Fox	612	Alice Faye-Dana Andrews	Dec.,'45	97m	Oct. 27,'45	2693	2454	....
Fascinating Nuisance, The (formerly A Likely Story)	RKO	....	Bill Williams-Barbara Hale	Not Set	....	....	....	2963	....
Fear	Mono.	507	Warren William-Peter Cookson	Mar. 2,'46	68m	Jan. 5,'46	2785	2598	.
Fedora (Italian)	Variety	....	Louise Ferida-Amedeo Nazzari	Jan. 14,'46	95m	Jan. 19,'46	2806	....	...
Fiesta (color)	MGM	....	Esther Williams-Ricardo Montalban	Not Set	....	....	....	2939	
First Yank Into Tokyo	RKO	607	Tom Neal-Barbara Hale	Block 2	82m	Sept. 8,'45	2638	2366	2798
● Flight to Nowhere	Screen Guild	....	Alan Curtis-Evelyn Ankers	July 15,'46	....	....	....	3078	....
Flying Serpent	PRC	....	George Zucco-Hope Kramer	Feb. 20,'46	59m	Jan. 26,'46	2818	2670	....
Follow That Woman (Block 1)	Para.	4504	William Gargan-Nancy Kelly	Dec. 14,'45	70m	Aug. 25,'45	2639	2543	...
Four Hearts (Russian)	Artkino	....	Valentino Serova-Eugene Samoilov	Feb. 23,'46	80m	Mar. 9,'46	2882	....	....
Freddie Steps Out	Mono.	515	Freddie Stewart-June Preisser	June 8,'46	75m	June 1,'46	3017	2926	....
French Key, The	Rep.	519	Albert Dekker-Evelyn Ankers	May 18,'46	67m	May 25,'46	3006	....	....
From This Day Forward	RKO	616	Joan Fontaine-Mark Stevens	Block 4	95m	Mar. 2,'46	2869	2861	3088
Frontier Gal (color)	Univ.	513	Rod Cameron-Yvonne De Carlo	Dec. 21,'45	85m	Dec. 8,'45	2746	2555	2975
Frontier Gunlaw	Col.	7204	Charles Starrett-Jean Stevens	Jan. 31,'46	60m	Feb. 9,'46	2837	2686	..
GAIETY George (British)	Geo. King	....	Richard Greene-Ann Todd	Not Set	98m	May 4,'46	2974	....	...
Gallant Bess (formerly Star from Heaven)	MGM	....	Marshall Thompson-George Tobias	Not Set	....	....	....	2778	....
Gallant Journey (formerly The Great Highway)	Col.	....	Glenn Ford-Janet Blair	Not Set	....	....	....	2939	....
Galloping Thunder	Col.	7207	Charles Starrett-Smiley Burnette	Apr. 25,'46	54m	May 25,'46	3006	2778	....
Game of Death, A	RKO	619	John Loder-Audrey Long	Block 4	72m	Dec. 1,'45	2734	2384	2810
Gay Blades	Rep.	509	Allan Lane-Jean Rogers	Jan. 25,'46	67m	Apr. 6,'46	2925	2784	3018
Gay Cavalier, The	Mono.	529	Gilbert Roland-Martin Garralaga	Mar. 30,'46	65m	June 15,'46	3042	2963	....
Gay Intruders, The (British)	Four Continents	....	Godfrey Tearle-Jeanne de Casalis	Mar. 15,'46	84m	Mar. 30,'46	2917	....	....
Genius at Work	RKO	....	Alan Carney-Anne Jeffreys	Not Set	....	....	....	3078	....
Gentleman from Texas, The	Mono.	562	Johnny Mack Brown-Claudia Drake	June 8,'46	..	....	....	2963	....
Gentleman Misbehaves, The	Col.	7034	Osa Massen-Robert Stanton	Feb. 28,'46	74m	....	....	2792	....
Gentlemen with Guns	PRC	...	Buster Crabbe-Al "Fuzzy" St. John	Mar. 27,'46	52m	Mar. 23,'46	2906	....	...
George White's Scandals	RKO	602	Joan Davis-Jack Haley	Block 1	95m	Aug. 4,'45	2627	2366	2663
Getting Gertie's Garter	UA	....	Dennis O'Keefe-Marie McDonald	Nov. 30,'45	72m	Dec. 1,'45	2734	....	2975
Ghost Goes Wild, The	Rep.	....	James Elison-Anne Gwynne	Not Set	....	....	....	2972	....
Ghost of Hidden Valley	PRC	....	Buster Crabbe-Al "Fuzzy" St. John	June 3,'46	56m	June 1,'46	3017	....	....
† Gilda	Col.	7001	Rita Hayworth-Glenn Ford	Apr. 25,'46	107m	Mar. 23,'46	2907	2776	3088
Girl in a Million, A (Br.)	British Lion	....	Hugh Williams-Joan Greenwood	Not Set	86m	June 8,'46	3029	....	....
Girl No. 217 (Russian)	Artkino	....	Elena Kuzmina-Vladimir Vladislovsky	Sept. 1,'45	94m	Sept. 15,'45	2646	....	....
Girl of the Limberlost	Col.	7029	Ruth Nelson-Loren Tindall	Oct. 11,'45	60m	Oct. 20,'45	2686	2670	....
Girl on the Spot	Univ.	515	Lois Collier-Jess Barker	Jan. 11,'46	75m	Jan. 12,'46	2795	2467	....
Girls of the Big House	Rep.	502	Lynne Roberts-Richard Powers	Nov. 2,'45	68m	Nov. 17,'45	2717	2467	....
Glass Alibi	Rep.	516	Paul Kelly-Anne Gwynne	Apr. 27,'46	68m	May 4,'46	2974	2792	....
God's Country (color)	Screen Guild	....	Robert Lowery-Helen Gilbert	Apr.'46	64m	....	....	....	....
Gold Mine in the Sky (R.)	Rep.	5308	Gene Autry-Smiley Burnette	Jan. 15,'46	60m	July 16,'38	....	....	....
● Great Day	RKO	....	Eric Portman-Flora Robson	Block 1	....	....	....	....	....
Green Years, The (Special)	MGM	623	Charles Coburn-Tom Drake	July 4,'46	128m	Mar. 16,'46	2893	2883	3100
Gunning for Vengeance	Col.	7206	Charles Starrett-Phyliss Adair	Mar. 21,'46	53m	Apr. 27,'46	2962	2784	....
Gun Town	Univ.	1104	Kirby Grant-Fuzzy Knight	Jan. 18,'46	57m	Mar. 23,'46	2906	2744	...
Guy Could Change, A	Rep.	508	Allan Lane-Jane Frazee	Jan. 27,'46	65m	Jan. 26,'46	2818	2543	....
† HARVEY Girls, The (color) (Block 15)	MGM	611	Judy Garland-John Hodiak	Jan.-Feb.,'46	104m	Jan. 5,'46	2785	2354	2975
Haunted Mine, The	Mono.	566	Johnny Mack Brown-Linda Johnson	Mar. 2,'46	51m	Apr. 6,'46	2926	2792	
Heartbeat	RKO	662	Ginger Rogers-Jean Pierre Aumont	Special	101m	Apr. 27,'46	2961	2883	3100
Henry the Fifth (British) (color)	UA		Laurence Olivier-Robert Newton	Not Set	67m	Dec. 2,'44	2626		..
Her Adventurous Night	Univ.	538	Dennis O'Keefe-Helen Walker	July 5,'46	75m	June 29,'46	3065	3007	....
Her Highness and the Bellboy (Block 13)	MGM	603	Hedy Lamarr-Robert Walker	Oct.,'45	111m	July 14,'45	2631	2259	2810
Her Kind of Man	WB	518	Zachary Scott-Janis Paige	May 11,'46	78m	Apr. 27,'46	2961	2838	3018
Her Sister's Secret	PRC	....	Nancy Coleman-Philip Reed	Not Set	....	....	....	3090	....
Hidden Eye, The (Block 13)	MGM	601	Edward Arnold-Frances Rafferty	Sept.,'45	70m	July 28,'45	2565	2353	...
Hit the Hay	Col.	7018	Judy Canova-Ross Hunter	Nov. 29,'45	62m	....	....	2662	....
Hold That Blonde (Block 2)	Para.	4506	Eddie Bracken-Veronica Lake	Nov. 23,'45	76m	Oct. 13,45	2679	2259	2810
Holiday in Mexico (color)	MGM	....	Walter Pidgeon-Ilona Massey	Not Set		..	....	2764	..
Home on the Range (color)	Rep.	5501	Monte Hale-Adrian Booth	Apr. 18,'46	55m	Apr. 13,'46	2938	2926	....
Home Sweet Homicide	20th-Fox	....	Lynn Bari-Randolph Scott	Oct.,'46	....	....	....	2939	....
Honeymoon	RKO	....	Shirley Temple-Guy Madison	Not Set				2939	
Hoodlum Saint (Block 16)	MGM	618	William Powell-Esther Williams	Apr.-May,'46	93m	Feb. 9,'46	2837	2830	3100

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Hot Cargo (Block 5)	Para.	4523	William Gargan-Philip Reed	June 28,'46	57m	Mar. 16,'46	2894	2870	...
Hotel Reserve (British)	RKO	615	James Mason-Lucie Mannheim	Block 3	79m	Mar. 9,'46	2881	....	...
House of Dracula	Univ.	511	Lon Chaney-Lionel Atwill	Dec. 7,'45	67m	Dec. 8,'45	2746	2670	2975
House of Horrors	Univ.	525	Robert Lowery-Virginia Grey	Mar. 29,'46	66m	Mar. 9,'46	2881	2850	...
† House on 92nd Street, The	20th-Fox	608	William Eythe-Lloyd Nolan	Oct.,'45	88m	Sept. 15,'45	2645	2499	2898
How Do You Do?	PRC	....	Bert Gordon-Harry Von Zell	Dec. 24,'45	80m	Nov. 10,'45	2709	2655	....
Humoresque	WB	....	Joan Crawford-John Garfield	Not Set	....	....	....	2786	....
Hurricane (Reissue)	Film Classics	....	Dorothy Lamour-Jon Hall	Jan. 15,'46	101m	Nov. 13,'37	....	....	....
I COVER Big Town (formerly Big Town)	Para.	....	Philip Reed-Hillary Brooke	Not Set	....	....	....	2776	....
Idea Girl	Univ.	518	Jess Barker-Julie Bishop	Feb. 8,'46	60m	Feb. 9,'46	2838	2764	....
If I'm Lucky (formerly You're for Me)	20th-Fox	....	Vivian Blaine-Harry James	Sept.,'46	....	....	....	3066	....
I Know Where I'm Going (Brit.)	GFD	....	Wendy Hiller-Roger Livesey	Not Set	91m	Dec. 15,'45	2758	....	....
I'll Be Your Sweetheart (Br.)	GFD	....	Margaret Lockwood-Vic Oliver	Not Set	104m	July 21,'45	2554	....	....
Imperfect Lady	Para.	....	Teresa Wright-Ray Milland	Not Set	....	....	....	2870	....
In Fast Company	Mono.	510	Leo Gorcey-Huntz Hall	June 22,'46	63m	May 11,'46	2986	2972	....
In Old Sacramento	Rep.	517	William Elliott-Belle Malone	May 31,'46	89m	May 4,'46	2973	....	3018
Inside Job	Univ.	537	Preston Foster-Ann Rutherford	June 28,'46	65m	June 22,'46	3053	2987	....
I Ring Door Bells	PRC	....	Robert Shayne-Ann Gwynne	Feb. 25,'46	64m	Jan. 5,'46	2786	....	....
Isle of the Dead	RKO	608	Boris Karloff-Ellen Drew	Block 2	72m	Sept. 8,'45	2638	2216	2810
It All Came True (Reissue)	WB	503	Ann Sheridan-Jeffrey Lynn-H. Bogart	Oct. 6,'45	97m	Apr. 6,'40	....	....	....
It Happened at the Inn (Fr.)	MGM	....	Fernand Ledoux-Maurice Schutz	Not Set	96m	Jan. 19,'46	2806	....	....
It Shouldn't Happen to a Dog	20th-Fox	632	Carole Landis-Allyn Joslyn	July,'46	70m	June 1,'46	3017	2963	....
I've Always Loved You (color) (formerly Concerto)	Rep.	....	Maria Ouspenskaya-Philip Dorn	Not Set	....	....	....	2628	....
JANIE Gets Married	WB	520	Joan Leslie-Robt. Hutton	June 22,'46	91m	June 8,'46	3029	2655	3100
Jesse James (Reissue)	20th-Fox	618	Tyrone Power-Nancy Kelly	Feb.,'46	105m	Jan. 14,'39	....	....	....
Joe Palooka, Champ	Mono.	502	Joe Kirkwood-Elyse Knox	May 28,'46	70m	Apr. 13,'46	2938	2809	....
Johnnie Comes Flying Home	20th-Fox	624	Martha Stewart-Richard Crane	Apr.,'46	66m	Mar. 23,'46	2905	2764	...
Johnny Angel	RKO	604	George Raft-Signe Hasso	Block 1	79m	Aug. 4,'45	2639	2259	2810
Johnny Frenchman (British)	Ealing-Eagle-Lion	....	Francoise Rosay-Tom Walls	Not Set	112m	Aug. 4,'45	2577	....	....
Johnny in the Clouds (Br.)	UA	....	Michael Redgrave-John Mills	Mar. 15,'46	109m	Nov. 17,'45	2717	....	....
Jolson Story, The (color) (formerly The Story of Jolson)	Col.	....	Larry Parks-William Demarest	Not Set	....	....	....	2883	....
Journey Together (British)	English	....	Edward G. Robinson-Bessie Love	Mar. 2,'46	80m	Mar. 9,'46	2881	....	
Junior Miss	20th-Fox	603	Peggy Ann Garner-Allyn Joslyn	Aug.,'45	94m	June 16,'45	2631	2403	2798
Junior Prom	Mono.	514	Freddie Stewart-June Preisser	May 11,'46	69m	Mar. 2,'46	2869	....	....
Just Before Dawn (formerly Exposed by the Crime Doctor)	Col.	7021	Warner Baxter-Mona Barrie	Mar. 7,'46	65m	....	....	2756	....
KID from Brooklyn, The (color)	RKO	652	Danny Kaye-Virginia Mayo	Special	114m	Mar. 30,'46	2918	2628	....
Kid Millions (Reissue)	Film Classics	....	Eddie Cantor-Ann Sothern	Nov. 1,'45	92m	Oct. 27,'34	....	....	....
Killers, The	Univ.	548	Burt Lancaster-Ava Gardner	Aug. 30,'46	....	....	....	3055	....
† Kiss and Tell (Special)	Col.	7101	Shirley Temple-Jerome Courtland	Oct. 18,'45	90m	Sept. 8,'45	2637	2353	2898
† Kitty (Block 2)	Para.	4509	Paulette Goddard-Ray Milland	May 10,'46	103m	Oct. 6,'45	2669	2093	3088
LADIES' Man	Para.	....	Eddie Bracken-Virginia Welles	Not Set	....	....	....	2809	....
● Lady Luck	RKO	....	Robert Young-Barbara Hale	Block 1	....	....	....	2756	....
Lady of Fortune (Reissue) (formerly Becky Sharp)	Film Classics	....	Miriam Hopkins-Frances Dee	Dec. 15,'45	69m	June 22,'35			
Landrush	Col.	....	Charles Starrett-Smiley Burnett	Not Set	....	....	....	2895	....
Larceny in Her Heart	PRC	....	Hugh Beaumont-Cheryl Walker	July 10,'46	68m	May 25,'46	3006	2963	....
Last Chance, The (Bl. 16) (Swiss)	MGM	621	E. G. Morrison-John Hoy	Apr.-May,'46	105m	Nov. 24,'45	2726	....	2930
Lawless Empire	Col.	7202	Charles Starrett-Mildred Law	Nov. 15,'45	59m	Dec. 15,'45	2758	2543	....
† Leave Her to Heaven (color) (Special)	20th-Fox	614	Gene Tierney-Cornel Wilde	Jan.,'46	110m	Dec. 29,'45	2778	2499	2898
Letter for Evie, A (Block 15)	MGM	614	Marsha Hunt-John Carroll	Jan.-Feb.,'46	89m	Dec. 1,'45	2733	2655	2930
Life and Miracles of Blessed Mother Cabrini, The (Ital.)	Elliott	....	La Cheduzzi-Mila Lanza	July 6,'46	60m	July 6,'46	3077	....	....
Life with Blondie	Col.	7019	Penny Singleton-Arthur Lake	Dec. 13,'45	70m	Dec. 1,'45	2734	2686	....
Lightning Raiders	PRC	....	Buster Crabbe-Al St. John	Jan. 7,'46	61m	Dec. 29,'45	2778	2686	...
Lisbon Story (British)	Natl. Anglo	....	Patricia Burke-David Farrar	Not Set	100m	Mar. 16,'46	2894	....	....
Little Giant	Univ.	520	Abbott and Costello	Feb. 22,'46	91m	Mar. 2,'46	2869	2756	3088
Little Iodine	UA	....	Jo Ann Marlowe-Marc Cramer	Not Set	....	....	....	3066	....
Little Miss Big	Univ.	....	Fay Holden-Beverly Simmons	Not Set	....	....	....	2963	....
Little Mister Jim	MGM	....	"Butch" Jenkins-Frances Gifford	Not Set	94m	June 8,'46	3030	2926	....
Live Wires	Mono.	509	Leo Gorcey-Huntz Hall	Jan. 12,'46	65m	Feb. 16,'46	2849	....	....
Locket, The (formerly What Nancy Wanted)	RKO	....	Laraine Day-Brian Aherne	Not Set	....	....	....	2939	....
Lonely Hearts Club	Rep.	....	Jane Withers-James Lydon	Not Set	....	....	....	2951	....
Lonesome Trail	Mono.	561	James Wakely-Lee "Lasses" White	Dec. 8,'45	57m	Jan. 12,'46	2793	2695	..
† Lost Weekend, The (Block 1)	Para.	4503	Ray Milland-Jane Wyman	Jan. 25,'46	101m	Aug. 18,'45	2639	2242	2975
† Love Letters (Block 1)	Para.	4502	Jennifer Jones-Joseph Cotten	Oct. 26,'45	101m	Aug. 25,'45	2646	2230	2810
Love on the Dole (Brit.)	Four Continents	....	Deborah Kerr-Clifford Evans	Oct. 12,'45	89m	Oct. 20,'45	2685	....	....
Lover Come Back	Univ.	536	George Brent-Lucille Ball	June 21,'46	90m	June 22,'46	3054	2939	....
Loyal Heart (British)	Strand-Anglo	....	Harry Welchman-Percy Marmont	Not Set	78m	Mar. 16,'46	2895	....	...
MADONNA of the Seven Moons (British)	Univ.	526	Phyllis Calvert-Stewart Granger	Apr. 5,'46	88m	Jan. 26,'46	2818	....	....
Madonna's Secret, The	Rep.	510	Francis Lederer-Gail Patrick	Feb. 16,'46	79m	Feb. 23,'46	2858	2838	
Make Mine Music (color)	RKO	692	Disney Musical Feature	Special	74m	Apr. 27,'46	2662	....	3018
Mama Loves Papa	RKO	601	Leon Errol-Elisabeth Risdon	Block 1	60m	Aug. 4,'45	2639	2403	2862
Man Alive	RKO	606	Pat O'Brien-Ellen Drew	Block. 2	70m	Sept. 29,'45	2661	2366	2798
Man from Rainbow Valley (color)	Rep.	5502	Monte Hale-Adrian Booth	June 15,'46	56m	June 22,'46	3053	2963	....
Man I Love, The	WB	....	Ida Lupino-Robert Alda	Not Set	....	....	....	2784	....
Man in Grey, The (Brit.)	Univ.	523	Margaret Lockwood-James Mason	Mar. 15,'46	90m	Dec. 8,'45	2746	...	....
Man Who Dared, The	Col.	7040	Leslie Brooks-George Macready	May 30,'46	65m	June 29,'46	3065	2926	....
Margie (color)	20th-Fox	....	Jeanne Crain-Alan Young	Not Set	....	....	....	2884	....

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Marie Louise (French)	Mayer-Burnstyn	....	Josiane-Heinrich Gretler	Nov. 12,'45	93m	Nov. 24,'45	2726	....	....
Marshal of Laredo	Rep.	562	"Wild" Bill Elliott-Bobby Blake	Oct. 7,'45	56m	Nov. 17,'45	2718	2467	....
Mask of Diijon	PRC	....	Erich Von Stroheim-Jeanne Bates	Apr. 9,'46	74m	Feb. 2,'46	2829	2792	3018
Masquerade in Mexico (Block 3)	Para.	4512	Dorothy Lamour-Arturo de Cordova	Feb. 22,'46	98m	Dec. 1,'45	2733	2686	2975
Meet Me on Broadway	Col.	7014	Marjorie Reynolds-Fred Brady	Jan. 3,'46	69m	Feb. 23,'46	2857	2744	....
Meet the Navy (Br.)	Natl.-Anglo	....	Oscar Naske	Not Set	81m	June 15,'46	3043	....	....
Men in Her Diary	Univ.	502	Jon Hall-Louise Allbritton	Sept. 14,'45	73m	Sept. 22,'45	2653	2467	....
Michigan Kid, The	Univ.	....	Jon Hall-Rita Johnson	Not Set	....	....	....	3090	....
Mighty McGurk, The	MGM	....	Wallace Berry-Edward Arnold	Not Set	....	....	....	3066	....
† Mildred Pierce	WB	505	Joan Crawford-Jack Carson	Oct. 20,'45	111m	Oct. 6,'45	2670	2259	2798
Missing Lady, The	Mono.	....	Kane Richmond-Barbara Reed	Not Set	....	....	....	3031	....
† Miss Susie Slagle's (Block 3)	Para.	4513	Sonny Tufts-Veronica Lake	Mar. 8,'46	89m	Dec. 8,'45	2745	2216	....
Miss Television	UA	....	David Bruce-Cleatus Caldwell	Not Set	....	....	....	3078	....
Mr. Ace	UA	....	George Raft-Sylvia Sydney	Aug. 2,'46	....	....	....	2926	....
Monsieur Beaucaire (Special)	Para.	4532	Bob Hope-Joan Caulfield	Aug. 30,'46	93m	May 18,'46	2997	2883	....
Moon Over Montana	Mono.	572	Jimmy Wakely-Lee "Lasses" White	Feb. 23,'46	56m	Apr. 20,'46	2951	2792	....
Murder in Reverse (Brit.)	Natl.-Anglo	....	William Hartnell-Jimmy Hanley	Oct. 22,'45	87m	Nov. 24,'45	2726	....	....
Murder in the Music Hall	Rep.	512	Vera Hruba Ralston-William Marshal	Apr. 10,'46	84m	Feb. 23,'46	2858	2748	
Murder Is My Business	PRC	....	Hugh Beaumont-Cheryl Walker	Apr. 10,'46	63m	Mar. 9,'46	2881	....	....
My Brother Who Talked to Horses	MGM	....	Peter Lawford-"Butch" Jenkins	Not Set	....	....	....	3031	....
My Darling Clementine	20th-Fox	....	Henry Fonda-Linda Darnell	Nov.,'46	....	....	....	3078	....
My Name Is Julia Ross	Col.	7023	Nina Foch-George Macready	Nov. 27,'45	65m	Nov. 17,'45	2718	2655	3018
My Pal Trigger	Rep.	5541	Roy Rogers-George "Gabby" Hayes	July 10,'46	79m	June 22,'46	3053	....	....
† My Reputation	WB	510	Barbara Stanwyck-George Brent	Jan. 26,'46	96m	Jan. 12,'46	2793	2792	2975
Mysterious Intruder	Col.	7025	Richard Dix-Barton MacLane	Apr. 11,'46	61m	Mar. 30,'46	2917	2907	....
NAVAJO Kid	PRC	....	Bob Steele-Caren March	Nov. 21,'45	59m	Dec. 1,'45	2734	2695	....
Never Say Goodbye	WB	....	Errol Flynn-Eleanor Parker	Not Set				2838	
Night and Day (color)	WB	523	Cary Grant-Alexis Smith	Aug. 3,'46	132m	July 13,'46	3089	2838	....
Night Boat to Dublin (Brit.)	A.B.P.C.-Pathe	....	Robert Newton-Raymond Lovell	Not Set	100m	Feb. 2,'46	2830		
Night Editor	Col.	7023	William Gargan-Janis Carter	Apr. 18,'46	67m	Apr. 6,'46	2925	2895	
Night in Casablanca, A	UA	....	Marx Brothers-Lois Collier	May 10,'46	85m	Apr. 20,'46	2949	2884	3018
Night in Paradise, A (color)	Univ.	529	Merle Oberon-Turhan Bey	May 3,'46	84m	Apr. 13,'46	2937	2278	3100
Night Train to Memphis	Rep.	523	Roy Acuff-Adele Mara	July 12,'46	....	....	....	2748	..
Nobody Lives Forever	WB	....	John Garfield-Geraldine Fitzgerald	Not Set	....	....	....	2830	....
Nocturne	RKO	....	George Raft-Lynn Bari	Not Set	....	....	....	3055	....
No Leave, No Love	MGM	....	Van Johnson-Marie Wilson	Not Set	....	....	....	2818	....
Nora Prentiss (formerly The Sentence)	WB	....	Ann Sheridan-Kent Smith	Not Set	....	....	....	2883	....
• North of the Border	Screen Guild	....	Russell Hayden-Inez Cooper	Aug. 1,'46	....	....	....	3090	....
No Time for Comedy (Reissue)	WB	516	James Stewart-Rosalind Russell	Apr. 13,'46	99m	Sept. 7,'40	....	....	....
No Trespassing	UA	....	Edw. G. Robinson-Lon McAllister	Not Set	....	....	....	3090	....
Notorious	RKO	....	Ingrid Bergman-Cary Grant	Special		....		2870	..
Notorious Lone Wolf	Col.	7028	Gerald Mohr-Janis Carter	Feb. 14,'46	64m	Mar. 16,'46	2894	2792	....
OF Human Bondage	WB	522	Paul Henreid-Eleanor Parker	July 20,'46	105m	July 6,'46	3077	3031	....
Once There Was a Girl (Russ.)	Artkino	....	Nina Ivanava-Natasha Zashipina	Dec. 22,'45	72m	Jan. 12,'46	2793	....	....
One Exciting Week	Rep.	521	Al Pearce-Arline Harris	June 8,'46	69m	June 15,'46	3042	2809	....
One More Tomorrow	WB	519	Ann Sheridan-Dennis Morgan	June 1,'46	89m	May 18,'46	2997	2838	....
One Way to Love	Col.	7012	Janis Carter-Chester Morris	Dec. 20,'45	83m	Jan. 5,'46	2785	2686	2862
Open City (Italian)	Mayer-Burstyn	....	Aldo Fabrizi-Anna Magnani	Not Set	100m	Mar. 2,'46	2870	....	....
O.S.S. (Block 6)	Para.	4526	Alan Ladd-Geraldine Fitzgerald	July 26,'46	107m	May 18,'46	2997	2963	....
Our Hearts Were Growing Up (Block 5)	Para.	4522	Gail Russell-Diana Lynn	June 14,'46	83m	Mar. 16,'46	2893	2555	....
† Our Vines Have Tender Grapes (Block 13)	MGM	600	Margaret O'Brien-Edw. G. Robinson	Sept.,'45	103m	July 21,'45	2627	2230	2862
Outlaw, The	UA	....	Jack Buetel-Jane Russell	Feb. 8,'46	111m	Mar. 23,'46	2905	.	
Out of the Depths	Col.	7035	Jim Bannon-Ross Hunter	Dec. 27,'45	61m	Feb. 16,'46	2849	2695	....
PARDON My Past	Col.	7005	Fred MacMurray-Marguerite Chapman	Dec. 25,'45	87m	Sept. 8,'45	2637	2543	3018
Paris-Underground	UA	....	Constance Bennett-Gracie Fields	Oct. 19,'45	97m	Aug. 25,'45	2646	2454	2810
Partners in Time	RKO	625	Pamela Blake-John James	Block 5	76m	Apr. 20,'46	2951	....	....
Passkey to Danger	Rep.	518	Stephanie Bachelor-Kane Richmond	May 11,'46	58m	....	....	2987	...
People Are Funny (Block 2)	Para.	4508	Jack Haley-Helen Walker	Jan. 11,'46	93m	Oct. 13,'45	2677	....	2810
• Perfect Marriage, The (Block 1)	Para.	....	Loretta Young-David Niven	Nov. 8,'46	....	....	....	2883	....
Perilous Holiday	Col.	7008	Pat O'Brien-Ruth Warrick	Mar. 21,'46	89m	May 25,'46	3007	2776	3018
Perils of Pauline (color)	Para.	....	Betty Hutton-John Lund	Not Set	....	....	....	2939	...
Personality Kid	Col.	....	Anita Louise-Michael Duane	Not Set	....	....	....	3031	....
Phantom of the Plains	Rep.	561	"Wild" Bill Elliott-Bobby Blake	Sept. 7,'45	56m	Oct. 13,'45	2677	2467	...
Phantom Thief, The	Col.	7031	Chester Morris-Jeff Donnell	May 2,'46	65m	June 22,'46	3053	2926	....
Pillow of Death	Univ.	512	Lon Chaney-Brenda Joyce	Dec. 14,'45	66m	Dec. 15,'45	2758	2454	....
Pink String and Sealing Wax (British)	Eagle-Lion	....	Mervyn Johns-Mary Merrall	Not Set	95m	Dec. 15,'45	2757	....	....
Pinocchio (color) (Reissue)	RKO	691	Disney Feature Cartoon	Special	85m	Feb. 3,'40	....	....	....
Portrait of Maria (Bl. 15) (Mex.)	MGM	612	Dolores Del Rio-Pedro Armendariz	Jan.-Feb.,'46	76m	Dec. 29,'45	2777	..	2930
Portrait of a Woman (Swiss)	Mayer-Burstyn	....	Francoise Rosay-Henry Guisol	Apr. 20,'46	80m	Apr. 20,'46	2950		...
Possessed	WB	....	Joan Crawford-Van Heflin	Not Set	....	....	....	3078	....
Postman Always Rings Twice, The (Block 16)	MGM	620	Lana Turner-John Garfield	Apr.-May,'46	113m	Mar. 16,'46	2893	2883	....
Prairie Bad Men	PRC	....	Buster Crabbe-Al St. John	July 17,'46	....	....	....	3055	....
Prairie Rustlers	PRC	....	Buster Crabbe-Al "Fuzzy" St. John	Nov. 7,'45	56m	Nov. 3,'45	2703	2670	.
Pride of the Marines	WB	501	John Garfield-Eleanor Parker	Sept. 1,'45	120m	Aug. 11,'45	2639	2250	2738
Prison Ship	Col.	7036	Nina Foch-Robert Lowery	Nov. 15,'45	60m	Dec. 15,'45	2758	2670	...
Pursuit to Algiers	Univ.	507	Basil Rathbone-Nigel Bruce	Oct. 26,'45	65m	Oct. 27,'45	2693	2628	....
QUEEN of Burlesque	PRC	....	Evelyn Ankers-Carleton Young	July 24,'46	70m	July 6,'46	3078	2987	....
Quiet Weekend (British)	ABP	....	Derek Farr-Frank Cellier	Not Set	90m	May 25,'46	3006	....	....
RADIO Stars on Parade	RKO	605	Wally Brown-Alan Carney	Block 1	65m	May 11,'46	2986	2883	....
Rake's Progress, The (Brit.)	Eagle-Lion	....	Rex Harrison-Lili Palmer	Dec. 7,'45	110m	Dec. 29,'45	2777	....	....

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Rebecca (Reissue)	UA	....	Laurence Olivier-Joan Fontaine	Apr. 26,'46	125m	Mar. 30,'40	....	....	....
Red Dragon	Mono.	513	Sidney Toler-Benson Fong	Feb. 2,'46	64m	Dec. 22,'45	2765	....	....
Red River Renegades	Rep.	557	Sunset Carson-Peggy Stewart	July 25,'46	....	....	....	3066	....
Rendezvous 24	20th-Fox	627	William Gargan-Marie Palmer	May,'46	70m	May 4,'46	2974	2951	....
Rendezvous With Annie	Rep.	525	Eddie Albert-Faye Marlowe	July 22,'46	....	....	....	3031	
Renegades (color)	Col.	7003	Evelyn Keyes-Willard Parker	June 13,'46	87m	May 25,'46	3005	2776	3100
Resistance (French)	Vog	....	Lucien Coedel-Yvonne Gaudeau	July,'46	76m	July 13,'46	3089	....	....
Return of Frank James, The (Reissue)	20th-Fox	619	Henry Fonda-Gene Tierney	Feb.,'46	94m	Aug. 17,'40	....	....	....
Return of Rusty, The	Col.	7032	Ted Donaldson-Barbara Wooddell	June 27,'46	....	....	....	3007	....
† Rhapsody in Blue	WB	502	Joan Leslie-Robert Alda	Sept. 22,'45	139m	June 30,'45	2626	1530	2930
Riverboat Rhythm	RKO	620	Leon Errol-Glenn Vernon	Block 4	65m	Feb. 16,'46	2849	....	....
River Gang	Univ.	503	Gloria Jean-John Qualen	Sept. 21,'45	64m	Sept. 15,'45	2645	2279	....
† Road to Utopia (Special)	Para.	4531	Bing Crosby-Bob Hope-D. Lamour	Mar. 22,'46	90m	Dec. 8,'45	2745	2744	3088
Roaring Rangers	Col.	7205	Charles Starrett-Smiley Burnette	Feb. 14,'46	56m	Mar. 9,'46	2882	2543	..
Roll on Texas Moon (formerly Shine On Texas Moon)	Rep.	....	Roy Rogers-Dale Evans	Not Set	....	....	....	3030	....
Romance of the West (color)	PRC	....	Eddie Dean-Joan Barton	Mar. 20,'46	58m	Feb. 9,'46	2838	2792	....
Rough Riders of Cheyenne	Rep.	552	Sunset Carson-Peggy Stewart	Nov. 1,'45	56m	Nov. 10,'45	2709	2686	....
Runaround, The	Univ.	535	Ella Raines-Rod Cameron	June 14,'46	86m	June 15,'46	3043	2987	....
† SAILOR Takes a Wife (Block 15)	MGM	615	Robert Walker-June Allyson	Jan.-Feb.,'46	92m	Jan. 5,'46	2786	2555	2898
† San Antonio (color)	WB	509	Errol Flynn-Alexis Smith	Dec. 29,'45	112m	Nov. 24,'45	2725	2216	2930
† Saratoga Trunk	WB	514	Gary Cooper-Ingrid Bergman	Mar. 30,'46	135m	Nov. 24,'45	2725	1431	2975
Scandal in Paris, A	UA	...	George Sanders-Signe Hasso	July 19,'46	100m	....	....	2764	....
† Scarlet Street	Univ.	514	Edw. G. Robinson-Joan Bennett	Dec. 28,'45	102m	Dec. 29,'45	2777	2662	2898
Scotland Yard Investigator	Rep.	501	Sir Aubrey Smith-Erich von Stroheim	Sept. 30,'45	68m	Oct. 13,'45	2677	2467	....
Searching Wind, The (Block 6)	Para.	4527	Robert Young-Ann Richards	Aug. 9,'46	118m	May 11,'46	2985	2884	....
Secrets of a Sorority Girl	PRC	....	Mary Ware-Rick Vallin	Not Set	....	....	....	3031	....
Senorita from the West	Univ.	506	Allan Jones-Bonita Granville	Oct. 12,'45	63m	Oct. 20,'45	2685	2418	
Sentimental Journey	20th-Fox	621	John Payne-Maureen O'Hara	Mar.,'46	94m	Feb. 9,'46	2837	2756	2975
† Seventh Veil, The (Brit.)	Univ.	519	James Mason-Ann Todd	Feb. 15,'46	94m	Nov. 10,'45	2786	....	....
Seven Were Saved	Para.	....	Richard Denning-Catherine Craig	Not Set	....	....	....	2972	....
Shadow of a Woman	WB	...	Andrea King-Helmut Dantine	Not Set	....	....	....	2543	....
Shadow Returns, The	Mono.	527	Kane Richmond-Barbara Reed	Feb. 16,'46	61m	Jan. 19,'46	2806	..	...
Shadows on the Range	Mono.	567	Johnny Mack Brown	July 20,'46	....	....	....	3066	....
Shadows Over Chinatown (formerly The Mandarin Secret)	Mono.	518	Sidney Toler-Sen Yung	Not Set	....	....	....	2963	....
Shadrazad (color) (formerly Fandango)	Univ.	....	Yvonne de Carlo-Brian Donlevy	Not Set	....	....	....	2884	....
Shady Lady	Univ.	501	Charles Coburn-Ginny Simms	Sept. 7,'45	93m	Sept. 15,'45	2646	2543	....
Sheriff of Redwood Valley	Rep.	566	"Wild" Bill Elliott-Alice Fleming	Mar. 29,'46	54m	Apr. 13,'46	2938	2778	....
She Went to the Races (Bl. 14)	MGM	607	James Craig-Frances Gifford	Nov.-Dec.,'45	87m	Oct. 20,'45	2685	....	2930
She-Wolf of London	Univ.	531	June Lockhart-Jan Wiley	May 17,'46	61m	Apr. 13,'46	2938	2809	....
She Wrote the Book	Univ.	533	Joan Davis-Jack Oakie	May 31,'46	76m	May 11,'46	2987	2870	....
Shock	20th-Fox	615	Vincent Price-Lynn Bari	Feb.,'46	70m	Jan. 19,'46	2805	2764	....
Shocking Miss Pilgrim, The (color)	20th-Fox	....	Betty Grable-Dick Haymes	Not Set	....	....	....	2884	....
Short Happy Life of Francis Macomber, The	UA	....	Gregory Peck-Joan Bennett	Not Set	....	....	....	3076	....
Show-Off, The	MGM	....	Red-Skelton-Marilyn Maxwell	Not Set	....	....	....	2951	....
Sinbad, the Sailor (color)	RKO	....	Douglas Fairbanks, Jr.-Maureen O'Hara	Not Set	....	....	....	3031	....
Sing Your Way Home	RKO	614	Jack Haley-Anne Jeffreys	Block 3	72m	Nov. 17,'45	2717	2354	....
Sing While You Dance	Col.	....	Ellen Drew-Robert Stanton	July 25,'46	....	....	....	3055	....
Sin of Harold Diddlebock, The	UA	....	Harold Lloyd-Raymond Walburn	Not Set	....	....	....	2870	....
● Sister Kenny	RKO	....	Rosalind Russell-Alexander Knox	Block 1	....	....	....	2907	....
Six Gun Man	PRC	....	Bob Steele-Jean Carlin	Feb. 1,'46	59m	Jan. 26,'46	2818	2744	....
Six P. M. (Russian)	Artkino	....	Marine Ladynina-Eugene Samoilov	Jan. 26,'46	65m	Feb. 2,'46	2830	....	...
Slightly Scandalous (formerly Oh Say Can You Sing)	Univ.	544	Sheila Ryan-Fred Brady	Aug. 2,'46	....	....	....	3031	....
Smoky (color)	20th-Fox	631	Fred MacMurray-Anne Baxter	July,'46	87m	June 15,'46	3041	2628	....
Smooth as Silk	Univ.	521	Kent Taylor-Virginia Grey	Mar. 1,'46	65m	Mar. 9,'46	2882	2809	....
Snafu	Col.	7010	Nanette Parks-Robt. Benchley	Nov. 22,'45	82m	Dec. 22,'45	2766	2655	2862
So Dark the Night	Col.	....	Micheline Cheirel-Steven Geray	Not Set	59m	Mar. 23,'46	2906	2850	....
So Goes My Love	Univ.	528	Myrna Loy-Don Ameche	Apr. 19,'46	88m	Mar. 30,'46	2917	2809	3018
Somewhere in the Night	20th-Fox	629	John Hodiak-Nancy Guild	June,'46	110m	May 11,'46	2986	2859	....
Song of Mexico	Rep.	506	Adele Mara-Edgar Barrier	Dec. 28,'45	57m	....	....	2628	....
Song of Old Wyoming (color)	PRC	....	Eddie Dean-Jennifer Holt	Nov. 12,'45	65m	Aug. 18,'45	2639	2454	....
† Spanish Main, The (color)	RKO	610	Paul Henreid-Maureen O'Hara	Block 2	101m	Oct 6,'45	2669	2259	2862
Specter of the Rose	Rep.	....	Ilan Kurov-Viola Essen	Not Set	90m	May 25,'46	3006	2776	....
† Spellbound	UA	....	Ingrid Bergman-Gregory Peck	Dec. 28,'45	111m	Nov. 3,'45	2701	2093	2975
Spider, The	20th-Fox	613	Richard Conte-Faye Marlowe	Dec.,'45	62m	Oct. 13,'45	2677	2499	..
Spider Woman Strikes Back, The	Univ.	524	Gale Sondergaard-Kirby Grant	Mar. 22,'46	59m	Mar. 23,'46	2906	2850	..
† Spiral Staircase, The	RKO	611	George Brent-Dorothy McGuire	Block 3	83m	Jan. 5,'46	2785	2695	2930
Splendor (Reissue)	Film Classics	....	Miriam Hopkins-Joel McCrea	June 15,'46	75m	....	....	....	....
Stallion Road	WB	....	Zachary Scott-Alexis Smith	Not Set	....	....	....	2939	..
● Step By Step	RKO	....	Lawrence Tierney-Anne Jeffreys	Block 1	....	....	....	3076	....
State Fair (color)	20th-Fox	607	Dana Andrews-Jeanne Crain-Dick Haymes	Oct.,'45	100m	Aug. 25,'45	2638	2434	2810
Stolen Life, A	WB	521	Bette Davis-Glenn Ford	July 6,'46	109m	May 4,'46	2973	2756	3100
† Stork Club, The (Block 2)	Para.	4507	Betty Hutton-Barry Fitzgerald	Dec. 28,'45	98m	Oct. 13,'45	2679	2555	2898
Stormy Waters (French)	MGM	....	Jean Gabin-Michele Morgan	June 15,'46	80m	July 13,'46	3089	....	....
Strange Confession	Univ.	505	Lon Chaney-Brenda Joyce	Oct. 5,'45	62m	Oct. 6,'45	2669	2454	...
Strange Conquest	Univ.	530	Jane Wyatt-Lowell Gilmore	May 10,'46	63m	Apr. 20,'46	2950	2883	...
Strange Holiday (British)	Elite	....	Claude Rains-Barbara Bate	Not Set	61m	Oct. 27,'45	2693	....	...
Strange Impersonation	Rep.	513	Brenda Marshall-William Gargan	Mar. 16,'46	62m	Feb. 23,'46	2859	2776	....
Strange Love of Martha Ivers (Block 6)	Para.	4529	Barbara Stanwyck-Van Heflin	Sept. 13,'46	117m	Mar. 23,'46	2907	2870	....
Strange Mr. Gregory	Mono.	516	Edmund Lowe-Jean Rogers	Jan. 12,'46	63m	Dec. 22,'45	2768	2598	....

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Stranger, The	RKO	683	Edw. G. Robinson-Loretta Young	Special	85m	May 25,'46	3005	2756	.
Strange Triangle	20th-Fox	630	Signe Hasso-John Shepperd	June,'46	65m	May 11,'46	2986	2951	....
Strange Voyage	Mono.	521	Eddie Albert-Forrest Taylor	June 22,'46	80m	Mar. 2,'46	2870	....	....
Strange Woman, The	UA	...	Hedy Lamarr-George Sanders	Aug.,'46	....	....	....	2884	....
Strangler of the Swamp	PRC	....	Rosemary La Planche-Robt. Barrett	Jan. 1,'46	60m	Dec. 29,'45	2777	2686	....
Strike Me Pink (Reissue)	Film Classics	....	Eddie Cantor-Ethel Merman	May 15,'46	100m	Jan. 25,'36	....	....	....
Suddenly It's Spring	Para.	....	Fred MacMurray-Paulette Goddard	Not Set	....	....	....	2987	...
Sunbonnet Sue	Mono.	501	Gale Storm-Phil Regan	Dec. 8,'45	89m	Sept.29,'45	2661	....	...
●Sunset Pass	RKO	....	James Warren-Nan Leslie	Block I	....	....	....	3090	....
Sun Valley Cyclone	Rep.	567	"Wild" Bill Elliott-Bobby Blake	May 10,'46	56m	June 15,'46	3042	2987	...
Suspense (Special)	Mono.	699	Belita-Barry Sullivan	June 15,'46	101m	Mar. 30,'46	2917	....	3100
Swamp Fire (Block 6)	Para.	4528	Johnny Weissmueller-Virginia Grey	Sept. 6,'46	69m	May 11,'46	2986	2963	...
Swing Parade of 1946	Mono.	503	Gale Storm-Phil Regan	Mar. 16,'46	74m	Jan. 26,'46	2817	2628	....
Symphonie D'Amour (French)	Algazy	....	Fernand Gravet-Jacqueline Francell	Mar. 9,'46	90m	Mar. 23,'46	2906	....	....
TALK About a Lady	Col.	7016	Jinx Falkenburg-Joe Besser	Mar. 28,'46	71m	June 8,'46	3030	2818	....
Tangier	Univ.	522	Maria Montez-Preston Foster	Mar. 8,'46	76m	Mar. 16,'46	2895	2756	2975
Tars and Spars	Col.	7007	Alfred Drake-Janet Blair-Marc Platt	Jan. 10,'46	86m	Jan. 19,'46	2805	2710	2930
Tarzan and the Leopard Woman	RKO	618	Johnny Weissmuller-J. Sheffield-B. Joyce	Block 4	72m	Feb. 16,'46	2849	2655	....
Tenth Avenue Angel	MGM	....	Margaret O'Brien-George Murphy	Not Set	....	....	....	3031	....
Terror by Night	Univ.	517	Basil Rathbone-Nigel Bruce	Feb. 1,'46	60m	Feb. 2,'46	2830	2748	...
Terrors on Horseback	PRC	....	Buster Crabbe-Al "Fuzzy" St. John	May 1,'46	55m	Apr. 20,'46	2951	2884	....
Texas Panhandle	Col.	7203	Charles Starrett-Tex Harding	Dec. 20,'45	55m	Jan. 12,'46	2795	2744	....
That Brennan Girl	Rep.	....	James Dunn-Mona Freeman	Not Set	....	....	....	3090	....
That Night With You	Univ.	504	Franchot Tone-Susanne Foster	Sept. 28,'45	84m	Sept. 29,'45	2662	2434	....
That Texas Jamboree	Col.	7222	Ken Curtis-Jeff Donnell	May 16,'46	67m	....	....	2786	....
That Way With Women	WB	....	Sydney Greenstreet-Martha Vickers	Not Set	....	....	....	3031	....
These Three (Reissue)	Film Classics	....	Merle Oberon-Joel McCrea	Feb. 15,'46	95m	Feb. 29,'36	....	....	....
They Made Me a Killer (Bl. 4)	Para.	4518	Robert Lowery-Barbara Britton	May 3,'46	64m	Jan. 26,'46	2817	2695	
† They Were Expendable (Bl. 14)	MGM	609	Robert Montgomery-John Wayne	Nov.-Dec.,'45	136m	Nov. 24,'45	2725	2384	2930
They Were Sisters (Brit.)	Gains.-G.F.D.	....	James Mason-Phyllis Calvert	Not Set	115m	May 12,'45	2445	....	....
This Happy Breed (Brit.) (color)	UA	....	Robert Newton-Celia Johnson	Not Set	115m	May 27,'44	1909	....	....
This Love of Ours	Univ.	508	Merle Oberon-Claude Rains	Nov. 2,'45	90m	Nov. 3,'45	2703	2662	2898
Three Little Girls in Blue (color)	20th-Fox	....	June Haver-Vivian Blaine	Oct.,'46	....	....	....	2907	....
Three Strangers	WB	511	Geraldine Fitzgerald-Sydney Greenstreet	Feb. 16,'46	92m	Jan. 26,'46	2817	2366	....
Three Wise Fools (Block 17)	MGM	628	Margaret O'Brien-Lionel Barrymore	Aug. 29,'46	90m	June 22,'46	3054	2907	....
Thrill of Brazil	Col.	....	Evelyn Keyes-Keenan Wynn	Not Set	....	....	....	3090	....
Throw a Saddle on a Star	Col.	7221	Ken Curtis-Adele Roberts	Mar. 14,'46	65m	Mar. 23,'46	2906	2850	...
Thunder Town	PRC	....	Bob Steele-Syd Saylor	Apr. 12,'46	57m	Apr. 6,'46	2926	....	...
Till the Clouds Roll By (color)	MGM	....	Robert Walker-Judy Garland	Not Set	..	....	....	2963	..
Till the End of Time	RKO	626	Dorothy McGuire-Guy Madison	Block 6	105m	June 15,'46	3041	2784	....
Time of Their Lives (formerly The Ghost Steps Out)	Univ.	546	Bud Abbott-Lou Costello	Aug. 16,'46	....	....	....	2939	....
Time, the Place, the Girl (color)	WB	....	Dennis Morgan-Jack Carson	Not Set	....	....	....	2555	....
To Each His Own (Block 5)	Para.	4524	Olivia De Havilland-John Lund	July 5,'46	122m	Mar. 16,'46	2894	2861	....
Tokyo Rose (Block 3)	Para.	4511	Byron Barr-Lotus Long	Feb. 8,'46	69m	Dec. 8,'45	2745	2744	2930
† Tomorrow Is Forever	RKO	682	Claudette Colbert-Orson Welles	Special	105m	Jan. 19,'46	2805	2555	2975
Too Good to Be True (formerly Easy Come, Easy Go)	Para.	....	Sonny Tufts-Diana Lynn	Not Set	....	....	....	2748	....
Too Young to Know	WB	507	Joan Leslie-Robert Hutton	Dec. 1,'45	86m	Nov. 17,'45	2718	2384	2898
Traffic in Crime	Rep.	522	Kane Richmond-Adele Mara	June 28,'46	....	....	....	3055	....
Trail to Mexico	Mono.	574	Jimmy Wakely-Lee "Lasses" White	June 29,'46	56m	July 6,'46	3077	3031	....
Trail to Vengeance	Univ.	1103	Kerby Grant-Fuzzy Knight	Nov. 30,'45	54m	....	....	2748	....
Trouble with Women	Para.	....	Ray Milland-Teresa Wright	Not Set	....	....	....	2776	
True Glory, The	Col.	7050	Documentary	Oct. 4,'45	84m	Sept. 15,'45	2646	....	2798
Truth About Murder, The	RKO	624	Bonita Granville-Morgan Conway	Block 5	63m	Apr. 20,'46	2950	2776	....
Turn of the Century (Swedish)	Scandia	....	Edvard Persson-Stina Hedberg	Feb. 23,'46	110m	Mar. 9,'46	2882	....	...
Two Fisted Stranger	Col.	7208	Charles Starrett-Smiley Burnette	May 30,'46	50m	June 15,'46	3043	2951	....
Two Guys from Milwaukee	WB	524	Dennis Morgan-Joan Leslie	Aug. 17,'46	90m	....	....	2884	....
Two Mrs. Carrolls, The	WB	....	Barbara Stanwyck-Humphrey Bogart	Not Set	..	....	....	2628	
Two Sisters from Boston (Bl. 16)	MGM	622	Jimmy Durante-June Allyson	Apr.-May,'46	112m	Mar. 9,'46	2881	2695	3088
2,000 Women (British)	Gains.-G.F.D.	....	Phyllis Calvert-Flora Robson	Not Set	97m	Sept. 9,'44	2626	....	....
Two Smart People	MGM	....	John Hodiak-Lucille Ball	Not Set	93m	June 8,'46	3029	2748	....
●Two Years Before the Mast (Block I)	Para.	....	Alan Ladd-Brian Donlevy	Nov. 22,'46	....	....	....	3055	....
UNDER Arizona Skies	Mono.	561	Johnny Mack Brown-Raymond Hatton	Apr. 27,'46	59m	June 8,'46	3030	2870	....
Undercover Woman	Rep.	515	Stephanie Bachelor-Robert Livingston	Apr. 11,'46	56m	July 6,'46	3077	2748	....
Unholy Garden (Re-Issue)	Film Classics	....	Ronald Colman-Fay Wray	July 29,'46	77m	Aug. 8,'31	....	....	....
Undercurrent	MGM	....	Katharine Hepburn-Robert Taylor	Not Set	....	....	....	3007	....
Unknown, The	Col.	....	Karen Morley-Jim Bannon	July 4,'46	....	....	....	3055	....
Up Goes Maisie (Block 15)	MGM	613	Ann Sothern-George Murphy	Jan.-Feb.,'46	90m	Dec. 29,'45	2778	....	2930
VACATION from Marriage (Block 14) (British)	MGM	608	Robert Donat-Deborah Kerr	Nov.-Dec.,'45	94m	Dec. 1,'45	2733	2710	2862
Valley of the Zombies	Rep.	520	Robert Livingston-Adrian Booth	May 24,'46	56m	June 1,'46	3017	3007	....
Verdict, The	WB	....	Sydney Greenstreet-Peter Lorre	Not Set	....	....	....	2764	....
† Virginian, The (color) (Bl. 4)	Para.	4516	Joel McCrea-Brian Donlevy	Apr. 5,'46	86m	Jan. 26,'46	2817	2242	2975
Voice of the Whistler	Col.	7024	Richard Dix-Lynn Merrick	Oct. 30,'45	60m	Feb. 23,'46	2859	2655	...
WAGON Wheels Westward	Rep.	564	"Wild" Bill Elliott-Bobby Blake	Dec. 21,'45	55m	Jan. 19,'46	2806	2555	
Walk in the Sun, A	20th-Fox	616	Dana Andrews-Huntz Hall	Mar.,'46	117m	Dec. 1,'45	2733	2242	2975
Walls Came Tumbling Down, The	Col.	7011	Lee Bowman-Marguerite Chapman	June 7,'46	82m	May 25,'46	3005	2963	....
Waltz Time (British)	Nat'l-Anglo	....	Carol Raye-Peter Graves	Not Set	95m	July 28,'45	2566	....	....
Wanderer of the Wasteland	RKO	609	James Warren-Audrey Long	Block 2	67m	Sept. 29,'45	2662	....	....
Wanted for Murder (Brit.)	20th-Fox	....	Eric Portman-Dulcie Gray	Not Set	103m	Apr. 13,'46	2937	....	....
Way Ahead, The (British)	20th-Fox	606	David Niven-Stanley Holloway	Aug.,'45	106m	June 17,'44	2626	....	2523
Wedding Night (Reissue)	Film Classics	....	Gary Cooper-Anna Sten	June 15,'46	83m	Feb. 23,'35	....	....	....

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† Weekend at the Waldorf (Spcl.)	MGM	605	Ginger Rogers-Lana Turner-Walter Pidgeon	Oct.,'45	130m	July 28,'45	2627	2242	3018
Welcome, Stranger	Para.	....	Bing Crosby-Barry Fitzgerald	Not Set	....	....	....	2939	....
Well Groomed Bride, The (Bl. 4)	Para.	4519	Ray Milland-Olivia DeHavilland	May 17,'46	75m	Feb. 2,'46	2829	2786	3088
West of the Alamo	Mono.	573	Jimmy Wakely-Lee "Lasses" White	Apr. 20,'46	58m	May 25,'46	3006	2883	....
What Next, Corporal Hargrove? (Block 14)	MGM	606	Robert Walker-Keenan Wynn	Nov.-Dec.,'45	96m	Nov. 17,'45	2717	2710	2975
Where There's Life	Para.	....	Bob Hope-Signe Hasso	Not Set	....	....	....	3078	....
While Nero Fiddled (Brit.)	Bacon-Bell	....	Tommy Trinder-Frances Day	Apr. 29,'46	65m	May 11,'46	2986	....	....
Whirlwind of Paris (French)	Hoffberg	....	Charpin-Marguerite Perry	Feb. 9,'46	88m	Feb. 23,'46	2859	....	....
Whistle Stop	UA	....	George Raft-Ava Gardner	Jan. 25,'46	84m	Jan. 12,'46	2793	2744	3100
Wicked Lady, The (Br.)	Eagle-Lion	....	Margaret Lockwood-James Mason	Not Set	103m	Dec. 15,'45	2757	....	....
Wife of Monte Cristo	PRC	....	John Loder-Lenore Aubert	Apr. 23,'46	80m	Mar. 30,'46	2918	2895	3018
Wild Beauty	Univ.	545	Don Porter-Lois Collier	Aug. 9,'46	....	....	....	3076	....
Wilson (color) (Special)	20th-Fox	602	Alexander Knox-Charles Coburn	Aug.,'45	154m	Aug. 5,'44	2094	1676	2342
Without Dowry (Russian)	Artkino	....	Olga Pyshova-Nina Alisova	Apr. 6,'46	81m	Apr. 27,'46	2962	....	....
Without Reservations	RKO	621	Claudette Colbert-John Wayne	Block 5	107m	May 11,'46	2985	2884	....
Woman Chases Man (Reissue)	Film Classics	....	Miriam Hopkins-Joel McCrea	May 15,'46	70m	May 1,'37	....	....	....
Woman on the Beach (formerly Desirable Woman)	RKO	....	Joan Bennett-Robert Ryan	Not Set	....	....	....	2883	....
Woman Who Came Back, The	Rep.	507	Nancy Kelly-John Loder	Dec. 13,'45	68m	Dec. 22,'45	2765	2555	....
YANK in London, A (Br.)	20th-Fox	622	Anna Neagle-Dean Jagger	Mar.,'46	106m	Feb. 23,'46	2858	....	....
Yearling, The (color)	MGM	....	Gregory Peck-Jacqueline White	Not Set	....	....	....	2883	....
Years Between, The (British)	GFD	....	Michael Redgrave-Valerie Hobson	Not Set	100m	Apr. 20,'46	2949	....	....
Yolanda and the Thief (color) (Block 14)	MGM	610	Fred Astaire-Lucille Bremer	Nov.-Dec.,'45	108m	Oct. 20,'45	2685	2354	2930
Young Widow	UA	....	Jane Russell-Louis Hayward	Mar. 1'46	98m	Feb. 23,'46	2857	2454	3100
† ZIEGFELD Follies of 1946 (color) (Special)	MGM	617	MGM Contract Stars	Mar.,'46	110m	Aug. 25,'45	2638	1913	3088

Feature Product, including Coming Attractions, listed Company by Company in Order of Release on pages 3079 and 3080.

SERVICE DATA
on features

[Service Data appearing in this issue of Product Digest include the over-all performance percentage figures from final reports previously published in PICTURE GROSSES. Reference to Round Table Exploitation and Legion of Decency ratings with audience classification are also listed. Index to Service Data may be found in the Release Chart starting on page 3093.]

Adventure (MGM)

Audience Classification—General
Legion of Decency Rating—Class B
Picture Gross, Over-all Performance—119.1%
Round Table Exploitation—February 16, '46, p. 51; March 16, '46, p. 58; March 30, '46, pp. 62, 71; April 6, '46, p. 61; April 13, '46, pp. 60, 62, 64, 70; April 20, '46, p. 66; April 27, '46, p. 56; May 4, '46, p. 55; May 11, '46, p. 61; May 18, '46, pp. 58, 59, 60, 61; May 25, '46, pp. 56, 61; June 1, '46, p. 45; June 8, '46, p. 56; June 22, '46, pp. 50, 54.

Blue Dahlia (Para.)

Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Over-all Performance—108.7%
Round Table Exploitation—May 18, '46, p. 56; July 6, '46, p. 70.

Devotion (WB)

Audience Classification—General
Legion of Decency Rating—Class A-1
Picture Gross, Over-all Performance—96.5%
Round Table Exploitation—May 25, '46, p. 61; June 8, '46, p. 51; June 15, '46, p. 66; July 6, '46, p. 70.

Diary of a Chambermaid (UA)

Audience Classification—General
Legion of Decency Rating—Class B
Round Table Exploitation—March 23, '46, p. 51; April 20, '46, p. 68; May 11, '46 [illegible] 59; June 22, '46, p. 51; July 6, '46, p. 70.

The Green Years (MGM)

Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—June 1, '46, p. 44.

Heartbeat (RKO)

Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—July 6, '46, p. 70.

The Hoodlum Saint (MGM)

Audience Classification—Adult
Legion of Decency Rating—Class A-2
Round Table Exploitation—May 25, '46, p. 61; June 22, '46, p. 53.

Janie Gets Married (WB)

Audience Classification—General
Legion of Decency Rating—Class B
Round Table Exploitation—June 22, '46, p. 50.

Night in Paradise (Univ.)

Audience Classification—General
Legion of Decency Rating—Class B
Round Table Exploitation—July 6, '46, p. 66.

Renegrades (Col.)

Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—June 22, '46, p. 50.

A Stolen Life (WB)

Audience Classification—Adult
Legion of Decency Rating—Class A-2
Round Table Exploitation—June 15, '46, p. 63.

Suspense (Mono.)

Audience Classification—General
Legion of Decency Rating—Class B
Round Table Exploitation—June 22, '46, p. 56.

Whistle Stop (UA)

Audience Classification—General
Legion of Decency Rating—Class B
Round Table Exploitation—February 16, '46, p. 49; March 30, '46, p. 68; April 20, '46, p. 64; May 25, '46, p. 61; June 22, '46, p. 49; July 6, '46, p. 70.

Young Widow (UA)

Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—June 15, '46, p. 63; July 6, '46, p. 68.

LEGION *of* DECENCY *Ratings*

Class A-1	Unobjectionable
Class A-2	Unobjectionable for Adults
Class B	Objectionable in Part
Class C	Condemned

BUILDING WITH A *Background*

GOODALL FABRICS, INC. Opens Its New Home in New York Where All Sales Offices Are Unified—The Final Step In Vertical Integration to Serve You Better

A year ago the selling organizations, L. C. Chase and Goodall Decorative Fabrics, were joined into Goodall Fabrics, Inc. Now Goodall opens its new home at 525 Madison Avenue.

With this unification of sales-service staffs, Goodall Fabrics completes its plan for complete vertical integration. We repeat a statement made to Goodall customers in a previous announcement:

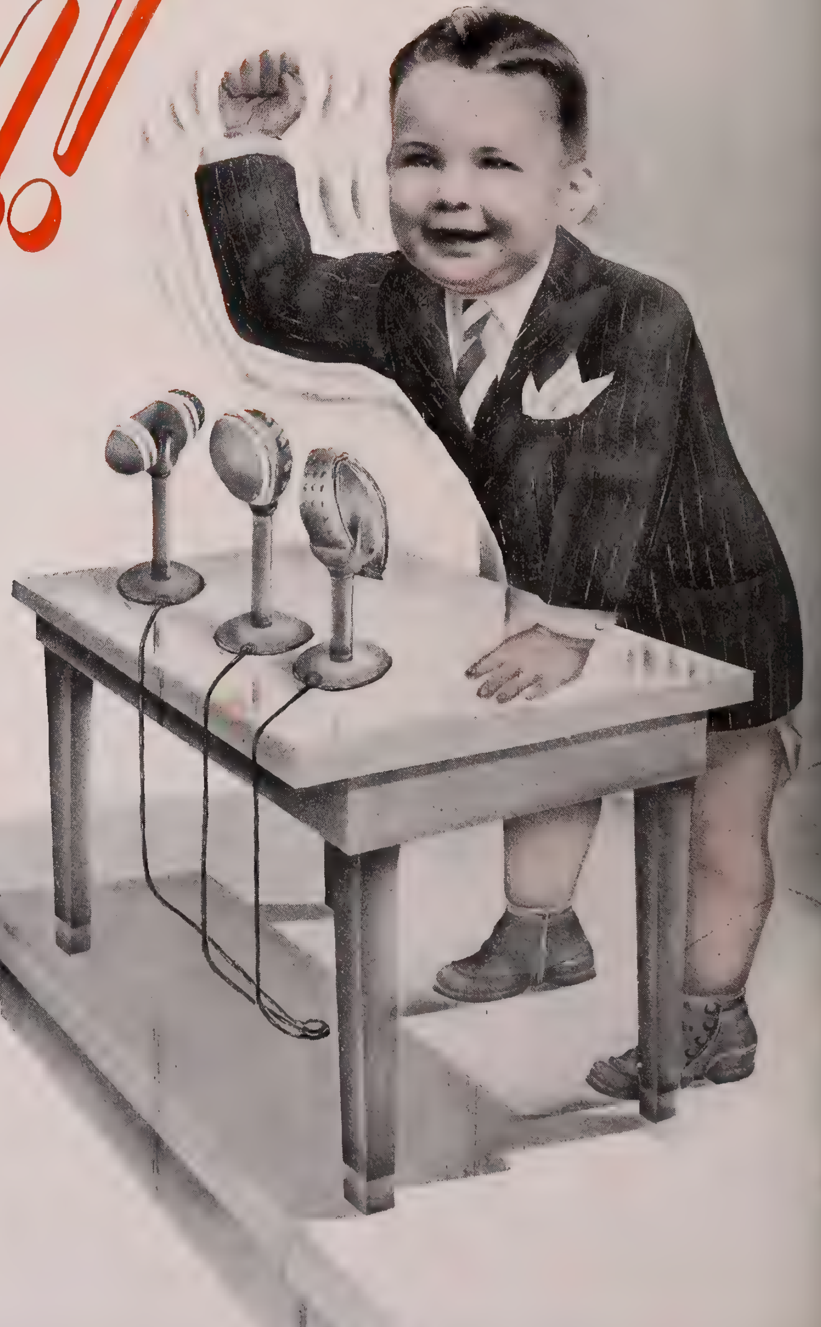
"One company—and ONE company alone—assumes full responsibility for the quality of the raw materials; for the authentic styling you want; for the beauty of color and design; for the uniformity and durability of the weave; for the pricing, acceptance and DELIVERY of your order. Everything handled, figuratively, under ONE roof . . . at ONE profit."

YOU ARE CORDIALLY INVITED TO VISIT OUR NEW HOME IN NEW YORK

Goodall Fabrics INC.
Subsidiary of Goodall-Sanford, Inc.
525 MADISON AVENUE
NEW YORK, NEW YORK

National Screen Service International Convention
Waldorf-Astoria Hotel, New York City, May 2-3-4, 1946

WE TALKED About YOU!



What a party for The PRIZE BABY! . . . Every salesman, branch manager and Home Office executive . . . of the En Ess Ess Family . . . in America . . and from London . . gathered in a 3-day International meeting . . . to talk about our *most important* subject . . YOU!

Yes sir! One Hundred and Sixty-five *service-minded* guys . . . discussing ways and means for getting 1800 NSS employees to render an even BETTER SERVICE to the Exhibitor! . . and we DID IT!

From this annual round-table *hooplah* . . . came the plans for setting up DISTRICT DEPOTS . . . for improving Accessories Service! . . .

A couple of eye-popping XMAS DISPLAYS . . . and a bell-ringing XMAS STANDEE took *bows!*

A trained staff of SERVICE SUPERVISORS . . . learned from a show-minded gang of enthusiastic SALESMEN . . . WHAT you WANT in the way of SERVICE . . . and HOW you'd like to GET it!

The Commander-In-Chief and his Cabinet laid down the RULES . . . for IMPROVING *service, sales policy,* and *YOUR* profits! . . . And they stressed the fact that YOU were the fellow who had to be *pleased!*

The PRIZE BABY gets the *"gang"* together . . . EVERY YEAR . . . for a *man-to-man* taffy-pull like this . . . and each year we talk about YOU! . . . BUT . . . *this year* . . . with most of our boys back from overseas . . . with plenty of that "Magic Touch of Showmanship" up our SALES and SERVICE sleeves . . . you can "make book" that the plan is *in the bag* . . . and that the guy to benefit MOST . . . will be YOU!

NATIONAL *Screen* SERVICE
PRIZE BABY OF THE INDUSTRY

MOTION PICTURE
HERALD

REVIEWS

(In Product Digest)

- Sister Kenny
- Canyon Passage
- Step by Step
- Black Beauty
- Sunset Pass
- Down Missouri Way
- Lady Luck
- The Cockeyed Miracle
- The Dark Horse

(In News Section)

- Home, Sweet Homicide

DEADLINE, SINGLE SALES START

Exhibitors See Higher Prices and Less Product under Decree

Distributors Ask Yardstick to Determine "Highest Bid"

BRITISH INDUSTRY CONSIDERS TRADE UNIT MODELED ON JOHNSTON OFFICE

ATA STARTS MEMBERSHIP DRIVE WITH ASBURY PARK MEETING

BOX OFFICE CHAMPIONS OF THE MONTH

VOL. 164, NO. 3; JULY 20, 1946

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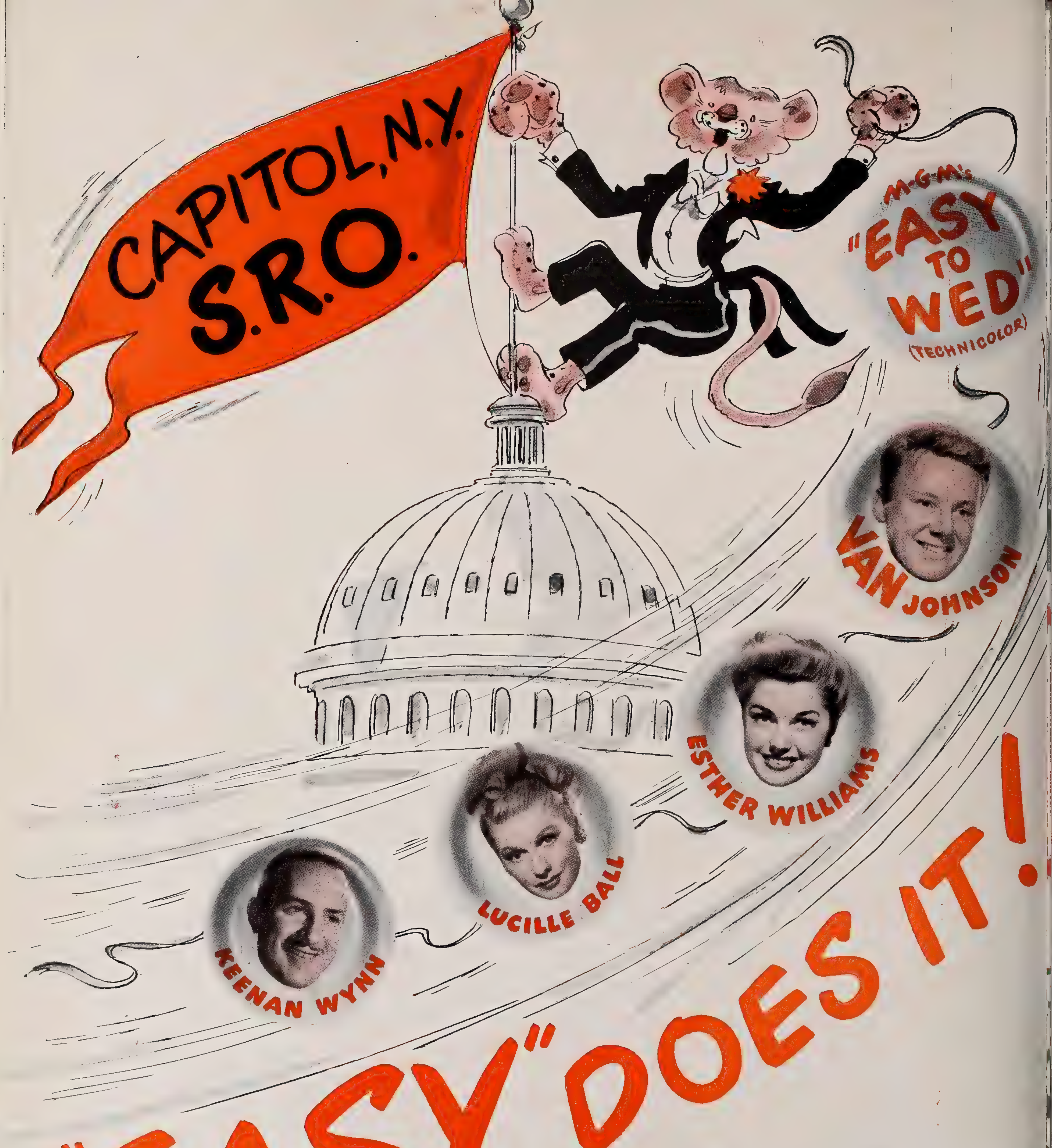

CAPITOL, N.Y.
S.R.O.
M-G-M's
"EASY TO WED"
(TECHNICOLOR)
VAN JOHNSON
ESTHER WILLIAMS
LUCILLE BALL
KEENAN WYNN
"EASY" DOES IT!

While Los Angeles continues its record-breaking run of "EASY TO WED" in 4 theatres, Broadway hails this new M-G-M record-breaker at the Capitol, N. Y. Sure the BIG ONES come from M-G-M!

M-G-M presents VAN JOHNSON • ESTHER WILLIAMS • LUCILLE BALL • KEENAN WYNN in "EASY TO WED" • In Technicolor • Cecil Kellaway • Carlos Ramirez • Ben Blue • Ethel Smith at the Organ Adapted by Dorothy Kingsley • From the Screenplay "Libeled Lady" by Maurine Watkins, Howard Emmett Rogers and George Oppenheimer • Directed by EDWARD BUZZELL • Produced by JACK CUMMINGS

Double Your Time!!

VERYBODY'S DOING IT FOR

Bette Davis

N HER DOUBLE ROLE!

"A STOLEN LIFE"

LENN FORD

DANE CLARK

WALTER BRENNAN · CHARLIE RUGGLES

TWENTIETH ANNIVERSARY OF TALKING PICTURES Warners

SCREEN PLAY BY CATHERINE TURNEY · ADAPTED BY MARGARET BUELL WILDER DIRECTED BY CURTIS BERNHARDT FROM A NOVEL BY KAREL J. BENES · MUSIC BY MAX STEINER

NIGHT AND DAY YOU'LL TA

and the

THE STORY OF COLE PORTER WITH THOSE COLE PORTER SONG SENSATIONS!
IN TECHNICOLOR

CAR

"N

WITH MONTY WOOLLEY ☆ GINNY SIM

Screen Play by Charles Hoffman, Leo Townsend

K ABOUT "NIGHT AND DAY"

WARNER PREMIERE JULY 25TH

IN NEW YORK AT THE HOLLYWOOD

GRANT ★ ALEXIS SMITH

ght and Day"

NE WYMAN

TWENTIETH ANNIVERSARY
Warners
OF TALKING PICTURES

EVE ARDEN
CARLOS RAMIREZ
DONALD WOODS and

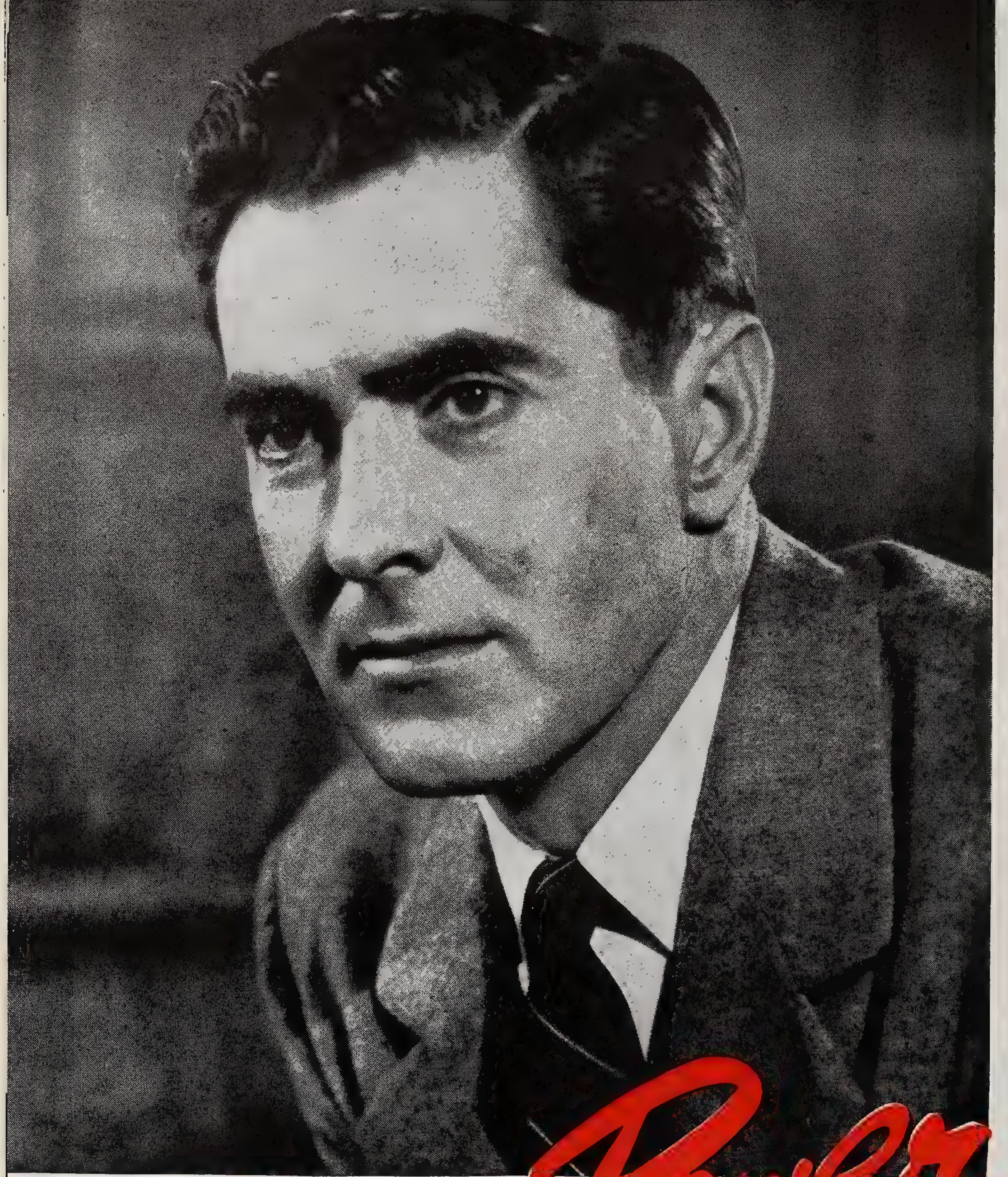
MARY MARTIN

DIRECTED BY
MICHAEL CURTIZ
PRODUCED BY
ARTHUR SCHWARTZ

Adaptation by Jack Moffitt

Based on the Career of Cole Porter

Orchestral Arrangements by Ray Heindorf



GENE TIERNEY

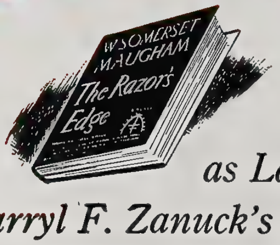
JOHN PAYNE

ANNE BAXTER

CLIFTON WEBB

HERBERT MARSHALL

Tyrone Power



as Larry Darrell
in Darryl F. Zanuck's production of W. Somerset Maugham's
THE RAZOR'S EDGE, destined for surpassing
boxoffice greatness—from 20th Century-Fox
Directed by Edmund Goulding   Screen play by Lamar Trotti

First in a series of advertisements about "The Razor's Edge"

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher *TERRY RAMSAYE, Editor*

Vol. 164, No. 3 July 20, 1946

IT IS OFFICIAL

WORDS of abiding significance to the future relations between the theatre screen and the Government are presented in President Truman's letter of July 8 to Mr. S. H. Fabian of the American Theatres Association:

". . . any assistance which this Government may request of any part of the film industry must not be interpreted as interfering in any way with complete freedom of expression and complete freedom of the screen. At a time in contemporary history when freedom of expression is being jeopardized in many parts of the world, I want the film industry to know that the freedom of the screen is an important attribute of our democratic system and must be firmly protected."

It is well to have that in the record.

It will be well, too, if this declaration of principle, so enunciated by the President, can be permanently embossed on the consciousness of the bureaus and bureaucrats of Washington.

Let us hope that such official invasions as have been typified by various pressure movements among the newsreels shall not be repeated should war come again.

The motion picture and its theatre have arrived at a new high status by diligent, generous, voluntary service of high competence through days of great national need. That competence is only to be preserved and empowered by its freedom.

DESK TRAVELOGUE

ACROSS this work-a-day desk flows an unending stream of words on paper, laden with facts, problems and questions, often dusty, sometimes pestiferous, occasionally exciting. At hand just now is a piece of weekly routine, entitled "new subscriptions, week ending July 12, 1946". This, more often than not, contains the stuff of speculative editorial adventure. In the array of pages of close-typed lines are names that lure the fancy to places that seem far indeed from this niche in the wall of Rockefeller canyon in New York: Nathan Silverberg, Tel-Aviv; C. & G. Garandi, Barcelona; The Herald, Melbourne; Salomon Salama, Cairo; M. D. Mahta, Ahmedabad; Chan Lee, Tientsin; Army Kinema Corporation, British Army on Rhine; Establishment Commercial Foroum, Tchar-Ram-Mokmber-El-Dowlem, No. 302, Teheran, and Sunflower Theatre, Peabody, Kansas. The Herald goes places.

ABOUT MR. WELLES

TO the box office it makes no difference, but you'd be entertained to know that the metropolitan critics who were so impressed by Mr. Orson Welles when he emerged in "Citizen Kane" are astonishingly less impressed with him now. The background of his rise, of course, was sheer ballyhoo, based on the fame that grew from that "invasion from Mars" broadcast. Now they are saying that he is vastly less than good. That is not fair.

Mr. Welles is a rather young person with all of the assurance of his inexperience. He is just as good as his selling of his presumptions and just as good as the customers think he is, if they do. No actor is better than that. There is a lot of talk about his cinema consciousness and his use of the camera. Probably it would be just as well if the critics who talk of camera with so much casual erudition would consider what Mr. Gregg Toland put into "Kane". Cameramen are not underpaid, but they are often under-estimated. They make pictures, and sometimes they make people.

As for Mr. Welles, he is not to be indicted because of anything that he has, or has not, done about the screen. He was invited in. He has most assuredly had a merry time of it, some of it expensive to his hosts. Why not? He did not come along with demands. He was beckoned with offers.

If one might venture a notion, it would be that he works too entirely under his own direction.

MERCHANT SHOWMAN

TO those of us who live in a world of showmanship there is special interest in the career of Mr. Henry C. Lytton, Chicago merchant extraordinary, who last week passed his hundredth birthday, and passed it at full speed ahead. All the midwest knows Mr. Lytton's store in State Street, where he has been a-building his business since it was a dirt road in the hopeful Eighties. He went out there from a boyhood in New York, arriving at various jobs and adventures and a failure or two. He opened The Hub, a clothing store, taking the wagon wheel for a trademark, on hard won savings of twelve thousand dollars and immediately tossed a third of his capital into advertising and publicity. He sent up balloons broadcasting gift certificates, threw overcoats off the roof into the crowds in the street, and personally sawed cordwood in his biggest show window, attired in white tie and tails. That was in 1887, and, said Mr. Lytton, "something drastic had to be done". Last year he grossed $19,000,000. Now he is considering a new branch.

■ ■ ■

ALL departments of the American motion picture industry have occasion for satisfaction in granting of the nation's loan of three and three-quarter billion dollars to Britain, signed by the President and officially completed. This not only immediately implements the common causes of the great fabric of the economy and commerce, but also puts seal upon designs of world policy.

■ ■ ■

EVENING in JULY — Lengthening shadows from the west reach across the pond, turning the placid mirror of the sky to a mystery of black between the patches of lily pads. Here and there rising trout start tiny circles, expanding and interlacing in silent, fluid geometry. Stillness settles down and the waxy resinous odors of the sun-steeped daytime garden vanish as the damply soft scents of twilight spread across the valley of the Silvermine. It is an hour of subtle mood, between the candour of the day and the secrecy of the night. All else seems remote, irrelevant. There is no place but Here. The first star is reflected up from a ripple. Fireflies begin to prickle their sparks against the dark. There is a whispering urge — that is the call of the julep. —*Terry Ramsaye*

THIS WEEK IN THE NEWS

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Cinderella Law

LINCOLN, Nebraska's capital city, has a reputation, perhaps not justly so, for its strait-laced rules governing conduct of local citizens. The Nebraskans currently are watching with interest to see if Lincoln can be coaxed into relaxing for a few days its "Cinderella Law" which calls for the closing of theatres at the stroke of midnight. Seems that the Nebraska Legionnaires, with their convention set for Lincoln, August 19-21, have gone before the City Council with a request that the law be waived during the convention. Council members, somewhat surprised by the request, said they wouldn't object, but that the final decision would have to be made by Cobe S. Venner, Director of Public Welfare.

Selling

EIGHT FILM companies spent a total of $797,203 during 1945 on newspaper advertising, according to a listing by *Advertising Age* of dollar volume of newspaper advertising as developed by Media Records. The listing does not include Warners' figures which, it is said, would embrace mainly cooperative deals with local exhibitors, but it is understood that that company's 1945 newspaper advertising expenditures totaled at least as much as any of the higher figures listed. The total expenditure in the whole amusement field amounted to $1,155,000, a gain of $321,000 over 1944. The compilation was based on 333 daily and Sunday newspapers in 107 cities.

Dividends

INDUSTRY dividends for May rose to an all-time high of $1,600,000, according to a Department of Commerce announcement. The profit payments were improved by the first RKO dividend of common stock in history, which amounted to more than $900,000. The 1946 figure compares with a dividend total of $329,000 for May the year before. During the three-month period ending in May, dividend payments reached $9,308,000, as against $4,692,000 in 1945. A booster to the March-April-May report for this year was the Warner Bros. dividend payment of $1,800,000.

One Drive

THE designation of a "National Health Week" by President Truman, at which time the motion picture industry, newspapers and radio would help dramatize the requirements of the various charitable organizations devoted to the aid and cure of infantile paralysis, cancer, tuberculosis and other diseases, was suggested in New York Tuesday by Leonard H. Goldenson, vice-president in charge of theatre operations for Paramount. Speaking before a group of industry executives and business leaders at a luncheon to set campaign plans for the National Arthritis drive, Mr. Goldenson disclosed that Spyros Skouras, president of Twentieth Century-Fox, had previously made such a suggestion in connection with the film industry's participation in various individual drives.

At a luncheon in New York Tuesday by Mr. Skouras, support for a $2,500,000 fund-raising campaign for the National Arthritis Research Foundation was pledged by business leaders and industry executives. Mr. Skouras, aided by S. H. Fabian, will arrange a dinner October 7 at the Waldorf-Astoria, New York, to raise $500,000. Lionel Barrymore is chairman of the national board.

Charity

THE SUM of $1,546,090 was collected in the first combined drive for the American Red Cross, National Foundation for Infantile Paralysis and Victory Chests in Los Angeles County, Y. Frank Freeman, president of the Permanent Charities Committee, has reported. Said Mr. Freeman to the group's board of directors: "I feel the program we have instituted will prove a pattern for solicitation by other organizations and industries in years to come."

OPA Records

IN CASE you're wondering, manufacturers, wholesalers, retailers, and all persons required under Federal price control regulations to have kept records must preserve them until July 1, 1947, the Office of Price Administration announced in Washington last week. In the motion picture industry, this order would apply principally to equipment manufacturers and dealers.

Hot Copy

TRANSATLANTIC film editing is going to be given a try by Enterprise Productions. For the first time in the industry, rushes filmed in Europe will be flown to the United States daily for screening in Hollywood. Seems that director Lewis Milestone, doing "Arch of Triumph" for Enterprise, is an impatient and curious man. He's got a European unit of "Arch" overseas working in Paris, the Riviera and southern Germany and he wants to know—and know in a hurry—what the unit's got on film. So a deal has been made between Enterprise and TWA providing for the airline to make daily delivery of the rushes. This will make it possible for the film to be in the hands of producer David Lewis and Mr. Milestone 26 hours after actual filming. That in turn makes it possible for the production chiefs to make any schedule or locale changes within 48 hours of the filming.

No Decision

"WHAT'S Wrong With the Movies" was debated but not determined on the WNYC Hollywood Forum of the Air Tuesday night by Terry Ramsaye, editor of Motion Picture Herald; Louis Nizer, attorney; Mary Voss, newspaper woman, and J. Carlton Beals, editor and teacher. Miss Voss and Mr. Beals complained about the star system, admission prices, advertising, psycho pictures, censorship and Production Code.

Mr. Nizer, generalizing, said motion pictures expressed democracy; Mr. Ramsaye, particularizing, said the industry and its wares and stars were made by the customers, who would continue to control. "If you don't like the movies, you don't like the human race," he said.

Mr. Beals attacked censorship and the Production Code in the same breath because, he said, they restricted artistic endeavor. Mr. Ramsaye explained that the Code was not censorship, but an internal device adopted by the industry to keep product on the line. He compared it to a control laboratory in, for instance, the steel industry.

The Forum is a weekly half-hour program conducted for WNYC by Helen Ousler.

Voices

ONLY FIVE small voices were raised in complaint after the first week of the price increase in all operations of the Mindako circuit throughout Minnesota, the Dakotas and Wisconsin, according to Charles Winchell, director of advertising and publicity for Minnesota Amusement Company. Three objections were registered at box offices and two voiced in a daily paper. Living in the area are 500,000 people.

Sweden

SWEDEN'S 2,000 theatres are closed and may not open again this year. However, Sweden's theatre owners are not presently excited, according to Carl A. Nelson, Swedish producer and exhibitor and a customer of Universal's, who talked to the trade press at the New York offices of Universal International Wednesday.

"We do very little business in the summer anyway," he said. "Swedes have so little sunlight they don't like to stay under a roof in the summer. We are not worried. We can wait."

The theatre workers, in every category of operation, are members of the Swedish Business Employees Association, a national group, and are striking for a 100 per cent wage increase and a five-day week. They had been working six days.

The employers belong to the Exhibitors' Association of Sweden, of which Mr. Nelson is board member.

It is expected, he said, that the government will step into the dispute shortly and arbitrate.

It is because of the Exhibitors' Association, Mr. Nelson reported, that 16mm exhibitions in Sweden are few. The exhibitors won't allow them.

Loan Results

THE LOAN to Britain, involving $3,750,000,000, recently signed by President Truman, saved the English market for the American industry, it is reported from London. Peter Burnup, the Herald's London editor, reports that the British Government several months ago made plans calling for almost complete stoppage of American film imports and the freezing of all outstanding U. S. film rental credits in event the loan did not pass.

Said a British Board of Trade spokesman to Mr. Burnup before the bill was passed: "A horrible surprise awaits the British public in the complete cutting off of American films in the event of non-ratification of the bill." It is believed in London that the Government will include priorities for considerable studio equipment in the first loan credit drawings.

On this side of the Atlantic in Washington, Eric A. Johnston, president of the Motion Picture Association, hailed the passage of the loan as a move to stabilize the British market for American pictures. "Enactment of the British loan," he said, "is one of the most advanced steps taken thus far to ensure a peaceful and prosperous postwar world."

F. D. R.

AFTER long debate, Godfrey Tearle, British stage and screen star, has been selected by MGM to play the role of Franklin D. Roosevelt in the film, "The Beginning or the End." Sam Marx, producer of the picture of the atomic bomb, announced the choice of Mr. Tearle in Hollywood, Tuesday, after viewing tests made by Mr. Tearle upon his arrival from England last week. Originally cast in the part was Lionel Barrymore, but he was withdrawn when the Roosevelt family objected. Others considered were Walter Huston and James Dunn.

PEOPLE

Richard J. Brenner, assistant regional director for Latin America for Loew's International Corp., left from New York, Monday, for an extended inspection tour of all MGM sales offices and theatres in his region. The tour will take six months.

George B. Proud, treasurer of Western Electric Company since 1941, will retire in accordance with the company's age retirement rule on October 31, following 37 years of service with the company. H. Hastings Reddall, chief auditor, has been elected to succeed Mr. Proud November 1.

Raymond Fried, formerly with the Psychological Warfare Division of the United States Army, has been added to the staff of Paramount International's theatre division, it was announced last Thursday by George Weltner, president.

Gregg Toland, currently filming Samuel Goldwyn's "The Best Years of Our Lives," last week became the first U. S. cinematographer to be admitted into Mexico's Union of Motion Picture Workmen.

Arthur Field has resigned as executive vice-president of London Film Productions, Inc. and has returned to film production in Hollywood, it was announced last Thursday in New York.

Morris Lev last week entered into a special arrangement with Scoop 14th Street Corp., whereby he becomes a partner in the organization and acquires complete control of the City theatre in New York.

Haidee Blumenstock, daughter of Mort Blumenstock, Warner vice-president in charge of publicity and advertising, announced her engagement Sunday to Fred Fox Auerback, student at the University of Pennsylvania.

Raymond W. Beaudry, of the Army Motion Picture Service, has recently arrived in the European Theatre to direct distribution and procurement of motion pictures for Theatre Special Services.

J. T. Upton on Monday assumed the position of branch manager of PRC's Oklahoma exchange succeeding H. E. McKenna and Ed Walker, who have gone into business for themselves.

Oscar R. Hanson last weekend resigned as general manager of Gaumont-Kalee, Ltd., Toronto. He will be succeeded by E. J. Harris, formerly in charge of maintenance for Odeon Theatres of Canada.

Eddie Catlin, formerly on the sales staff of Warners in Cleveland, this week was promoted to branch manager in Buffalo.

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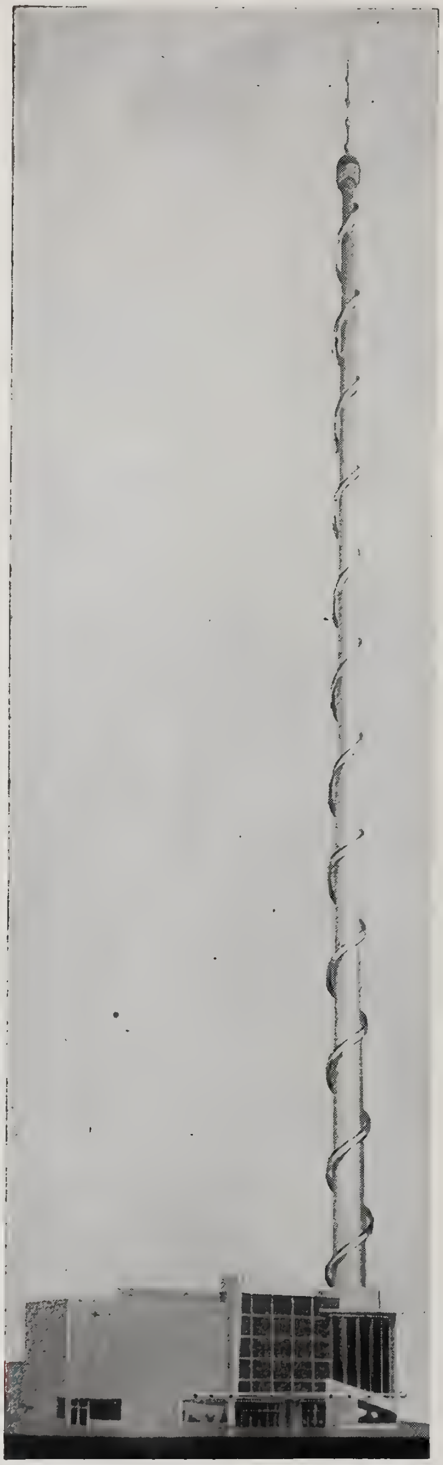
THIS WEEK the Camera reports:



Charles McKinney

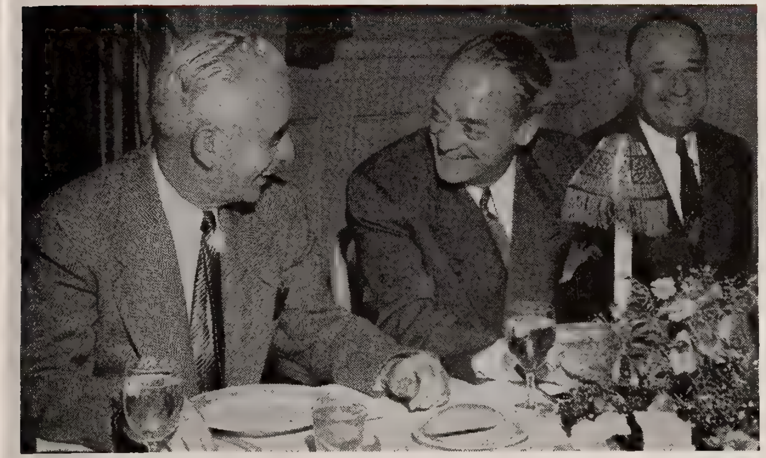
"OF THE VERY LATEST DESIGN", a new theatre in Chicago's Loop will be erected by Balaban & Katz. Seating 2,600, it will be at 214-216 North State Street, and will have television studios, a transmitter, FM, and a 685-foot tower. The tower will make the building Chicago's tallest.

THAT INSATIABLE film fan, Queen Mother Mary, arrives at the Warner theatre, London, for the premiere of "Gaiety George", and is escorted in by Max Milder, left, Warner managing director in Great Britain, and Bronson Albery, Actors' Benevolent Fund vice-president.

AFTER THE CEREMONY, in Hollywood, Mr. and Mrs. Edward Raftery, left and center, with Gradwell Sears, United Artists vice-president. Mr. Raftery is the company's president. His new bride is the former Rae Thetford of Texas.

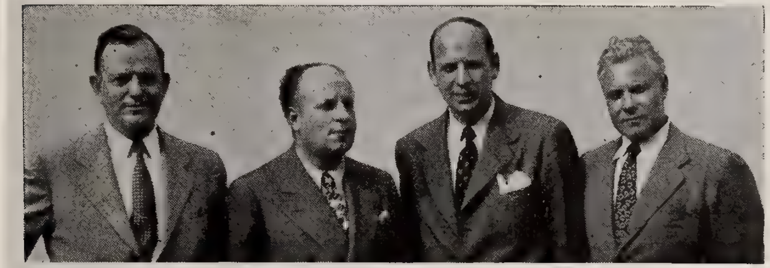
By the Herald

LT. COL. GORDON S. SWARTHOUT, former chief of the pictorial branch of the War Department's public relations bureau, on Monday began directing special events for Paramount, working from the New York home office under Curtis Mitchell, director of advertising and publicity.

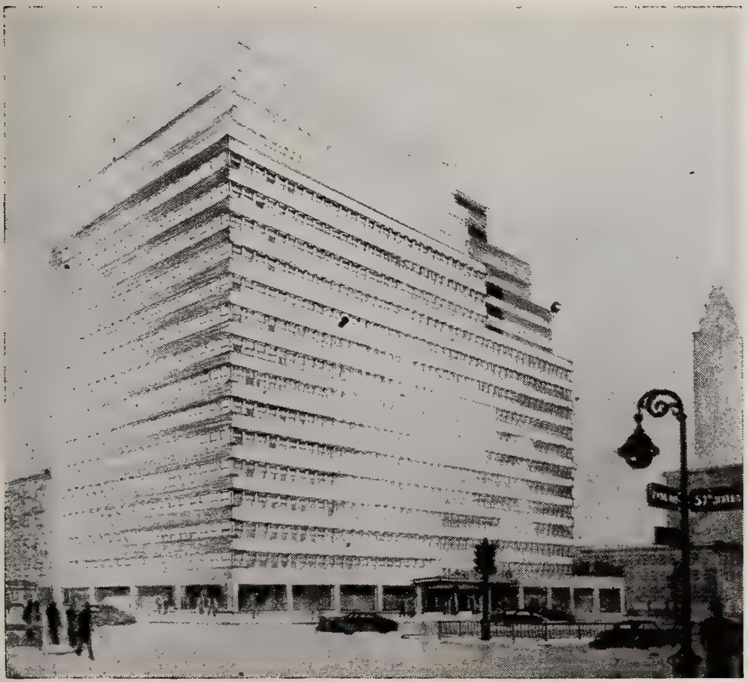


By the Herald

TESTIMONIAL, to a departing MGM executive: in New York, at the luncheon for E. K. O'Shea, who left eastern sales managership for general sales managership of Liberty Pictures. Left to right, William F. Rodgers, MGM vice-president and general sales manager; Mr. O'Shea and Edwin Aaron, assistant sales manager.

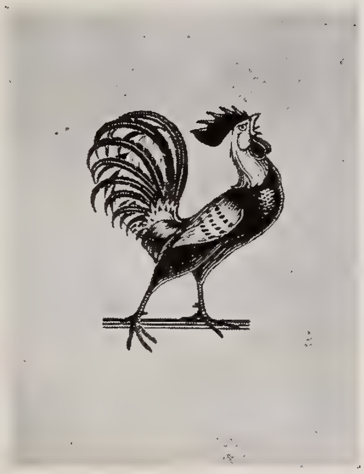


TO EUROPE last week on the Queen Mary, from New York, went a number of industry notables. Above, Otto Bolle, Twentieth Century-Fox International British director, and Murray Silverstone, its president, pose with Emanuel Silverstone and Lester Whelan.



UNIVERSAL in May, 1947, will move its home office from Rockefeller Center to eight stories of the 21-story air-conditioned Universal Pictures Building, above, at 445 Park Avenue, New York.

TRAVELER. William Elliott, star of Republic's "In Old Sacramento", is at a Denver press conference, seen above: Harry Huffman, Denver city manager for the Fox Intermountain circuit; Mrs. Elliott and Mr. Elliott; Betty Craig, "Denver Post" drama editor; Lee Casey, "Rocky Mountain News" associate editor, and Jack Rose, "Motion Picture Herald".



WAY BACK in the dawn years when Charles Pathe went into cinema in France, he elected to make the Gallic gamecock his belligerent trademark. The proud rooster has survived the turmoils through the decades and innumerable changes of ownerships and administration. Each time the blithe bird has undergone decorative changes. This sleek fellow is the latest, the RKO Pathe trademark.

IN KANSAS CITY, Monday, the local industry honored Frank C. Hensler, recently promoted from branch to district manager, and Albert Adler, who succeeds him. Left to right: exhibitors Lon Cox, Clarence Schultz, Mr. Hensler, MGM; H. J. Griffith, and Elmer Rhoden.

MILTON COHEN, named this week eastern central district manager for RKO Radio.

IN SWEDEN with camera and Technicolor Monopack: William Storz, cinematographer and color expert, and Earl F. Allvine, Twentieth Century-Fox Movietone shorts producer-director.

SIGNATURE IN HOLLYWOOD. John Jones, president of Screen Guild Productions, standing, watches as Jack Schwartz signs the contract which provides that Mr. Schwartz produce ten pictures within the next three years at the new Producing Artists Studio, now under construction. The first will be "Return of Buffalo Bill".

A.M.

IN PARIS, as Anatole Litvak, producer of RKO's "A Time to Kill", visited old friends. Mr. Litvak was guest at a reception in the Hotel George V. In the scene above he greets Edith Piaf, French singer and screen actress. In the background is Dalio, French screen actor. Mr. Litvak's forthcoming picture, which he will also direct, will star Barbara Bel Geddes and Henry Fonda.

Richard Arless

IN MONTREAL, Jacqueline Mickles, 17-year-old high school girl, holding the bouquet of roses, was "found" by David O. Selznick. She is in New York now, studying screen technique under Mr. Selznick's sponsorship. The flowers were given to her, along with congratulations, by George Hieber, center, United Artists' Montreal manager, on her departure. Jacqueline's mother is at the left; Larry Stephens, UA publicity representative, at the right.

J. R. LITTLE has been appointed manager of RCA's Theatre Equipment Division. For the past 18 years, he was with Montgomery Ward.

JAMES H. SACHS, formerly with OWI, has been appointed executive assistant to Young America Films, Inc., 16mm producers.

EXHIBITORS, WARY OF SINGLE SALES, FEAR HIGHER PRICES

National Exhibitor Groups in Washington Meetings to Discuss Decision

The nation's exhibitors this week prepared to bid for product picture by picture and theatre by theatre apparently with more than a suspicion that their rentals would rise and their supplies become more uncertain.

With their eyes on next Thursday as the start by distributors of "auction" selling under the terms of the New York court decision in the anti-trust case, the executive groups of two national exhibitor associations met in Washington to consider the situation.

The distributors, meanwhile, completed plans for putting the test of the decision's major points into effect in accordance with their earlier agreement. Details on distribution approaches appear on page 14 of this issue.

Critical of "Auction" System of Selling

The exhibitor leaders met in the nation's capital in an atmosphere critical of the "auction" provision of the decision. Abram F. Myers, board chairman and general counsel of Allied States Association of Motion Picture Exhibitors, had openly criticized certain provisions. He had voiced the fear that "outright discrimination" against independent exhibitors might result.

The Allied executive committee held a two-day session Tuesday and Wednesday to analyze the decision and to draft recommendations for changes in its application and in the method of policing planned by the Department of Justice. Present with Mr. Myers were Jack Kirsch, Illinois, president; H. A. Cole, Texas; M. A. Rosenberg, Pennsylvania; Sidney E. Samuelson, Pennsylvania; Martin G. Smith, Ohio, and Nathan Yamins, Massachusetts.

"So far as the decision is concerned, the committee at this stage will devote itself largely to the proposal for auctioning pictures to competing exhibitors desiring to show them on the same run," the Allied bulletin announcing the meeting explained. It was pointed out that there was no precedent in decided cases for the proposal, and described it as the court's "substitute for the traditional Sherman Act remedies of divestiture and dissolution."

MPTOA Advances Suggestions For Decree Provisions

For other features of the decision, which Allied said conform to precedents established by the Supreme Court, the bulletin pointed out that "the way is open for implementing them and making them workable and the committee will seek to formulate appropriate suggestions along that line."

WARNER OKLAHOMA CIRCUIT DISSOLVED

Dissolution of the Warner partnership circuit, Standard Theatres Corporation, was to be completed in Oklahoma City by July 20, it was disclosed in the state capital last week. Details were arranged by Harry Kalmine, president of Warner Theatres; Pat McGee, president of Criterion Theatre Corporation, and Edward Kidwell, general manager for Criterion. Warners will retain the Warner, Midwest, Liberty and Folly. Criterion will operate the Tower, Plaza and Criterion. Regal Theatres, Inc., will operate the Ritz, Victoria and Capitol.

Presentation of suggestions by the Motion Picture Theatre Owners of America for application of the court provisions was advanced when the distributors announced agreement to put the selling system into effect by July 25. The MPTOA executive committee was to meet Thursday in Washington with Robert L. Wright, Assistant U. S. Attorney General, in charge of the film case.

In a meeting June 25 and 26 in New York, the MPTOA committee criticized certain points in the decision. It suggested the auction system would increase rentals and disturb established theatres; that there should be a penalty for over-buying of product, and that the distributors in determining runs should apply the same seven tests designated for determination of reasonable clearance.

Scheduled to attend the MPTOA meeting Thursday were Fred Wehrenberg, Missouri president; Lewen Pizor, Pennsylvania; R. R. Biechele, Missouri; Herman Levy, general counsel, Connecticut; Mack Jackson, Alabama; Arthur Lockwood, Massachusetts; J. J. O'Leary, Pennsylvania; Mitchell Wolfson, Florida, and Morris Loewenstein, Oklahoma.

Says Those in Need Get "Kick in Pants"

Anxiety over the possible results of putting the "auction" selling system into effect continued to mount in the field.

"The very persons expected to be helped by the Government are getting a kick in the pants" in the court decision, M. A. Lightman, vice-president of the MPTOA, told a meeting last Thursday of the Motion Picture Theatre Owners of New York, in Buffalo.

Mr. Lightman, head of the Malco Circuit in Tennessee and Arkansas, declared that anything the court permitted the independents to take away from the circuits could be taken away from them in turn by other exhibitors. "This only gives rise to a vicious circle that does no one any good," he added.

Alarmed by the lack of safeguards for established customers and by other features of the auction system of licensing product, the Motion Picture Theatre Owners of St. Louis, Eastern Missouri and Southern Illinois gave expression to their anxiety at a meeting July 9 in St. Louis. Mr. Wehrenberg, who also is president of the St. Louis unit, told the meeting he feared the system would raise admission prices and cost the exhibitors much in good will.

See Newcomers Outbidding Established Theatres

The fear that newcomers with plenty of money would be able to outbid long established exhibitors and tear down the businesses they had erected through the years was voiced freely. It was argued that the old criteria of responsibility, showmanship and community standing had been ignored in the court's decision; that the established exhibitor has no protection at all against post-war mushrooming of theatres.

Observing that the defendants had been given "a very profitable spanking" by the court, Mrs. Grace Rogers, film buyer for the I. W. Rodgers Circuit, at Cairo, Ill., told the meeting she "would like to be spanked the same way."

Somewhat reminiscent of its position at the start of the three-year Consent Decree trial period in 1940, the Department of Justice was forced into defense of the recent decision. In response to queries, Wendell Berge, Assistant U. S. Attorney General in charge of the anti-trust division, declared that the Government intended to uphold the auction sale provisions of the decision.

Government to Accept Ideas on "Policing"

"However," he conceded, "we are willing to hear from groups regarding our methods of policing the decree; we also have no objection to these organizations requesting permission to submit facts to the court." It was pointed out the Government will not relay recommendations to the court from industry branches.

The Government, however, will register no opposition to attempts of any trade groups to present suggestions to the court directly. "We are satisfied with the decision and expect to be in accord with the final judgment because it is our victory," the spokesman said. He pointed out that the Government would appeal to the Supreme Court only on the plea for complete divorcement of exhibition from distribution and production.

MAJORS, CRITICAL, READY TO START AUCTION EXPERIMENT

Set to Test Government's Theory of How Product Should Be Licensed

The major distributors were making final plans this week to embark per agreement upon a test of the Government's theory on how to sell motion pictures, to place its product upon the auction block and license it to the highest bidder.

Come next Thursday, the individual pictures in most film company schedules will be offered for the best money regardless of established customer relations, and whether bidders are independent or affiliated.

Would Like Considerations Other Than Rental Terms

The experiment is approached with misgivings, voiced openly and often. Sales executives would like the court to consider many things other than price as bidding factors. They see difficulties over the playdates offered, playing time, responsibility of the account, credit standing, showmanship ability, and reputation of the exhibitor in connection with reports on percentage playdates.

In short, the sales executives say they would like to use their own business judgment as to what constitutes the best bid for a picture, what will bring more money in the long run for the product.

Although each company is drafting its own approach to the "auction block," it appears certain there will be a great deal of similarity in the procedure. As long as the licensing of one picture is not conditioned upon the licensing of another, a full lineup can be written on a single contract. Prices are to be negotiated separately for each picture.

Justice Department Is Concerned Over Protest

The Department of Justice, meanwhile, was reported to be concerned over mounting protest from the field and from independent producers against the "auction" provisions of the decisions. As the time neared for inauguration of the new system, Wendell Berge, Assistant U. S. Attorney General in charge of the anti-trust division, and Robert L. Wright, in charge of the film case, met with the executive committee of the Motion Picture Theatre Owners of America to discuss that association's suggestions. The Allied executive committee also was to meet Thursday in Washington for a study of developments.

To the growing list of suggestions was added a plan for auction sales developed by Gunther Lessing, vice-president and general counsel of Walt Disney Productions, for the Society of Independent Motion Picture Producers, headed by Donald M. Nelson. It was indicated the plan would be presented to the defendant distributors for their study in connection with defense briefs to be filed by October 7.

The SIMPP plan envisions a system of regional and sub-regional boards to be set up in five designated areas to handle bids, the cost of such boards to be borne jointly by exhibitors and distributors. The boards, to be composed of one to three men each, would register each theatre on the basis of its customary run, the customer being permitted to bid for an earlier run as he desired.

Would Handle Physical Acquisition of Bids

The boards would handle the physical work of getting in the bids. On notification by the distributors, the boards would advise all exhibitors in their areas, setting a deadline for bidding. The bids would be available for the inspection of exhibitors at the board offices.

Distributors would not be obliged to accept any of the bids secured by the boards unless they were satisfactory, and salesmen still could circulate to encourage higher bidding by the exhibitors.

Mr. Lessing declared in New York last Thursday before leaving for Hollywood and a conference with SIMPP members that the boards could become a part of the arbitration system, operating under court supervision.

"The regional boards could even be given the authority to pass on clearance and prices finally accepted by distributors," Mr. Lessing said. "They would be an instrumentality for the convenience of both exhibitors and distributors. For the distributors, such a system would provide safeguards against running the risk of being cited for contempt of the directives of the court."

The reference to safeguards was based on a provision in the plan for full responsibility of the boards for obtaining bids, and for giving every exhibitor an opportunity to bid. The distributors would thereby be relieved of action by an exhibitor who may charge he had not had such an opportunity.

Paramount Dissolving Its Pooling Arrangements

The announcement came, meanwhile, that Paramount was moving to dissolve pooling arrangements outlawed by the court. Leonard Goldenson, head of theatre operations, was quoted as saying that the company expected to complete dissolution of all such pools before the end of the year.

The breaking up of the Paramount-Warner pool of four theatres in Philadelphia is under way, as is the Paramount partnership with the Cooper estate in Oklahoma City.

Henry Ginsberg, Paramount vice-president and production chief, arrived in New York Monday for conferences on the court decision and its effect on production.

Schine Counsel Awaiting Circuit Sales Order

Counsel for Schine Chain Theatres this week were awaiting entry of the final judgment in the circuit's dissolution, as ordered by Judge John Knight in the U. S. District Court in Buffalo last week, before carrying an appeal to the U. S. Supreme Court. The initial reaction to Judge Knight's order was that it is "unreasonable" and that there is no basis for such a sweeping reorganization as ordered by Judge Knight. They pointed out that Judge Knight did not take any testimony in ordering the reorganization, which involves some 50 theatres in 41 cities and towns in New York, Ohio, Maryland and Kentucky.

Louisville Theatre Sues For $2,100,000 Damages

The Fifth and Walnut Corporation, and Albert J. Hoffman, owners of the 2,500-seat National theatre in Louisville, Ky., last Thursday filed an anti-trust suit in the United States District Court in New York, against distributors and others, charging a conspiracy to prevent them from obtaining first run product and asking $2,100,000 in treble damages, and the right to bid for first run product, which, it is claimed, the theatre has been unable to obtain since 1941. In addition to the eight distributors, defendants in the U. S. vs. Paramount suit, the action is also brought against Republic, and the Marcus Loew Booking Agency, and United Artists Theatre Corporation.

Anti-Trust Schoenstadt Trial To Start November 4

Judge Philip L. Sullivan in the U. S. District Court, Chicago, has set November 4 as the date for trial in the Schoenstadt Piccadilly theatre's triple damage suit for $6,750,000 for a five-year period terminating in September, 1943. Of this amount, $1,500,000 is for the loss of profits during five years and $750,000 for damage to property. The original suit charged monopoly following Loop area first runs, and that five theatres were given advantage over the Piccadilly. Eight distributors and the Balaban & Katz and Warner circuits are the defendants.

UA Files Percentage Suit Against Harris Amusement

United Artists Monday filed suit in the U. S. District Court in New York, charging Harry A. Harris of Harris Theatrical Enterprises, and two of his corporations, the Convent Theatre Corporation, and Dorset Amusement Corporation, with inaccurate returns from the exhibition of percentage films.

JEROME KERN'S
ENTENNIAL SUMMER
IN TECHNICOLOR

ANNA AND
THE KING OF SIAM

SMOKY
IN TECHNICOLOR

ERNST LUBITSCH'S
CLUNY BROWN

It's a FACT that 20th Century-Fox is the Biggest Figure in HITS PLAYING...and the Biggest Figure in HITS AHEAD...........

SENTIMENTAL
JOURNEY

DO YOU LOVE ME
IN TECHNICOLOR

DRAGONWYCK

SOMEWHERE
IN THE NIGHT

Wonderful NEW adventures
of those wonderful
boxoffice sweethearts!

DOROTHY McGUIRE
ROBERT YOUNG

in

Claudia and David

with

Mary Astor • John Sutton • Gail Patrick
Rose Hobart • Harry Davenport • Florence
Bates • Jerome Cowan • Else Janssen
Frank Twedell • Anthony Sydes

Directed by
WALTER LANG

Produced by
WILLIAM PERLBERG

Screen Play by Rose Franken and William Brown Meloney • Adaptation by Vera Caspary • From Stories by Rose Franken

COMPLETED

Top marquee-names in
a top-notch musical hit!

If I'm Lucky

VIVIAN BLAINE
PERRY COMO
HARRY JAMES
CARMEN MIRANDA

PHIL SILVERS
EDGAR BUCHANAN
Reed Hadley and
Harry James' Music Makers

Directed by LEWIS SEILER
Produced by BRYAN FOY

Screen Play by Snag Werris, Robert Ellis, Helen Logan and George Bricker • Music and Lyrics by Josef Myrow and Edgar De Lange • Dances Staged by Kenny Williams

COMPLETED

1's for the money...
2's for the show...3's to get
ready for records to go!

Three Little Girls in Blue

in TECHNICOLOR

JUNE HAVER
GEORGE MONTGOMERY
VIVIAN BLAINE
CELESTE HOLM
VERA-ELLEN
FRANK LATIMORE

Directed by
BRUCE HUMBERSTONE
Produced by
MACK GORDON

Screen Play by Valentine Davies • Adapted by Brown Holmes, Lynn Starling and Robert Ellis and Helen Logan • From a Play by Stephen Powys
Lyrics by Mack Gordon • Music by Joseph Myrow

"I Like Mike"
"On the Board Walk" (in Atlantic City)
"A Farmer's Life Is A Very Merry Life"
"Three Little Girls In Blue"
"Somewhere In The Night"
"You Make Me Feel So Young" • *"Always A Lady"*
"This Is Always" Music by Harry Warren

Dances Staged by Seymour Felix
Ballets by Babe Pearce

COMPLETED

The ho-ho-homicide-splitting best-seller by America's top mystery writer!

Craig Rice's

HOME SWEET HOMICIDE

with

PEGGY ANN GARNER

RANDOLPH SCOTT

LYNN BARI

DEAN STOCKWELL

CONNIE MARSHALL

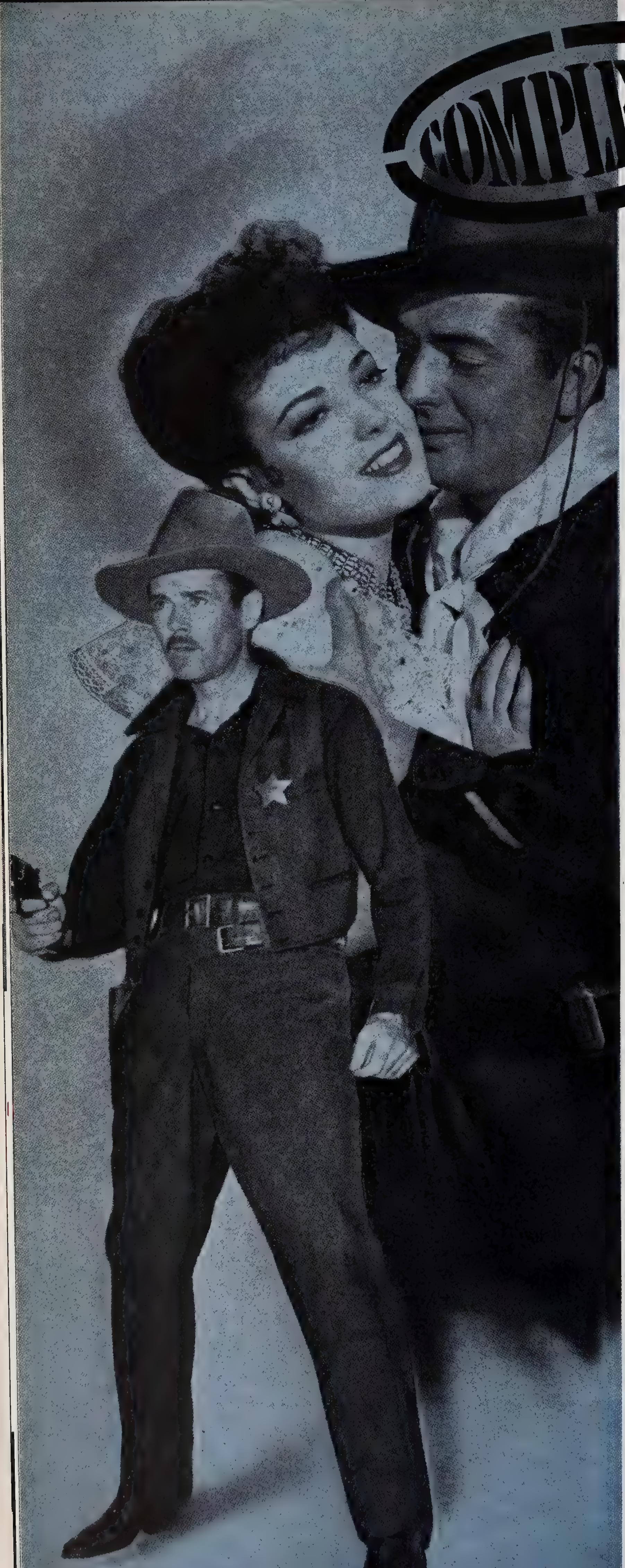
and

James Gleason • Anabel Shaw
Barbara Whiting • John Shepperd

Directed by
LLOYD BACON

Produced by
LOUIS D. LIGHTON

Screen Play by F. Hugh Herbert
Based on the Novel by Craig Rice



Rousing, carousing spectacle!
Gun-loaded . . . music-packed
. . . record-certain!

Darryl F. Zanuck
Presents
JOHN FORD'S

MY DARLING CLEMENTINE

Starring
HENRY FONDA
LINDA DARNELL
VICTOR MATURE
with
CATHY DOWNS
WALTER BRENNAN
TIM HOLT · Ward Bond
Alan Mowbray · John Ireland
Roy Roberts · Jane Darwell
Grant Withers · J. Farrell
MacDonald · Russell Simpson

Directed by
JOHN FORD
Produced by
SAMUEL G. ENGEL

COMPLETED

All the songs . . . all the
romance of the fabulous,
terrific Twenties!

Darryl F. Zanuck
Presents

JEANNE CRAIN

in

MARGIE

in Technicolor

with

GLENN LANGAN
LYNN BARI
ALAN YOUNG

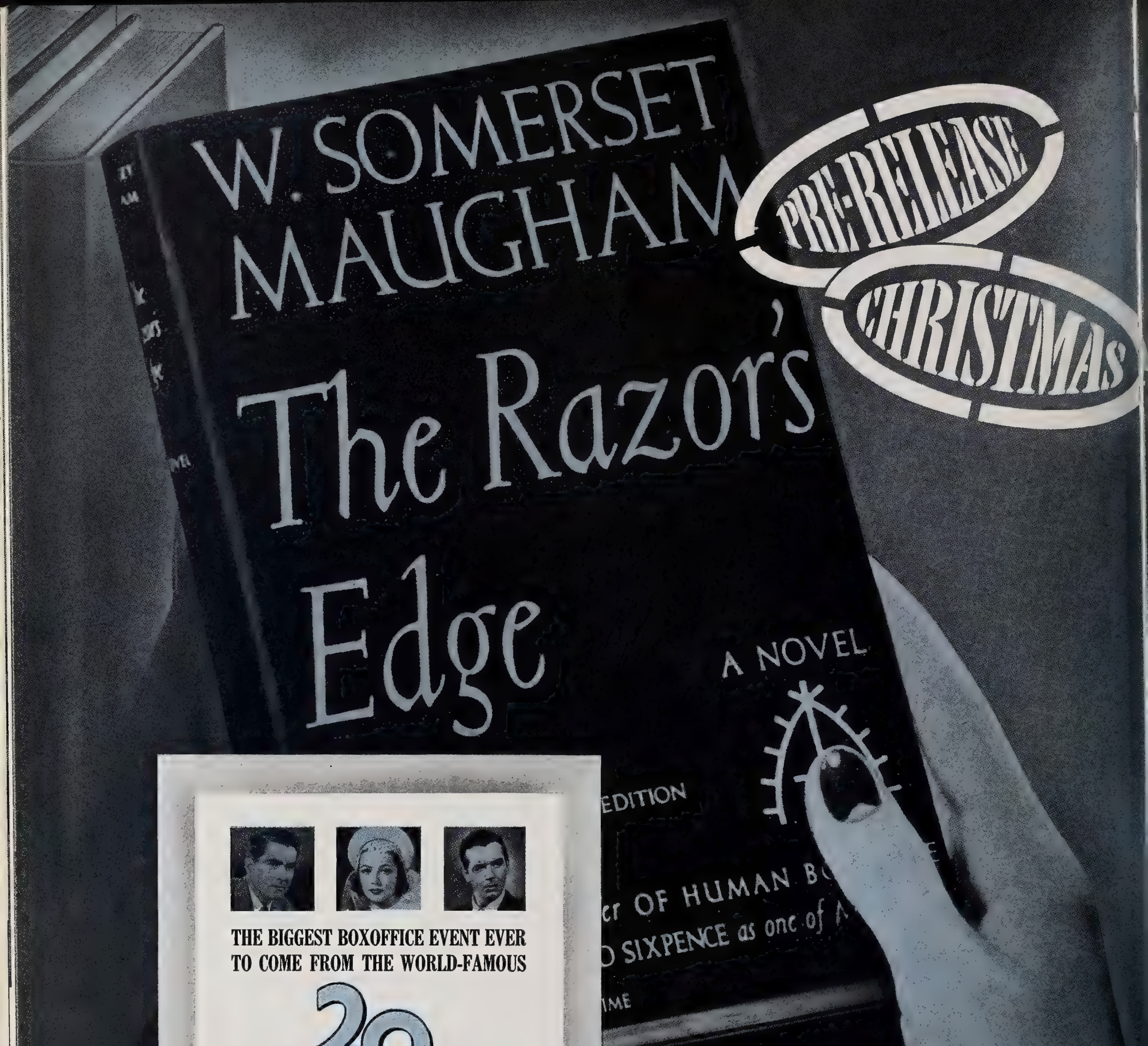
and

Barbara Lawrence · Conrad Janis
Esther Dale · Hobart Cavanaugh
Ann Todd · Hattie McDaniel

Directed by **HENRY KING**

Produced by **WALTER MOROSCO**

Screen Play by F. Hugh Herbert · Based on
Stories by Ruth McKenney and Richard Bransten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MAUGHAM'S
The Razor's
Edge
A NOVEL
EDITION
er OF HUMAN B
SIXPENCE as one of
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PRE-RELEASE
CHRISTMAS

THE BIGGEST BOXOFFICE EVENT EVER TO COME FROM THE WORLD-FAMOUS

20th CENTURY-FOX

BOOKSHELF OF BEST-SELLERS!

TYRONE POWER · GENE TIERNEY · JOHN PAYNE · ANNE BAXTER
CLIFTON WEBB · HERBERT MARSHALL in DARRYL F. ZANUCK'S
Production of W. SOMERSET MAUGHAM'S "THE RAZOR'S EDGE"
Directed by EDMUND GOULDING · Screen Play by LAMAR TROTTI

PRINTED IN U. S.

ATA GATHERS STRENGTH IN N. J. ALLIED STRONGHOLD

Fabian and Coyne Talk at Asbury Park Meeting in Membership Drive

Before the dinner: Moe Kridel, Adam Adams, W. C. Herman, Sam Einhorn, Harold Blumenthal, Isadore Hirschblond, Meyer Adelman, David Silverman, Sam Frank, Jim Watson, Richard Whitby, Leon Rosenblatt.

Mr. Adams, chairman of the organizing committee, records his viewpoint.

Head Table: S. H. Fabian, Robert Coyne, Walter Reade, Jr., and Harry Hecht.

Its opponents are silent, its objectives are clear, its motives are open to discussion, and its necessity is obvious, American Theatres Association executives declared Tuesday, as they hurled the opening bombs in a new campaign to increase membership beyond the 6,500 exhibitors claimed thus far.

The campaign was begun in New Jersey that night at a supper and dancing club, Ross Fenton Farms, and resulted in formation of a New Jersey unit, with approximately 25 members. The formation occurred during an open forum which followed an afternoon of cocktails, gin rummy and swimming at Walter Reade's Monte Carlo Beach Club; more cocktails and a roast beef dinner at the Farms, the property of which Mr. Reade owns; and speeches by the ATA executives, S. H. Fabian, president, and Robert Coyne, executive director, and others.

Organization Committee Formed After Forum

Questions were invited from the approximately 50 exhibitors and guests present; and when there were only favorable comments, a show of hands was deemed favorable to formation of the unit. An organization committee was immediately nominated, comprising Si Myers, Leon Rosenblatt, Isadore Hirschblond, David Silverman, Maury Miller, Walter Reade, Jr., David Weinstock, Sam Frank and Adam Adams, chairman.

All New Jersey exhibitors had been invited by Mr. Reade and by Harry Hecht, New Jersey circuit owners. The men who joined Tuesday night constituted a large percentage of New Jersey Allied strength, it was estimated. The Independent Theatre Owners, of New York, brought its 35 New Jersey theatres in, represented officially at the meeting by David Weinstock and a delegation of 12 owners. All New Jersey circuits except Warners have indicated joining the ATA, Mr. Coyne told the gathering.

Stresses Independence Of ATA Membership

"I've never yet had an opportunity to debate whatever issues there are in this thing," Mr. Fabian said. "Neither have Mr. Coyne, or Ted Gamble, our board chairman. I would more than appreciate answering any questions in anyone's mind. If there's anything wrong with this organization, it's wrong with me."

The questions asked by exhibitors during the forum which followed were, whether the ATA was governed by affiliated theatre circuits, to which Mr. Fabian replied that two-thirds of the ATA directors were independent; whether the ATA would ally itself politically to any national group or party, to which the replies by Mr. Coyne and Mr. Fabian were that inasmuch as no exhibitor in any location could afford to take sides, no more so could the ATA, representing exhibitors nationally.

Also, whether the ATA would sponsor its own ideas, to which the reply was that it would only act as representative and clearing house for ideas; whether ATA would handle trade practices, for which the reply was that it would not because its constituents do not agree on intra-industry matters.

Condemns Court Decision In Anti-Trust Case

Calling the recent Federal Court decision an "atomic bomb," Mr. Fabian said that it was notable because the economic life of all exhibitors, with thousands of employees, and millions of dollars invested, was "disposed of, without our having a day in court."

"If that's the American way," he said, "I wasn't brought up in America. If they can dispose of us in this summary fashion, there's something wrong with us. To me it's the most direct evidence of the need for an organization like the ATA."

Mr. Coyne outlined the formation and purposes of the ATA, and noted that although exhibitors do not seem to agree on trade practices, they do agree the industry earned a new place in public esteem during the war, and that it can continue in that place. "Let them turn the power of their new-found unity in the field in which they can agree," he said. He also warned that top levels of the industry were "shaking in fear of Federal control" and said that the ATA could obtain a hearing before the public.

Other speakers were Mr. Hecht, and Walter Reade, Jr., acting for his father.

Present, in addition to those named, were Harold Eskin, David Mate, Jack Harris, Ned Shugrue, Joseph Curcio, Lou Feld, Sam Wormser, Charles Brown, Meyer Adelman, Moe Kridel, Jerome Kridel, Harry Kridel, Tom Adams, Maurice Parks, Stanley Sobelson, Harold Blumenthal, Sam Einhorn, Richard Whitby, Harry Doniger, Herman Agar, Solomon Agar, Hy Goldbaum, M. A. Goldbaum, Morton Sunshine, Lee Newbury, Joseph Siccardi, Ray Heil, Pete Gage, and Jim Watson.

Next Meeting Scheduled In San Francisco July 30

Messages of interest were received from Helen Hildinger, Louis Gold, and David Snaper, of the Jersey Allied, and from Ben Amsterdam and Sam Varbalow of the south Jersey area.

The annual assessment for New Jersey would be between $11,000 and $12,000, according to Mr. Coyne, answering floor questions.

The next ATA organizational meeting will be at San Francisco July 30. Exhibitors will be assembled there in similar fashion to the New Jersey meeting, by Joe Blumenfeld and George Nasser. There will be meetings in August and September at Boston and Buffalo.

ON THE MARCH

by RED KANN

ON the Government side, the President's designation of the Office of War Mobilization as central agency through which messages are to be cleared for ultimate theatre showing appears to rivet the problem. On the industry side, parallel action is only partially satisfactory at best.

Clearance in Washington followed suggestion of Si Fabian, president of the American Theatres Association, to Truman on the sound approach that centralization would eliminate vexatious, unnecessary and sometimes embarrassing—to theatremen—duplication by Government agencies.

This is an outcropping of experience piled up by the War Activities Committee when all sorts of Washington activity-on-film threatened to deluge WAC with oceans of celluloid, all of it offered as essential to the war effort and all of it, of course, imperatively necessary on theatre screens. It called for patience and perspective to maintain balance in order to avoid crunching official sensibilities.

Yet it was evident fairly early in those days that much public money could have been saved for other purposes if theatremen who were asked to deliver their screens had had voice in pre-determining or in advising what was feasible and in what footage. ATA, via Fabian, who was in the dead center of all this, therefore does a service for all exhibitors in establishing one spout through which Government film will flow.

Already, the plan is beginning to function. It has been pointed out to Washington how desirable it is to come up either with a script or a treatment before shooting or, if production is under way, to discuss it with ATA's film committee before proceeding too far. This has been done with a proposal for a film on building homes for veterans. It applies in the case of a picture proposed as a substitute for the controversial "Seeds of Destiny" which ATA has rejected not—so declares a spokesman—because of too much horror but because it does not carry the persuasion which an informational film on famine conditions in Europe ought to impart to the public.

What is principally interesting about this situation is that ATA will be in on this show from the beginning, guiding and directing in some measure what finally will get upon the screen. This does not guarantee results will be better. It does mean ATA will finish with a film its membership will be willing to play.

Within limitations, the general formula is good. But it does not go far enough. In its representations to the President, ATA has left lingering an impression it speaks on behalf of the American exhibition structure complete. Within the industry, it is common knowledge that this is not so. Allied, the Conference of Independent Exhibitor Associations and MPTOA [national] have no truck with ATA. But its members own, operate or manage theatres which the Government and its film messages will want to reach.

To broaden the base properly, therefore, it is required for ATA to strike an arrangement with the groups outside its fold if only for this specific purpose. These outside groups must be in on the determining steps. It is not proper, nor is it in the best interest of the industry, for them to be excluded.

If straight exhibitor organizational lines have to be leaped in order to bring about a single front on behalf of what should be a single purpose, the leaping had better get going without delay.

◆ ◆

For a slant on theatre takes—up, down or as is—here again is Balaban of Paramount;

"Our experience for a number of years has been that . . . boxoffice revenues constitute a fairly fixed and relatively constant proportion of consumers' expenditures. This correlation has existed over a period of fair, good and lush times . . . so long as consumer expenditures remain at present levels, boxoffice revenues . . . will continue at present levels."

◆ ◆

Reads a *Motion Picture Daily* headline:

'IA' Pacts Add 5 Millions to Distribution

So:

1.—The cost of production is up. The experts agree.

2.—The cost of sales will be up if the auction-block method under the New York court decision sticks.

3.—Now the IA.

It begins to appear 1946-47 *will be a season to remember.*

◆ ◆

HISTORICAL ROLLBACK: Not a single Warner brother was present at the world premiere of "The Jazz Singer" on October 6, 1927, in New York. Sam L., who worked hardest to make talking pictures a commercial success, was stricken in Hollywood shortly before the debut. Harry, Jack and Albert rushed to his side. Sam died on October 5.

◆ ◆

Gunther Lessing, whipping up plans for five regional boards to handle sales for producer members of the SIMPP provided films are actually sold on the auction block, calculates distributors and exhibitors would bear proportionate shares of the maintenanance cost.

Optimistic, isn't he?

U. A. Sets Three Product Deals

Three new product deals for United Artists were authorized by the board of directors at meetings held in New York last Tuesday and Wednesday. The deals were indicated as in line with the company's policy of expansion.

Among the product deals, as announced by Edward C. Raferty, UA president, is one with Harman-Ising Productions calling for the filming of two feature-length cartoons. The first of these will be "King Arthur and the Knights of the Round Table," and the second "The Little Prince."

Another deal was authorized with Arnold Pressburger for "Last Year's Snow." The production, having a budget of $1,500,000, will star Hedy Lamarr and George Sanders, and an additional male star.

Also authorized was a deal for two pictures with the new company which has been formed by Arthur W. Kelly, formerly vice-president of United Artists Corporation and more recently associated with J. Arthur Rank. The first of these is to be based on the Edmund Goulding play, "The Ryan Girl," and the second on Eric Baume's book, "Half Caste."

The board at the meeting took no action on Eric Johnson's proposal that the company rejoin the Motion Picture Association, from which it withdrew September 21, 1945.

Theatre Equipment Units Change Meeting Dates

Ray Colvin, president of the Theatre Equipment and Supply Dealers Protective Association, and Oscar F. Neu, president of Theatre Equipment and Supply Manufacturers Association, have announced new convention and exhibit dates for their annual convention. The dates are November 8-11 at the Secor and Commodore Perry Hotels, Toledo. The joint convention has obtained the cooperation of the Toledo Chamber of Commerce as well as other Toledo organizations. Members of both organizations will be notified by their respective secretaries as to all reservations. Theatre owners also will be invited to see the exhibits of theatre equipment. The change of time and place of the meeting was due to the recent La Salle Hotel fire, the original locale.

New Mother Cabrini Film To Be Produced Here

A complete American remake of "The Life and Miracles of Mother Cabrini" now in its third week at the Ambassador theatre, New York, has been announced by Clyde Elliott, distributor and proprietor of world rights to the film. Harold Orlob, has been engaged to direct the new version, to be made on the west coast with American actors. Following the termination of its present engagement, the film, which was made about six years ago, will be withdrawn from the national market to await the release of the new picture

Licensing Code For New York Ready This Year

New York City's seven-point theatre licensing code study is nearing completion and should be ready late this summer or early in the autumn, License Commissioner Benjamin Fielding's office revealed this week.

Said to be the first of its kind for the industry, the proposed code is causing considerable interest in many communities throughout the country and some 60 cities and towns have written Commissioner Fielding requesting information on the forthcoming ordinance.

The seven major points to be incorporated into the new code will include sanitation, fire protection, children's admissions, fraudulent advertising, responsibility of theatre personnel, projection booth regulations and plans for special children's programs.

In gathering material for the ordinance, the city's 700-odd theatres currently are being investigated in cooperation with the Health Department which is studying the sanitary conditions. Any violations of such regulations in motion picture theatres will be followed by a warning from the License Department and a "fair opportunity to remedy the situation," it was said, before any action is taken.

Preliminary reports on conditions in theatres have been submitted to the License Department and certain theatres present an "extremely unsatisfactory" picture from the standpoint of public health, it was said.

In formulating the code of the top executives of the motion picture industry in New York have been consulted, and at present, it is pointed out, careful preliminary work is being done toward final formulation of the new code which will come about only after consultations with all elements of the industry and with their cooperation.

Also under study is a more liberal interpretation of New York City's child admittance regulations, to permit children unaccompanied by adults to attend motion picture houses on nondenominational holidays and special school holidays. On such general holidays theatres are not now permitted to admit unaccompanied children, the regulations being designed to combat truancy.

Assure Odeon Underwriters $10,000,000 in Shares

Underwriters of Odeon Theatres' new debentures have been guaranteed a $10,000,000 share in the company's new stock issue, recently launched by J. Arthur Rank in London. Preferential treatment also is given existing stockholders and to Odeon employees. The allotment for outsiders, therefore, will be small, although there has been a heavy oversubscription, with 33,000 separate applications from would-be stock purchasers seeking to buy a total of nearly $96,000,000 in stock.

Box Office Champions for The Month of June

BADMAN'S TERRITORY

(RKO Radio)

Produced by Nat Holt. Directed by Tim Whelan. Executive producer, Jack J. Gross. Additional sequences by Clarence Upson Young and Bess Taffel. Director of photography, Robert de Grasse. Musical director, C. Bakaleinikoff. Cast: Randolph Scott, Ann Richards, George "Gabby" Hayes, Ray Collins. Release date, Block 5.

THE BLUE DAHLIA

(Paramount)

A George Marshall production. Produced by John Houseman. Directed by George Marshall. Written by Raymond Chandler. Music direction, Victor Young. Director of photography, Lionel Lindon. Cast: Alan Ladd, Veronica Lake, William Bendix, Howard da Silva, Doris Dowling, Tom Powers. Release date, April 19, 1946.

CLUNY BROWN

(20th Century-Fox)

Produced and directed by Ernst Lubitsch. Screenplay by Samuel Hoffenstein and Elizabeth Reinhardt. Based on novel by Margery Sharp. Director of photography, Joseph La Shelle. Musical direction, Emil Newman. Cast: Charles Boyer, Jennifer Jones, Peter Lawford, Helen Walker, Reginald Gardiner. Release date, June, 1946.

THE POSTMAN ALWAYS RINGS TWICE

(Metro-Goldwyn-Mayer)

Produced by Carey Wilson. Directed by Tay Garnett. Screenplay by Harry Ruskin and Niven Busch. Based on the novel by James M. Cain. Director of photography, Sidney Wagner. Musical score, George Bassman. Cast: Lana Turner, John Garfield, Cecil Kellaway, Hume Cronyn, Leon Ames. Release date, April-May, 1946.

TWO SISTERS FROM BOSTON

(Metro-Goldwyn-Mayer)

Produced by Joe Pasternak. Directed by Henry Koster. Original screenplay by Myles Connolly. Additional dialogue by James O'Hanlon and Harry Crane. Musical direction, Charles Previn. Songs by Sammy Fain. Director of photography, Robert Surtees. Cast: Kathryn Grayson, June Allyson, Lauritz Melchior, Jimmy Durante, Peter Lawford, Ben Blue. Release date, April-May, 1946.

THE WELL-GROOMED BRIDE

(Paramount)

Produced by Fred Kohlmar. Directed by Sidney Lanfield. Screenplay by Claude Binyon and Robert Russell. Based on a story by Robert Russell. Director of photography, John F. Seitz. Cast: Olivia DeHavilland, Ray Milland, Sonny Tufts, James Gleason, Constance Dowling, Percy Kilbride. Release date, May 17, 1946.

Halt Building of 300 Theatres

Washington Bureau

Construction of more than 300 theatres throughout the country was ordered halted by the Civilian Production Administration late last week as the agency warned that the ending of price controls would lead to further cuts in repair work.

In all the cases where the orders were issued, a CPA spokesman in Washington said, construction had been started without proper authorization. Only those theatres started before the construction order went into effect had been approved, the CPA said.

It was also pointed out by the agency that if price controls continued to remain off, theatre repairs would be more difficult since the $1,000 limitation would not go as far, and there was no immediate prospect of raising the limit.

The agency, which is due to review by the end of July its order cutting authorizations by two-thirds, said there was very little possibility that theatre construction would be permitted to move ahead unrestricted.

Although the output of some materials such as lumber is increasing, most are still in short supply and still are far short of needs, the agency indicated.

SMPE Citations Committee Holds Formal Meeting

At a meeting last Thursday and Friday in the Hotel Pennsylvania in New York, the board of governors of the Society of Motion Picture Engineers held their first formal discussion on recommendations of a newly formed Citations Committee. The committee was created to give recognition to individuals, groups and companies for valuable contributions in technical research, production and other phases of the film industry. In the past all awards by the Society have been made by the governors. The new committee, headed by John I. Crabtree of Eastman Kodak as chairman, will enable the Society to widen its scope of recognition for meritorious effort throughout the industry.

BREEN TALKS AND BRITISH LISTEN

Code Chief Explains Aims; Producers Seek Means of Meeting Provisions

by PETER BURNUP
in London

Now that Joseph I. Breen, Administrator of the American Production Code, has arrived this side and cited the lack of PCA publicity here, it is more than ever certain that his guidance will be sought unobtrusively on the subject of the enlargement of the British Film Producers Association and the problem of finding some one to head the Association in much the same fashion as Eric A. Johnston heads the Motion Picture Association in the United States.

Forward-looking producers envisage an arrangement whereby the rulings of the British Board of Censors will be codified with those of the PCA. But before such can happen there must be an explanation of the requirements of the American Code—which frequently have been distorted in the local press.

First Interview a Success

That explanation of the Code was given by Mr. Breen Monday in his first London press conference—an emphatic and unqualified success which did much to ingratiate the man and his message.

Said Mr. Breen: The PCA was misunderstood in England because the MPA, the former Motion Picture Producers and Distributors of America, failed to give an efficient and convincing presentation of the Code's provisions. This failure, he said, could be blamed for much of the untrue comment concerning PCA which has appeared occasionally in the British press.

Laying their plans in advance against potential sniping, the British Film Producers Association, host to Mr. Breen, had delegated to Major Reginald P. Baker, Ealing's managing director and Kinematograph Renters Society president, the job of supervising the Breen activities.

Visit at British Request

There will be no excuse this time for the country's press complaining that they don't know what MPA or PCA are all about.

Taking Mr. Breen in hand, Mr. Baker introduced the PCA head to his Monday questioners. He emphasized that Mr. Breen's visit was at the express request of the BFPA, which is desirous of enabling British producers, through an understanding of the Code, to avoid giving offense in their films to local American feelings and so possibly impeding the export of British films.

Mr. Breen delivered a 35-minute address, explanatory of the Code's origin and history. In the course of the interview he paid eloquent tribute to Martin Quigley who, he declared, was primarily responsible for the Code's adoption at a time when the industry was a target for considerable abuse and when the screen was held in general disrepute. This praise was applauded by the conference.

He declared that the MPA opposed censorship, regarding it as wrong, ineffectual and stupid. The Code, he claimed, was a liberal document, authored by a man who was essentially a showman but at the same time an idealist.

Qualified to Run Own Business

Half-humorously, Mr. Breen remarked that the Code's chief difficulty lay in the fact that every American had two businesses; one his own, the other motion pictures. However, he said, the motion picture industry is best qualified to run its own business.

The aim of the Code, he said, is to further the making of reasonable pictures which will be acceptable to reasonable people. He explained that 85 per cent of the PCA's efforts are expended on pictures before they enter production. He congratulated British producers on their good productions, declaring that British pictures, made amidst shambles and suffering, are making a tremendous contribution to the welfare of the screen, in America and elsewhere.

In conclusion, he admitted he had made mistakes, but claimed it was his endeavor to administer the Code liberally to the best of his ability for the good of the industry and the community.

His address created a profound impression, spiking immediately a second outburst of captious cross-examination.

Rank Wants Successor

However, it is generally admitted that the visit will in some ways affect the British producers reorganizaiton. It is well known that Mr. Rank, now head of the Association, wants badly to be relieved of the immediate responsibilities of those various meetings—there were 176 of them during the past 12 months.

The plan is that some independent person of sufficient authority should be persuaded to take the Rank job with a general devolution of secretarial authority into its respective spheres, Eric W. Wingrove, of course, retaining his over-all executive authority as general secretary. Whoever accepts the post—several names of renown have been canvassed—will find it a whole-time job. There's no doubt that before very long the Big Name will be announced and with it the much-to-be-desired enlargement of the Producers organization.

Mr. Breen's visit—not, he says, to lecture but to advise—appears to be a prelude to those announcements.

British Theatre Unions Sharpen Term Demands

London Bureau

England's theatres were to have closed Tuesday. That is, they were to have closed if Thomas J. O'Brien, member of Parliament and general secretary of the National Association of Theatrical and Kine Employees, could have gotten them closed.

Said Mr. O'Brien at the national delegate conference of his union recently:

"We meet the Cinematograph Exhibitors' Association on July 16 to get a reply to our demands. No cinema, after July 16, will open unless we reach an agreement. Those which do open we shall have to picket. The cinema industry must put its house in order."

Strike Called Off

There was no strike. CEA called Mr. O'Brien's bluff by offering to increase all wages up to 50 shillings a week by 15 per cent and by adding 10 per cent weekly to all other wages. Mr. O'Brien accepted this subject to minor adjustments, thereby having made ridiculous his threat of a strike.

Everyone on the industry inside knew that a strike would not occur July 16. Mr. O'Brien's occasional bull-in-the-china-shop declarations are well known and suitably discounted.

But uninformed of the odd niceties of Britain's motion picture setup, national newspapers were put in a ferment by the statement. Questioned later, after his initial blast, Mr. O'Brien made the following watering-down statement:

"What I mean is if the negotiations break down July 16 we shall have to consider whether we strike, whether we accept what the CEA wants us to accept or whether we refer the matter to arbitration."

"They—the independent exhibitors—were miserly and selfish in regard to the interests of their employes," he said. "They had no vision, imagination or generosity. The selfish attitude of the Victorian-minded small exhibitor caused the negotiations to go on week after week."

Grading Chief Problem

Chief bone of contention in the parley, however, has been concerned with the gradings of the country's cinemas; employees getting a wage standardized according to a theatre's accepted grade. NATKE flatly refuses to accept several of the gradings proposed by the CEA.

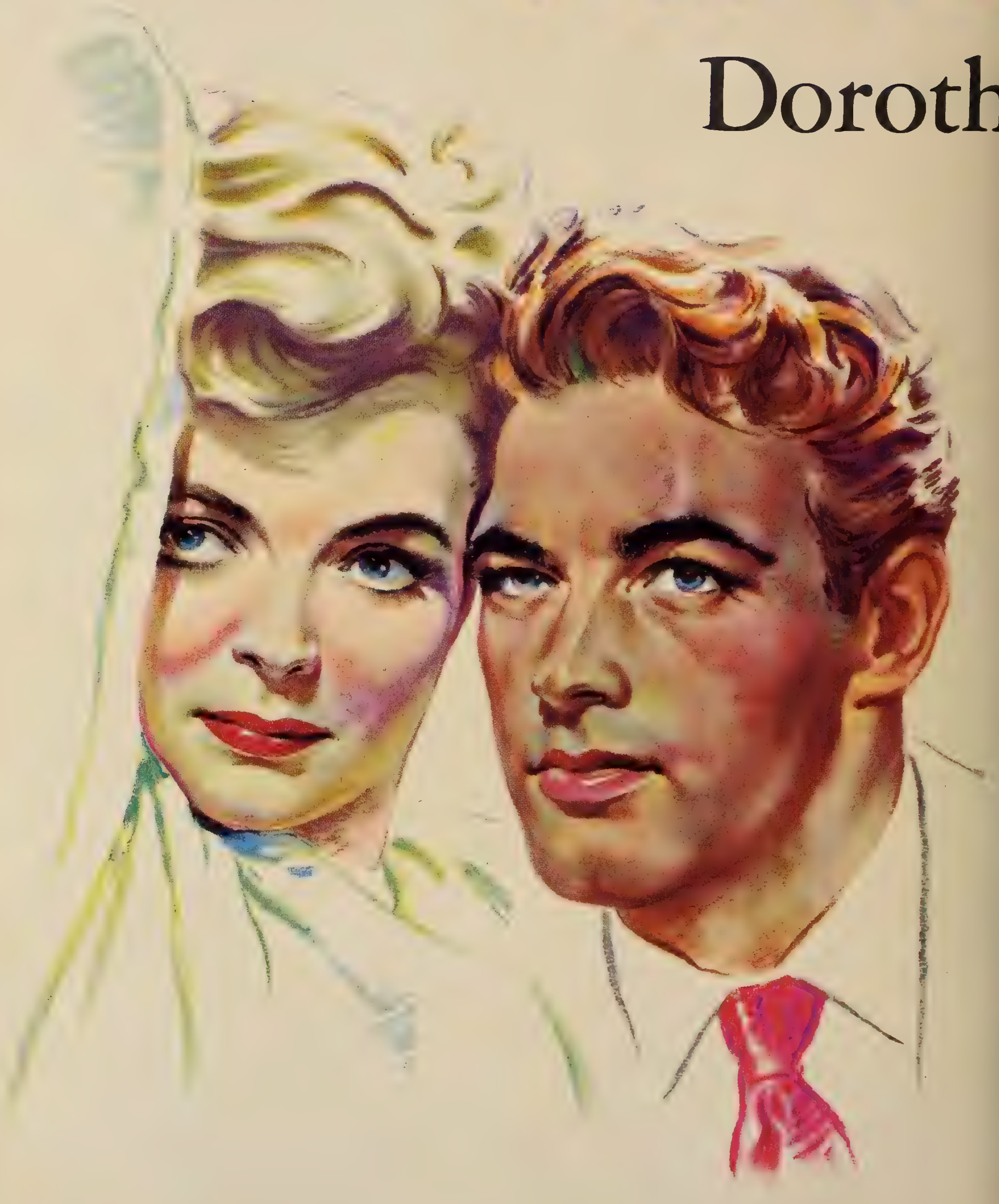
Other demands made at the union's conference include a compulsory Governmental licensing of projectionists; the closing of theatres in England on Christmas Day and in Scotland on New Year's Day; the abolition of compulsory contributions to charity out of Sunday opening takings.

Those demands have the whole-hearted support of exhibitors.

the big ones keep coming from
RKO
RADIO
PICTURES
...here's

. . . Till the

Doroth



KO's

End of Time

starring

McGuire and Guy Madison

Robert Mitchum • Bill Williams

Tom Tully • William Gargan • Jean Porter
Johnny Sands • Loren Tindall

A Dore Schary Production • Directed by Edward Dmytryk

Screen Play by Allen Rivkin

She had a man to forget...

She had a man to forget—and her own way of forgetting...until a fighting marine, back home at last, taught her the meaning of "I'll love you till the end of time."

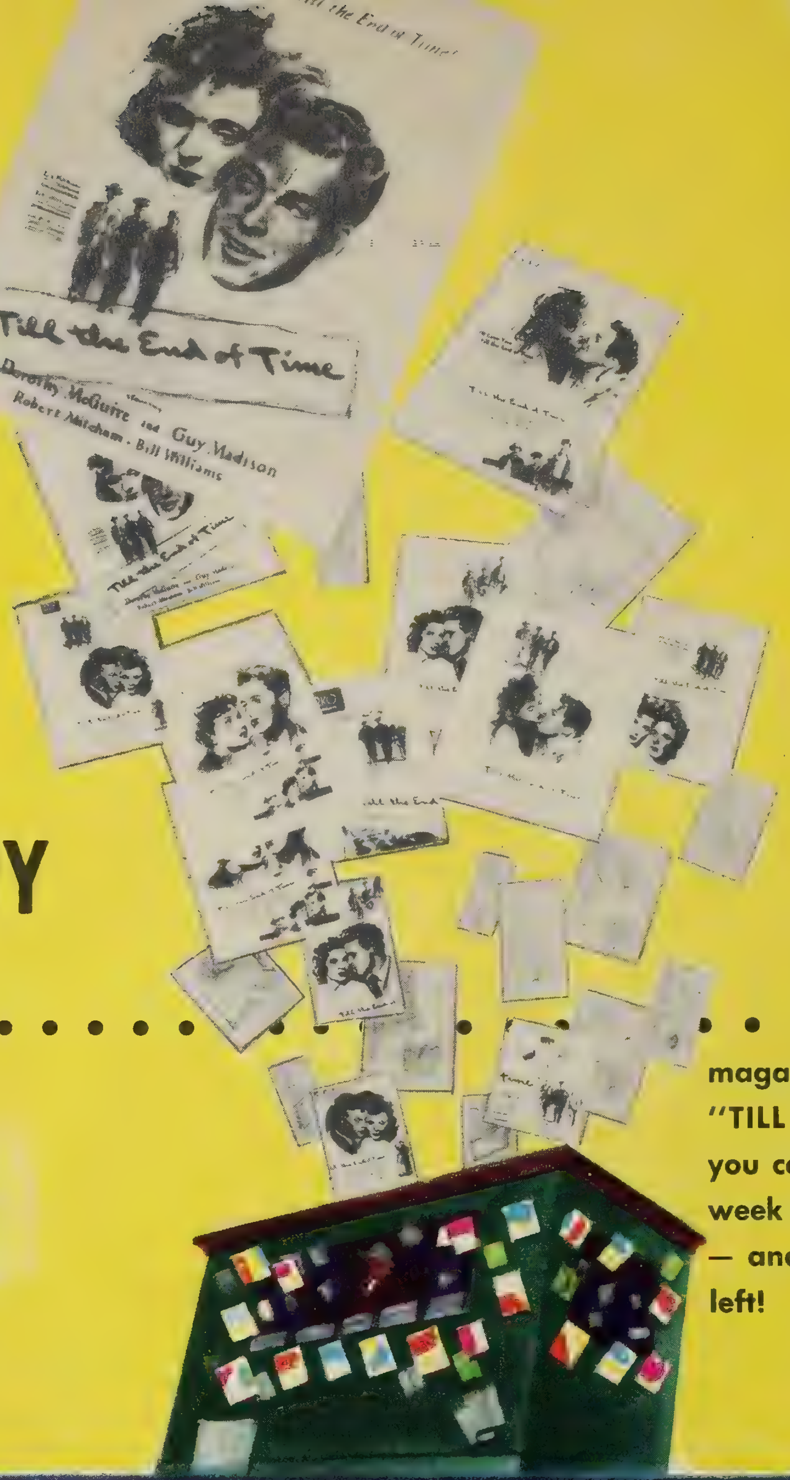
Your own fans "discovered" these three new stars:

ROBERT MITCHUM
in "The Story of G. I. Joe"

BILL WILLIAMS
in "Those Endearing Young Charms"

GUY MADISON
the sailor in "Since You Went Away"

IF YOU
HAD A
DOLLAR
FOR EVERY
COPY . . . . of a national magazine carrying an ad on "TILL THE END OF TIME," you could spend $20,000 a week for the next fifty years — and still have a fortune left!


Till the End of Time
Dorothy McGuire and Guy Madison
Robert Mitchum · Bill Williams

RKO Backs "Till the End of Time" with ads in magazines totaling

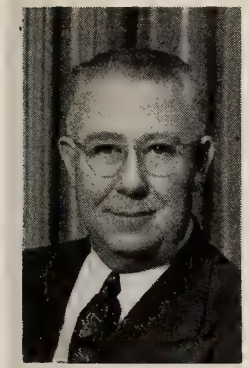
56,674,390 CIRCULATION

— publications such as LIFE (3 insertions) — LADIES' HOME JOURNAL — SATURDAY EVENING POST — WOMAN'S HOME COMPANION (2 insertions) — McCALL'S — COSMOPOLITAN — TIME — LOOK (2 insertions) — LIBERTY — SEVENTEEN — AMERICAN WEEKLY, the FAN LIST and 5 Canadian Magazines.

Sound Pioneers in Exhibition

THE novelty of sound film, many exhibitors believe, provided the necessary stimulus needed to take the industry out of its then-current doldrums. From across country exhibitors are now writing Warner Brothers, congratulating that company on its Twentieth Anniversary of Sound and crediting Warners with doing much to give new life to motion pictures. MOTION PICTURE HERALD *here continues its series on pioneer exhibitors in sound.*

Will Hays talking from the screen saved the day for Earl F. Kincaid.


Earl F. Kincaid

Now secretary and treasurer of Quimby theatres, Ft. Wayne, Ind., Mr. Kincaid was manager of the Jefferson theatre in Ft. Wayne when the first Vitaphone sound program was presented there in April, 1927. Preceding the public showing, a special screening was given for public officials and civic leaders. Most of them thought the sound film was something of a freak. But this idea was dispelled by the appearance of Will Hays actually talking from the screen. Mr. Hays who was, and still is, one of Indiana's most popular native sons, could do no wrong and so those "newfangled pictures that talked" were an immediate success with the Hoosier audience.

Ft. Wayne in 1927 had a population of only 90,000. Yet when "The Jazz Singer" was shown it played to more than 67,000 in the Jefferson, which seated only 1,014. The show played for a record-breaking run of 25 consecutive days.

* * *

Theatre patrons who flocked to the Circle theatre in Dallas the night of February 12, 1927, to see for the first time pictures that talked were astonished. Many believed that a wax recording of voices and music synchronized with the film projector to produce a realistic effect was unbelievable, according to E. H. Hulsey, Dallas business man who owned and operated the independent theatre at that time.

One disbelieving patron was seen gazing curiously into the empty orchestra pit. Satisfied that the Vitaphone was actually responsible for the sound effects, he turned and said to his neighbor:

"Next thing you know they'll have us smelling food and flowers right off the screen."

* * *

William Freise is manager of the Rivoli theatre, La Crosse, the second house in the Wisconsin territory to acquire sound equipment from Warners. He might have been able to open with sound at least day-and-date with Minneapolis, where the Warner wonder made its northwest debut, but a freak automobile accident to the theatre's chief projectionist took care of the matter of pushing the Rivoli down to second place. Nevertheless, says Mr. Freise, not the least gloomy about the matter, the Rivoli created a lot ot excitement in La Crosse when the sound finally started booming from the screen. Picture fans made a point of trekking to the theatre and newspaper representatives throughout the section also came to La Crosse to do a story on the screen with a voice—and incidentally on the Rivoli.

William Freise

* * *

Around the country:

John H. Griffin, general manager of Coleman's theatres in Miami, Fla., remembers well that the first Vitaphone installation in his community was at the Glory-B theatre. After seeing and hearing the new screen medium, Mr. Griffin relates, many patrons walked out of the Glory-B chanting, "Glory be, is right."

Harry Huffman, pioneer Denver exhibitor, was one of the first to present Vitaphone in the Rocky Mountain territory. Now city manager of all Fox Denver theatres, Mr. Huffman and his entire staff is joining with Warner Brothers in its celebration of the Twentieth Anniversary of Talking Pictures.

Carl Bailey of the Pawnee theatre, Pawnee City, Neb., one of the pioneer sound exhibitors in the midwest, is one of the many exhibitors to say that the standards of the industry have been raised since Warners brought sound to the screen.

* * *

"There was plenty of sound, yes, but what sound."

That was what Sam Epstein, an Omaha, Neb., theatre operator since 1908, thought of those early sound films. Nevertheless, he disagreed with his patrons when many walked out of his theatre saying, "Give us the silents if that's the best the talkies can do." "I had nothing but trouble," he says, "and I took it plenty on the chin. But I smiled back to the complainers and explained that they'd hear better sound in the next film."

Sam Epstein

"And look at sound now. The best. But back in the old days the sound was making talk that the lips were not making. There were scratches and squawks. There was plenty of sound. But what sound."

It's different now. "The Warners," says Mr. Epstein, "gave to us theatre operators the shot in the arm we needed at a time to take us out of bad business to real and profitable operations."

* * *

Live sound came to the rescue of canned sound in George Baker's Electric theatre in Kansas City. It was a Sunday, early in 1928, and the Electric was showing for the first time that wonder film, Warners' "The Jazz Singer." The first show, screened to an overflow house, went to the fadeout without a hitch. The crowd moved in for the second show and settled down expectantly. The whirr of the projector started and then, just as suddenly, stopped. The house lights were turned on and Mr. Baker ran for the book.

George Baker

Ten minutes later the audience was murmuring and applauding for the show to go on. A hurry call went out for the house organist to still the audience.

Marching to his bench, the organist began playing a popular air. Then another one and another one. Soon members of the audience were singing the choruses of the tunes.

Thirty-five minutes later the equipment was repaired, the audience stopped singing, and "The Jazz Singer" was on again.

EXHIBITOR POSES CLEARANCE ISSUE

Cites Rochester Situation; His "Why?" Answered by New York Executives

Don Whittington, Rochester, N. Y., exhibitor, has written to MOTION PICTURE HERALD ***discussing the clearance situation in his city. He asks questions about it. His letter is presented here along with comments upon it and the subject of clearance from New York executives.***

The theatre concerned is the 600-seat Lincoln at 702 Jay Street in Rochester, owned and operated by the Winlow Corporation, of which Mr. Whittington is president.

Mr. Whittington's presentation follows:

"Having pondered for some time now on the whys and wherefores of this very one-sided business (meaning the producers' side) I am moved to write this letter, addressed to no one particular firm or organization, but directed to you because I believe you have the independent exhibitor's welfare close to your heart.

"There are several things I don't understand, and being only one small exhibitor, probably can't alter or correct them, but perhaps you can suggest some way out.

"First is our downtown first run situation, excluding Loew's. Twentieth Century-Fox, Paramount and Warner top pictures—the really big ones—play one week at the RKO Palace, move for a second week to the RKO Regent, sometimes for a third week to the RKO Temple and then wind up downtown at the RKO-Comerford Capitol, doubled with another 'A' picture for the fourth week. My point is how can these companies demand the same terms and playing time as Metro, whose pictures play one week or, on rare occasions, two weeks at the Loew house?"

[On July 31, the joint management arrangement between RKO and the Monroe Amusement Co., a Paramount subsidiary, terminates. At that time, operation of the Century, Regent and Capitol reverts to Paramount with James H. Eshelman as city manager.]

"Second is the run situation at the Lincoln. Subsequent run in the city is seven days after Schine's Madison and Monroe. There are several theatres—the Webster, Murray, Annett—having a run only four days after the Madison and Monroe and, in my particular case, the Lincoln must follow the Murray by 21 days, in effect putting me 18 days after subsequent run. How can this be? My theatre is only five cents less in admission than the Murray. I have Simplex 4-Star Sound, 'Voice of the Theatre' speaker system going in a matter of days, very comfortable chairs, and a modern front. So I can't for the life of me see why I should be kept 18 days after subsequent run. Can you? The run situation should not reflect on the present owner of the Murray, who inherited the situation.

Says Color Film Held

"Third, we all know outdoor pictures in color are doing business, but our RKO outfit downtown hasn't seen fit to play any of the Republic color Westerns, thus holding up all of us from making a few needed dollars. The same practice is true of the (Roy) Rogers pictures. You know what the titles are and when they were released nationally, but to date the third one, 'Man from Oklahoma', has just started its first run, leaving four, including 'Don't Fence Me In', dangling somewhere out in space. Is it right for these people to be allowed to do this?

Mr. Schine isn't much better. After a Rogers does manage to get a first run, it is months before he will date it, speaking figuratively. Here's a concrete example:

" 'San Fernando Valley' played first run in November, so while I was in Buffalo booking in January I tried to get a date in January on it but was told that Schine hadn't booked it yet. The Republic booker called the Schine booker and asked, mind you, if she could take dates on the picture in January. I guess she didn't dare to actually come out and say when are you going to play the picture? Well, she was told that they wouldn't play the picture until February and, as for me, I managed to play it April 5 and 6—maybe not as quickly as it was available but fairly soon. There sure is something amiss when it takes from first run in November to April the following year for me to get a Rogers. Don't you agree?

"These three things, I know, may not seem important, considering the industry as a whole and the mess that it's in today, but I'd like to hear from someone an unbiased opinion on the above. Incidentally, is there any way of including our many producer partners in the losses incurred in theatre operation, or must they always sit back on their haunches and grab only a share of the profits?"

Writes Additional Letter

Subsequently, Mr. Whittington wrote the *Herald* that one more Roy Rogers had played downtown Rochester, making it the fourth of the series of eight, and that Annett and West End "no longer have any run other than subsequent." At the same time, he advised he "was completing the picture" with the following:

"Until February, I had been a partner in the Rivoli since 1937. The Lincoln was purchased on January 1 from Russell Moore who had both the Murray and Lincoln. Mr. Moore first had the Lincoln and later bought the Murray, about five blocks away on another street. Part of his purchase agreement with the Murray's original owner was to maintain the 21 days' clearance over the Lincoln. I did not desire to fight the clearance while Mr. Moore was at the Murray, but it has been sold and I feel that it is a good time to fight. You can readily see the injustice of the clearance by this example:

"Suppose a picture plays the Madison and Monroe Sunday, Monday and Tuesday starting on the first of a month. They play three days and the following Sunday, Monday and Tuesday it plays the Murray and Webster. Now all the rest of the town has the picture available theoretically on the Wednesday following the Murray and Webster run, but the Lincoln has to wait until the first of the next month. Frankly, I'm not able to play even today all the pictures on available dates, but I can see no reason why any theatre in town should be, in effect, sold 19 days after subsequent run. Believe me, film prices are no cheaper because of this.

Wants Independent Spirit

"My only thought is a wish that a lot of people will get the courage and ambition to look at their own situations and see that the independent spirit is kept alive."

Copies of this correspondence were sent to ranking executives of the various distributing and exhibiting companies mentioned in the Whittington communications.

James R. Grainger, vice-president in charge of Republic sales, had this to say:

"The RKO theatre organization in Rochester has always proved extremely cooperative. We have never asked it to hold back on the release of any Republic product.

"But it should be understood that we, as the producer, have the larger stake. Frequently, we have to await availability of first run playing time. There have been instances when, due to circumstances we have had to wait as long as six and seven months for a first run date in a given situation.

"At the same time, we have to get our money out. This obviously means we cannot service subsequent runs before first runs. If we did, the essential first run revenue would be denied us and, as the producer, we could not possibly come out on our investment, not alone return a profit.

Cites Example

"As an example of this, 'Dakota' waited five months before a first run date opened up for it in the city of Detroit. We waited."

Tom J. Connors, vice-president in charge of sales at 20th Century-Fox, made these observations:

"I have checked into the situation and find that we have not done business with the Lincoln Theatre because Don Whittington will not pay us the proper percentage terms we believe our pictures are worth in this theatre.

"I understand that he has been playing older pictures and doing well with them.

"I read in Mr. Whittington's letter that it is his desire to set himself up as both buyer

(*Continued on page 34*)

RKO RADIO PICTURES, Inc.

SPECIAL EXHIBITORS' TRADE SHOW

•

CARY GRANT
INGRID BERGMAN

in

ALFRED HITCHCOCK'S

Notorious!

with

CLAUDE RAINS

LOUIS CALHERN • MADAME KONSTANTIN

Directed by ALFRED HITCHCOCK

Written by BEN HECHT

BRANCH	PLACE OF SHOWING	DAY & DATE	TIME
ALBANY	Delaware Theatre 290 Delaware Avenue	Tues. 7/23	2:00 P.M.
ATLANTA	Rhodes Theatre 62 S. Rhodes Center	Tues. 7/23	11:00 A.M.
BOSTON	Uptown Theatre 239 Huntington Ave.	Tues. 7/23	10:30 A.M.
BUFFALO	Niagara Theatre 426 Niggara Street	Tues. 7/23	2:30 P.M.
CHARLOTTE	Plaza Theatre 1610 Central Ave.	Tues. 7/23	10:30 A.M.
CHICAGO	Esquire Theatre 58 East Oak St.	Tues. 7/23	10:45 A.M.
CINCINNATI	Esquire Theatre 320 Ludlow Ave.	Tues. 7/23	2:00 P.M.
CLEVELAND	Shaker Theatre Kinsman & Lee Roads (Shaker Heights)	Tues. 7/23	2:00 P.M.
DALLAS	Melrose Theatre 3419 Oak Lawn Avenue	Tues. 7/23	2:00 P.M.
DENVER	Esquire Theatre 6th and Downing St.	Tues. 7/23	2:30 P.M.
DES MOINES	Uptown Theatre 4115 University Ave.	Wed. 7/24	2:00 P.M.
DETROIT	Varsity Theatre 17121 Livernois	Tues. 7/23	2:30 P.M.
INDIANAPOLIS	Cinema Theatre 213 E. 16th Street	Tues. 7/23	1:30 P.M.
KANSAS CITY	Kimo Theatre 3319 Main Street	Tues. 7/23	2:30 P.M.
LOS ANGELES	Ambassador Hotel Theatre Ambassador Hotel	Tues. 7/23	2:30 P.M.
MEMPHIS	Ritz Theatre 1705 Popular Ave.	Tues. 7/23	2:30 P.M.

BRANCH	PLACE OF SHOWING	DAY & DATE	TIME
MILWAUKEE	Varsity Theatre 1326 W. Wisconsin Ave.	Tues. 7/23	2:00 P.M.
MINNEAPOLIS	Granada Theatre 3022 Hennepin Ave.	Tues. 7/23	2:30 P.M.
NEW HAVEN	Whitney Theatre 1220 Whitney Ave.	Tues. 7/23	10:45 A.M.
NEW ORLEANS	Circle Theatre St. Bernard & N. Galvez Aves.	Tues. 7/23	11:00 A.M.
NEW YORK	Normandie Theatre 53rd St. & Park Ave.	Tues. 7/23	10:30 A.M.
OKLAHOMA CITY	Uptown Theatre 1212 North Hudson Street	Tues. 7/23	10:30 A.M.
OMAHA	Admiral Theatre 40th & Farham Streets	Tues. 7/23	2:00 P.M.
PHILADELPHIA	Uptown Theatre Broad and Susquehanna Ave.	Tues. 7/23	11:00 A.M.
PITTSBURGH	Shady Side Theatre 5518 Walnut Ave.	Tues. 7/23	2:00 P.M.
PORTLAND	Oriental Theatre 822 S. E. Grand Ave.	Tues. 7/23	2:30 P.M
ST. LOUIS	St. Louis Theatre 718 North Grand St.	Tues. 7/23	1:00 P.M
SALT LAKE CITY	Southeast Theatre 2121 South 11th St.	Tues. 7/23	2:30 P.M.
SAN FRANCISCO	Tivoli Theatre 70 Eddy Street	Tues. 7/23	1:30 P.M.
SEATTLE	Egyptian Theatre 4543 University Ave.	Tues. 7/23	2:30 P.M.
SIOUX FALLS	Hollywood Theatre 212 No. Phillips Avenue	Tues. 7/23	10:30 A.M.
WASHINGTON	Fox Projection Room 932 New Jersey Avenue	Tues. 7/23	2:30 P.M.

RKO RADIO PICTURES

CLEARANCE ISSUE

(*Continued from page 32*)

and seller and that he will determine what our pictures are worth. It is our policy to deal with exhibitors on a basis of the theatre's ability to pay and the gross of each individual picture in an individual theatre is the yardstick for measuring terms. Certainly, you will agree that this policy is fair and that the value of our product cannot be measured by a deal any exhibitor is able to make with a competitive company.

"Our Buffalo manager, Howard Minsky, tells me that the theatre has made no complaint about the run that we have available for him."

Says Complaint Misdirected

J. Myer Schine, head of the Schine Circuit, was out of Gloversville, his headquarters city, when the correspondence reached him. Seynour L. Morris, replying for him, declared:

"It is quite evident that Mr. Whittington's complaint concerns the Murray theatre, and not any of our houses, since this theatre has 21 days' clearance over his house. In view of the fact that our Madison and Monroe theatres are not directly concerned with the Lincoln theatre and, since we have no control over the Murray theatre, we cannot possibly be of any assistance to Mr. Whittington.

"Now in regard to the Roy Rogers pictures which he mentions, we find that we played these attractions as quickly as possible. The example which is pointed out, namely 'San Fernando Valley,' was not available for second run until the end of December. The Madison and Monroe theatres play these attractions within 21 days after the second run, so the availability of this attraction for the Monroe theatre would be sometime about the middle of January. It must be understood that color prints on these subjects are limited, and we cannot possibly get them whenever we desire.

"However, this picture was played on February 1 which is a period of two to three weeks after availability. This means that this picture could have played the Lincoln some time in February, yet by Mr. Whittington's own admission, he did not play it until April. In comparison, you can see that we played the picture even more quickly than he did, so it would be unfair to criticize our booking."

Malcolm Kingsberg Replies

In a detailed reply, Malcolm Kingsberg, president of RKO Theatres, Inc., recognizes the partial validity, at least, of Whittington's case. He stated:

"At the outset, please permit us to express our appreciation that you communicated to us the complaints of Don Whittington, the operator of the Lincoln theatre, Rochester. The delay in answering your letter was not occasioned by any lack of interest, but was due to the substantial length of time a thorough examination of such a situation necessarily involves.

"Mr. Whittington's complaints, as embodied in his letter, are three in number. Two of these complaints are in no way directed against RKO. The first of these concerns the film rentals and other terms requested by companies other than RKO for the licensing of their pictures for exhibition in the Lincoln theatre.

Says RKO Not Involved

"The second complaint which deals with the run available to the Lincoln theatre relates to the clearances granted to theatres in Rochester not operated by RKO.

"Mr. Whittington's third complaint, insofar as it concerns the RKO theatres, deals with their purported delay in exhibiting the Republic Magnacolor Westerns and the Republic Roy Roger Westerns. We do not have the Republic Magnacolor Westerns under license for exhibition in our Rochester theatres. Further, when these pictures were offered to us for such exhibition we promptly made known our decision not to negotiate for such licenses. Therefore, any delay that may occur in the exhibition of these pictures in Rochester can hardly be attributed to any action on our part.

"With respect to the Republic Roy Rogers Westerns, we acknowledge that there has been some delay in their exhibition in our Temple theatre. This delay is due in part to booking requirements which present a daily problem to all exhibitors alike and which make consistent dating upon availability impracticable. Indeed Mr. Whittington, anxious as he is to exhibit pictures as early as possible, states in his letter that, with respect to the Roy Rogers picture 'San Fernando Valley' he 'managed to play it April 5 and 6—maybe not as quickly as it was available, but fairly soon.' Further, considerations of showmanship make these delays inevitable. As you know, Roy Rogers pictures have the widest possible support from our younger generation, and it is only good exhibition sense to date these pictures whenever possible during holiday or vacation periods.

Cooperation Is Aim

"However, it is our sincere desire to cooperate with a fellow exhibitor in the solution of his problems. As a tangible expression of this desire, we shall make every effort to exhibit the three Roy Rogers pictures remaining unexhibited as promptly as possible, and even at the expense of the legitimate business considerations to which I referred. Incidentally, Mr. Whittington specifically complains about the delay in exhibiting the Roy Rogers picture 'Don't Fence Me In.' This picture completed its engagement in our Temple theatre on Thursday, June 27."

Screen Guild in Dallas Meeting

Stress on the suitability of early 1946-47 releases to meet Texans' demand for action films, highlighted a two-day sales meeting in Dallas last week of Robert L. Lippert, Screen Guild Productions' vice-president and general sales manager; Francis Bateman, sales manager, and John L. Franconi's sales force.

Four completed subjects were screened at the meeting. They were: "Flight to Nowhere," "Death Valley," "North of the Border," and "'Neath Canadian Skies."

Following the meeting, Mr. Lippert left for new Orleans and Atlanta, where additional meetings were to be held. Francis White, Charlotte franchise holder, was to attend the Atlanta meeting. From Atlanta, Mr. Lippert and Mr. Bateman were to return to New York.

Form Service Unit In Cincinnati

A new service organization, the Theatre Owners Corporation, has been formed in Cincinnati to buy and book product for subsequent run houses. Representing a membership of 24 theatres, and incorporated under the Ohio laws, the organization will be staffed by Louis Wiethe, president; Ralph Kinsler, first vice-president; Willis Vance, second vice-president; Herman H. Hunt, secretary and F. W. Huss, Jr., treasurer. The officers, in addition to Maurice Chase, will compose the board of directors. Irving Sochin, Twentieth Century-Fox Indianapolis sales manager, has been named general manager. Offices have been established in the Keith Theatre Building.

DuPont Demonstrates New Film for Television

A new motion picture film which, it is claimed, will aid the telecasting of public events within a few hours or even minutes of their occurrence and give improved television images, according to DuPont, was introduced in New York Monday by DuPont and the National Broadcasting Company. The new film, a development of the DuPont films research laboratories in Parlin, N. J., carries a special emulsion to obtain more detail in both highlights and shadows of outdoor scenes where lighting cannot be controlled, it is said.

Schaefer to Finance Five Independents

George J. Schaefer's Equity Capital Corporation will undertake the financing of five independent producers to the extent of one feature each for the new season, it was reported this week in New York. Preferring to withhold names of the producers and the titles of the pictures they will make under his financial auspices until conclusion of the deals, Mr. Schaefer said he would announce full details from the coast shortly.

WARNER BROS.' TRADE SHOWINGS OF

"TWO GUYS FROM MILWAUKEE"

Starring

DENNIS MORGAN · JACK CARSON

and **JOAN LESLIE • JANIS PAIGE • S. Z. SAKALL • PATTI BRADY**

MONDAY, JULY 29th, 1946

CITY	PLACE OF SHOWING	ADDRESS	TIME
Albany	Warner Screening Room	79 N. Pearl St.	2:00 P.M.
Atlanta	RKO Screening Room	191 Walton St. N.W.	2:30 P.M.
Boston	RKO Screening Room	122 Arlington St.	2:30 P.M.
Buffalo	20th Century-Fox Sc. Rm.	290 Franklin St.	2:00 P.M.
Charlotte	20th Century-Fox Sc. Rm.	308 S. Church St.	10:00 A.M.
Chicago	Warner Screening Room	1307 So. Wabash Ave.	1:30 P.M.
Cincinnati	RKO Screening Room	Palace Th. Bldg. E. 6th	2:00 P.M.
Cleveland	Warner Screening Room	2300 Payne Ave.	2:30 P.M.
Dallas	20th Century-Fox Sc. Rm.	1803 Wood St.	10:00 A.M.
Denver	Paramount Sc. Room	2100 Stout St.	2:30 P.M.
Des Moines	20th Century-Fox Sc. Rm.	1300 High St.	12:45 P.M.
Detroit	Film Exchange Bldg.	2310 Cass Ave.	2:00 P.M.
Indianapolis	Paramount Sc. Room	116 W. Michigan St.	2:00 P.M.
Kansas City	20th Century-Fox Sc. Rm.	1720 Wyandotte St.	1:30 P.M.
Los Angeles	Warner Screening Room	2025 S. Vermont Ave.	2:00 P.M.
Memphis	Paramount Sc. Room	362 S. Second St.	2:00 P.M.
Milwaukee	Warner Th. Sc. Rm.	212 W. Wisconsin Ave.	2:00 P.M.
Minneapolis	20th Century-Fox Sc. Rm.	1015 Currie Ave. N.	2:00 P.M.
New Haven	Warner Th. Proj. Rm.	70 College St.	3:00 P.M.
New Orleans	20th Century-Fox Sc. Rm.	200 S. Liberty St.	12:30 P.M.
New York	Home Office	321 W. 44th St.	2:30 P.M.
Oklahoma	20th Century-Fox Sc. Rm.	10 North Lee St.	1:30 P.M.
Omaha	20th Century-Fox Sc. Rm.	1502 Davenport St.	1:00 P.M.
Philadelphia	Vine St. Sc. Room	1220 Vine St.	11:00 A.M.
Pittsburgh	20th Century-Fox Sc. Rm.	1715 Blvd. of Allies	1:30 P.M.
Portland	Jewel Box Sc. Room	1947 N.W. Kearney St.	2:00 P.M.
Salt Lake	20th Century-Fox Sc. Rm.	216 East 1st South	2:00 P.M.
San Francisco	Republic Sc. Room	221 Golden Gate Ave.	1:30 P.M.
Seattle	Jewel Box Sc. Room	2318 Second Ave.	2:00 P.M.
St. Louis	S'renco Sc. Room	3143 Olive St.	1:00 P.M.
Washington	Earle Th. Bldg.	13th & E Sts. N.W.	10:30 A.M.

THE *HOLLYWOOD SCENE*

Production Increases, As Eight Start; Three Begun at 20th–Fox

Hollywood Bureau

With the settlement of the two-day studio strike, production immediately took a turn for the better. Seven films were completed, eight were started and one, Republic's "Heldorado," went before cameras again after shooting had been suspended for some weeks.

Three new films, one of them a Sol Wurtzel production, were launched at 20th Century-Fox. "Homestretch," a horse-racing story, will be in Technicolor, with Cornel Wilde, Maureen O'Hara, Glenn Langan, Helen Walker, James Gleason, Margaret Bannerman, Ethel Griffies and Michael Dyne in leading roles. Robert Bassler produces; Bruce Humberstone directs.

Robert Bassler is also producing "The High Window," a melodrama featuring George Montgomery, Nancy Guild, Reed Hadley, John Ireland, Conrad Janis and Fritz Kortner. John Brahm is the director.

Wurtzel Picture To Have Locale in Area of China

The Wurtzel picture, his fourth independent production for 20th Century-Fox release, is titled "Dangerous Millions." It's a story of eight heirs to a vast fortune left by an eccentric Dutch shipping magnate. The action takes place in the Huang Shan area of China. Kent Taylor, Dona Drake, Tala Birell, Otto Reichow, Konstantin Shayne and Leonard Strong head the cast. James Tinling is directing.

Republic's new venture is "Calendar Girl," a musical romance which is planned as one of the studio's top productions for the 1946-47 season. Laid in New York at the turn of the century, the film features music by Jimmy McHugh and Harold Adamson. An impressive cast includes Jane Frazee, William Marshall, Victor McLaglen, James Ellison, Gail Patrick, Irene Rich, Kenny Baker, Janet Martin, Franklyn Pangborn, Lou Nova and Charles Arndt. Allan Dwan is producing and directing.

Columbia's entry is "Johny O'Clock," a melodrama which Milton Holmes is producing and Robert Rossen directing. Heading the cast are Dick Powell, Evelyn Keyes, Jim Bannon and John Kellogg.

Monogram trained cameras on two: "Sweetheart of Sigma Chi" and "The Silver Trail." Producer Jeffrey Bernerd is filming the first, with Jack Bernhard directing. The cast includes Phil Regan, Phil Brito, Elyse Knox and Anne Gillis.

"The Silver Trail" is a Johnny Mack Brown-Raymond Hatton Western, with Jan Bryant in the leading feminine role. Lambert Hillyer is the director; Charles J. Bigelow the supervisor.

At RKO Radio, work started on a Western titled "Code of the West," with James Warren, John Laurenz, Debra Alden and Robert Clarke. Herman Schlom produces; William Berke directs.

Incidental News of Pictures and People

Director Robert Sinclair has been signed to an exclusive long term contracts by 20th Century-Fox. He came to Hollywood from the Broadway stage, and is remembered for such hits as "The Philadelphia Story," "The Women," "Pride and Prejudice" and "Dodsworth." . . . "Angels from the Streets," French film recently awarded the *Grand Prix du Cinema,* has been acquired by MGM for release in America.

Republic will release four Trucolo features, other than Westerns, on its 1946-47 production program. The first will be "That's My Gal," scheduled to go before cameras the end of this month with George Blair directing and Armand Schaefer producing. Next will come "Slippy McGee," starring Donald Barry and produced by Lou Brock. "Down Tahiti Way" and "Singapore Sal," both of which have been assigned to William J. O'Sullivan for production, will complete the quartet.

Thomascolor to Be in Use By October, Inventor Says

Thomascolor, a process which utilizes color filters rather than dyes in producing pigmentation, will come into commercial use by October, according to Richard Thomas, its inventor. As reported in this publication last January, Thomascolor is fundamentally a photographic process, using a 35mm film and special lenses on camera and projector. Twenty cameras have been so equipped, and negotiations are now in progress with four major studios and an independent producing company for use of the process.

N. Brewster Morse Productions, newly-formed independent producing company, has purchased "Your Turn Next," a cavalcade of vaudeville, by Gifford Newlon. . . . Johnny Sands, newcomer who made his film debut in the RKO feature, "Till the End of Time," has been signed for two pictures by Eagle Lion. His first assignment will be a starring role in "Born to Speed." . . . Enterprise has obtained the services of Louis Calhern for a key role in "Arch of Triumph," which will co-star Ingrid Bergman and Charles Boyer under the direction of Lewis Milestone.

Claudette Colbert has been signed by International for the leading role in "The Egg and I." . . . Paramount has purchased "Sainted Sisters," by Elisa Bialk. It deals with adventures of two girls who, having appropriated charity funds, adopt a sedate disguise to conceal their wrongdoing. . . . June Haver has had her 20th Century-Fox contract extended. Her next assignment will be the top feminine role in George Jessel's production, "I Wonder Who's Kissing Her Now." . . . King Vidor has been signed by Benedict Bogeaus to direct portions of "A Miracle Can Happen." The picture will be directed in sections, by different directors. Vidor has been assigned the sequences in which Charles Laughton appears.

Hal Wallis has signed Kristine Miller, known as Denmark's "Viking Girl," to a long term contract. She will make her American film debut in the leading feminine role in "The Beggars Are Coming to Town."

Paramount has paid $50,000 to the Variety Clubs of America for rights to film that organization's story. The sum represents the total flat-sum purchase for the material. Paramount indicated the clubs would not participate in the profits or gross of the picture.

Fitzpatrick Completes First Overseas Short Since War

James A. Fitzpatrick has completed his first overseas "Traveltalk" for MGM since wartime restrictions curtailed ocean travel. Titled "Over the Sea to Belfast," the Technicolor short subject displays the scenic splendor and traditional pageantry of Northern Ireland. . . . Screen Guild Productions has signed Jack Schwarz to a three-year contract calling for 10 pictures during that time. His first will be a Western titled "Return of Buffalo Bill." . . . Mikhail Rasumny is set for a top character role in "Golden Earrings," forthcoming Paramount picture which will star Ray Milland and Marlene Dietrich.

COMPLETED

MGM

Lady in the Lake
Uncle Andy Hardy

MONOGRAM

Wife Wanted
Bringing Up Father

PARAMOUNT

Jungle Flight (Pine-Thomas)

UNITED ARTISTS

The Chase (Nero)

WARNERS

Stallion Road

STARTED

COLUMBIA

Johnny O'Clock

MONOGRAM

Sweetheart of Sigma Chi
Silver Trail

RKO RADIO

Code of the West

REPUBLIC

Calendar Girl

20TH CENTURY-FOX

Homestretch
High Window
Dangerous Millions (Wurtzel)

SHOOTING

COLUMBIA

Dead Reckoning
Down to Earth
Return of Monte Cristo (Small)

INDEPENDENT

Here Comes Trouble (Roach)

MGM

Ballerina (formerly "Unfinished Dance")
Summer Holiday
Secret Heart
Sea of Grass
High Barbaree
Beginning or the End
Sacred and Profane

PARAMOUNT

Big Haircut
Emperor Waltz

RKO RADIO

Devil Thumbs a Ride
Mr. Fix (formerly "Riffraff")
Beat the Band
Katie for Congress
Best Years of Our Lives (Goldwyn)
Secret Life of Walter Mitty (Goldwyn)
It's a Wonderful Life (Liberty)

REPUBLIC

Heldorado (resumed production)
Magnificent Rogue
Rio Grande Raiders

20TH CENTURY-FOX

Late George Apley
Razor's Edge
13 Rue Madeleine

UNITED ARTISTS

Strange Bedfellows (Stone)
Monsieur Verdoux (formerly "Comedy of Murders") (Chaplin)
Dishonored Lady (Stromberg)
Bel Ami (Leow-Lewin)

UNIVERSAL

Lawless Breed
Vigilantes Return
Pirates of Monterey
Smash-Up (Wanger)
Ramrod (Enterprise)
Magnificent Doll (Skirball-Manning)
Swell Guy (Hellinger)
White Tie and Tails

WARNERS

Possessed
Cry Wolf
Deception
Life with Father

STUDIOS USE AUDIENCE RESEARCH TO LEARN WHAT PLEASES CUSTOMERS

by WILLIAM R. WEAVER
Hollywood Editor

If the pictures aren't giving the customers more satisfaction than they used to, it isn't because Hollywood studios aren't bearing down in their efforts to get rid of unsatisfying footage, regardless of what it cost to make the stuff, before the product emerges from the factory. Eleven studios are bearing down in the matter to the extent of subjecting their films to the rigorous testing of the Preview Jury System devised by Audience Research, Inc., and this is a story about what happens to a picture in that testing.

The studios now using the Preview Jury System are MGM, RKO Radio, Columbia, Monogram, International, David O. Selznick, Samuel Goldwyn, Hal B. Wallis, Walt Disney, Benedict Bogeaus and Arnold Pressburger. The statistics of sacrifice in terms of footage are somewhat staggering—a forthcoming MGM picture, for instance, was shortened 3,000 feet after a testing, and curtailments of half that much running time are common—but the results obtained by Preview Jury System procedure during the past two years have accounted for its adoption by eight of the above named companies, the last to join being the powerful MGM.

Has Had Extensive Development

Only two major studios and one independent were using it when this publication reported on the development of Audience Research, Inc., in August of 1944. The AR Preview Jury System has undergone extensive development since then, also, most notably in the perfecting and practical application of a reaction-recording machine which, quite literally, must be seen to be believed.

The reaction-recording machine consists of a compactly built mechanism similar in appearance to a slightly oversized portable typewriter but more directly comparable in function to a seismograph. Connected by cables to dials conveniently held in the palms of previewers' hands, the machine reels off on a white type about five inches wide a chart-line recording the mean average reaction of the assembled observers to each scene in the motion picture that is being tested.

Record Degrees of Response

The dials held in the palm of the hand by the selected previewers enable them to record five degrees of response to the scenes as they pass in succession on the screen. The five comments the dials enable them to record are "like very much," "like," "neutral," "dull" and "very dull." The exact nature of the device which reconciles conflicting dial pressures to produce a single or aggregate indication on the tape is a matter which AR people don't divulge to inquirers.

However, the Preview Jury System is no mere mechanical device for determining the reactions of a group casually come upon in a theatre chosen at random. On the contrary, the selection of the preview jury personnel begins well before the picture is ready for the machine test. While the production is no more than words on paper, AR field operatives throughout the country submit the title, the principal cast, and a bare outline of the story, to a cross-section of the population.

This canvassing reveals what is called a "want-to-see" figure, a 70, for instance, indicating that 70 persons out of every 100 want to see the picture that has been described to them.

Cross-Section of 100 Tested

In such an instance—and 70 is unusually high—AR operatives in Los Angeles go forth in search of 100 persons of proper assortment as regards age, sex, occupation, etc., of whom 70 want to see the picture and 30 do not. This 100 persons, deemed to constitute a typical representation of the cross country public canvassed by the field force, are invited to the place of testing, usually a studio projection room, and it is their aggregate reaction that is recorded on the tape.

They are given a questionnaire to fill out prior to the preview, and another and different one afterward, the sum of their answers to the numerous and comprehensive questions put to them furnishing information amplifying the group information recorded on the tape.

Tested in "Rough Cut" Length

In normal procedure, a picture is tested first in what the profession refers to as "rough cut" length. Producers then do what they can about getting rid of the dips in the graph-line, which isn't always practicable on account of plot requirements, and thereafter submit it to a second testing, with a new jury sitting in judgment. Generally, the second tape follows the same over-all contours as the first, minus some of the deeper dips and with others shortened as to duration.

As many testings as the picture seems to require are made, and if the dips still look too bad after the producer has done all he can do about them the picture is likely to turn out to be one of those attractions that open quickly and simultaneously in as many cities as there are prints of it and just as quickly disappear. Conversely, the picture that yields to the processes of repair turns out to be the attraction that opens in a single major city after an impressive campaign and is allowed to spread gradually across the country while the good news about it is percolating conversationally through the entire population.

(*This is the first of three articles concerning Audience Research, Inc. The second will appear in an early edition.*)

Warners Expand Staff For Talent Scouting

Declaring that "not since the introduction of sound has there been so much opportunity for new faces on the screen," Jack L. Warner, executive producer for Warners, has announced the addition of 12 regional representatives of the talent-scouting staff. These will scout summer drama classes in universities and civic theatres, as well as summer stock companies.

Caroline Owners To Discuss U. S. Verdict and ATA

A registration of approximately 350 exhibitors and guests is expected for the summer convention of the Theatre Owners of North and South Carolina, which will be held at the Francis Marion Hotel, Charleston, S. C., from Sunday through Wednesday, July 21-23.

Ben L. Strozier

The principal subjects scheduled for discussion and possible action are the recent New York court decision in the Government anti-trust suit against the industry and the program and aims of the American Theatres Association, according to Ben L. Strozier, of Rock Hill, S. C., president of the unit. The Carolinas are looked upon as warmly ATA territories and it would be less than surprising to most if the convention voted to affiliate with that organization, thus following the lead of the Southeastern Theatre Owners Association, comprised of exhibitors in the neighboring southern states.

On hand to encourage the delegates to reach such a decision will be Ted R. Gamble, chairman of the ATA, who is scheduled to plead the cause of the organization. Also, William F. Crockett, president of the MPTO of Virginia, an ATA stalwart, will address the convention on the New York court decision.

A rather elaborate social schedule has been planned to alleviate the exactions of the business sessions and the mid-summer heat of the south. Among the local residents who will extend their hospitality to the delegates are Mr. and Mrs. J. C. Long and Albert Sottile, both Charleston exhibitors. In addition, the U. S. Navy will be host to the delegates on a sightseeing boat tour of the Charleston Navy Yard and adjacent points of interest.

Missouri, Kansas Openings For "Down Missouri Way"

PRC's "Down Missouri Way" has been booked into 30 key situations in Missouri and Kansas for world premieres August 1. Heading the list of theatres are the St. Louis in St. Louis and the Tower in Kansas City. Eddie Dean, Renee Godfrey, Roscoe Ates and the Sunshine Boys, stars of "Down Missouri Way," and Helen Mowery, star of "Avalanche," will make personal appearances at the theatres. The musical will have its national release September 1. Additional premiere dates will be announced.

LATE REVIEW

Home Sweet Homicide

***20th Century-Fox*—Cops and Kiddies**

There's more merriment than murder in Louis D. Lighton's production of a Craig Rice mystery novel, as adapted to the screen by that past master of laughter, F. Hugh Herbert.

A natural for the family trade, "Home Sweet Homicide" concerns itself with the on-stage antics of a trio of charming children, and allows the corpses to stay off-stage. The kids, as depicted by Peggy Ann Garner, Dean Stockwell and Connie Marshall, are by turns little angels and little demons: in other words, completely natural. Their mother, portrayed by Lynn Bari, is a writer of mystery novels, and when a murder occurs in the neighborhood, the children, well-versed in the art of fictional detection, decide to take a crack at the real thing.

They succeed in solving the mystery, and at the same time in shattering the nerves of the local police, for one of the tenets of the children's philosophy of crime detection is that the amateur sleuth must outwit not only the criminal, but the authorities as well. Randolph Scott, as the harassed police lieutenant who tried to do his duty in spite of the impediments placed in his path by the children, presents a sympathetic characterization with quiet conviction. Miss Bari spends most of her time rattling a typewriter off-screen, but those scenes in which she does appear offer a satisfying contrast to those dominated by the children. Her romance with the police lieutenant, deftly understated, remains subordinate to the central story.

Lloyd Bacon, who must have had his hands full directing the children, did a splendid job, and managed to overcome the occasional wordiness of the script. Among the supporting players, James Gleason, as a police sergeant, is outstanding.

Seen at the studio. Reviewer's Rating: Good. —THALIA BELL.

Release date, not set. Running time, 90 min. PCA No. 11590. General audience classification.

Dinah Carstairs	Peggy Ann Garner
Lieutenant Bill Smith	Randolph Scott
Marian Carstars	Lynn Bari
Archie Carstairs	Dean Stockwell
April Carstairs	Connie Marshall
Sergeant O'Hare	James Gleason

Anabel Shaw, Barbara Whiting, John Shepperd, Stanley Logan, Olin Howlin, Pat Flaherty

NLRB To Order Election On West Coast Dispute

A new election will be called in the near future by the National Labor Relations Board to determine which union represents a majority of west coast studio workers. Resulting from an investigation conducted by the Board at the request of major companies that the situation be studied, the election will be ordered, to be followed by an NLRB hearing to iron out other differences, it was learned in Washington. All matters in the west coast labor dispute have been settled with the exception of the jurisdictional question. The dispute is between the independent International Association of Machinists and three affiliated American Federation of Labor unions. The majors, in the petition filed with the NLRB, alleged that "commerce was hampered" as a result of the dispute between the unions.

Fordham Reopens Theatre Class

Albert McCleary, who organized and directed the University Theatre at Biarritz for the Army after V-E Day, has reinstituted the Seminar of Theatre Practice at Fordham University in New York.

Allied Appoints Yamins to Head Boston Meeting

Nathan Yamins, of Fall River, Mass., onetime president, has been named convention chairman for the 13th annual national convention of the Allied States Association of Motion Picture Exhibitors to be held September 16-18 at the Copley Plaza Hotel in Boston.

The general chairman is Leonard Goldberg, of Boston, with E. Thornton Kelley, of New York, as convention manager. The national convention committee includes:

Mr. Yamins; Abram F. Myers, board chairman and general counsel, Washington, D. C.; William Ainsworth, Massachusetts; Ray Branch, Michigan; Benny Berger, Minnesota; J. P. Adler, Illinois; Maxwell Alderman, Connecticut; H. A. Cole, Texas; Irving Dollinger, New Jersey; Morris Finkel, Pennsylvania; Jack Kirsch, national president, Illinois; Meyer Leventhal, Maryland; Harry Lowenstein, New Jersey; Walter Mitchell, Massachusetts; Harry Perlewitz, Wisconsin; Trueman Rembusch, Indiana; M. A. Rosenberg, Pennsylvania; Sidney Samuelson, Pennsylvania; Martin Smith, Ohio, and P. J. Wood, Ohio.

The transportation committee, listed alphabetically by states:

California, Hugh Bruen, R. A. Poole; Connecticut, Mr. Alderman, Al Schulman; Kentucky, Andy Anderson, Sam Switow; Illinois, Lou Abramson, Mr. Kirsch; Indiana, Don R. Rossiter, Roy E. Harrold; Iowa, Leo F. Wolcott; Maine, Frank LePage; Maryland, Mrs. Helen Diering, Mr. Leventhal; Massachusetts, Ray Feeley, Walter Mitchell, Mr. Yamins; Michigan, Mr. Branch, Jack Stewart; Minnesota, Mr. Berger, Don Swartz; Montana, Clarence Severson; Nebraska, Harry Saverside; New Hampshire, Warren Nichols, Ansel Sanborn; New Jersey, Mr. Kelley, Edward Lachman; New York, Jesse Stern; Ohio, Mr. Wood, Leo T. Jones; Pennsylvania, Fred Herrington, M. A. Rosenberg; Rhode Island, Meyer Stanzler, Maurice Sanfer; Texas, C. D. Leon, Mr. Cole; Vermont, Allard Graves; Washington, D. C., Mr. Myers; Washington, L. O. Lukan; West Virginia, E. R. Custer, Rube Shor; Wisconsin, Mr. Perlewitz, George Fischer, F. J. McWilliams.

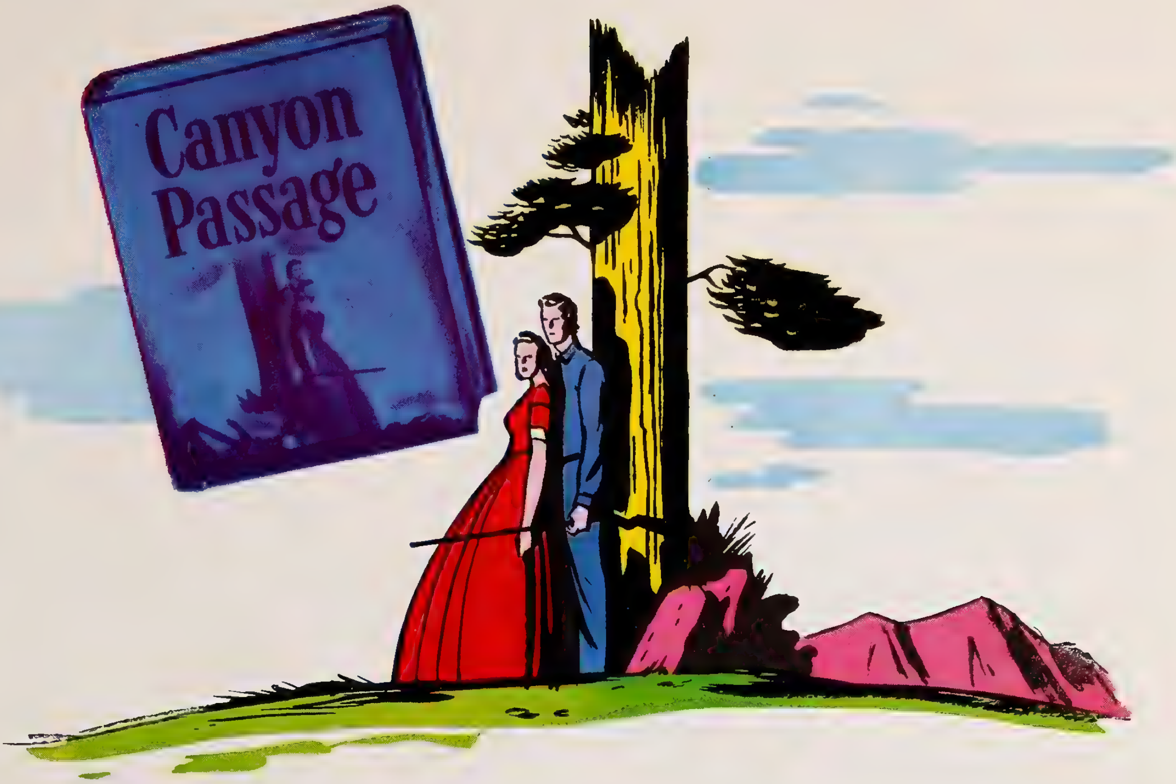
In addition, Mr. Mitchell, president of the Boston unit, has named the following as committee chairmen to form a working committee to assist the national group in cooperation with Mr. Goldberg as general chairman:

W. L. Bendslev, finance and registration; Mr. Stanzler, gifts; Mr. Yamins, reception, guests, and speakers; Teddy Rosenblatt, display booths; Arthur Howard, public relations; Frank Lydon, convention yearbook; Julian Rifkin, decorations.

The three-day convention, the first post-war national meeting of the Allied units, will feature a theatre equipment dealers' exposition.

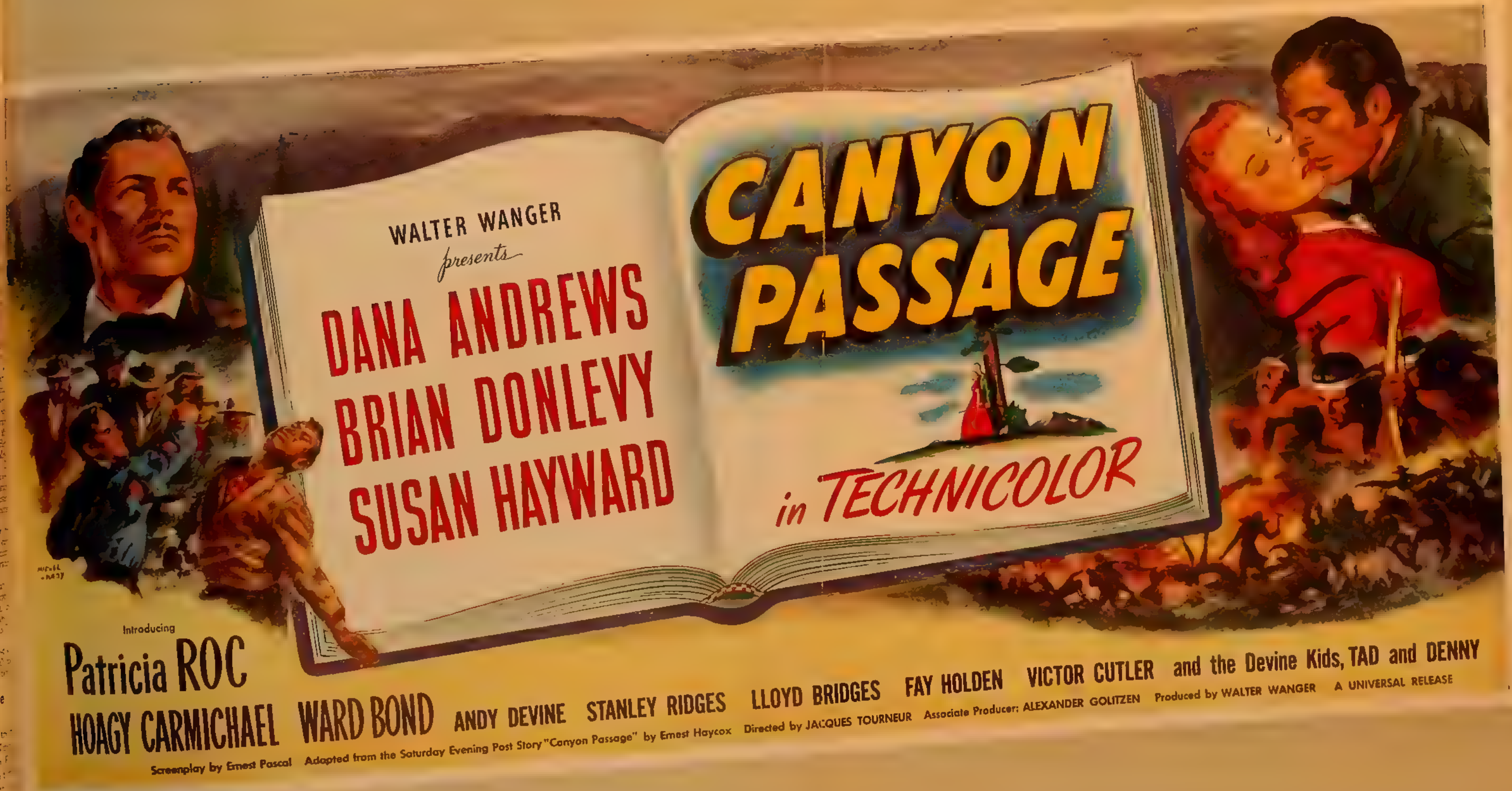
NSS Opens Trailer Service From San Francisco

More than 300 guests, including theatre and exchange executives, attended National Screen Service's open house in San Francisco last Thursday. The party was a formal announcement of the start of trailer shipments from the San Francisco office. Previously all trailers had been shipped from the Los Angeles branch. The new office is equipped to serve more than 500 theatres in the San Francisco area.



Universal proudly presents Walter Wanger's "Canyon Passage", a distinguished motion picture. From the significant pages of Ernest Haycox's best-selling novel and Saturday Evening Post serial, it brings to the screen the power, daring, and virile magnificence of one of America's most glorious eras. Guided to greatness by producer Walter Wanger, Universal feels assured that it will claim an honored place with this industry's most noteworthy entertainment contributions.

The living, loving, fighting drama of the men and women who blazed the trail through our great Northwest!


WALTER WANGER
presents
DANA ANDREWS
BRIAN DONLEVY
SUSAN HAYWARD
CANYON PASSAGE
in TECHNICOLOR
Introducing
Patricia ROC
HOAGY CARMICHAEL
WARD BOND
ANDY DEVINE
STANLEY RIDGES
LLOYD BRIDGES
FAY HOLDEN
VICTOR CUTLER
and the Devine Kids, TAD and DENNY
Screenplay by Ernest Pascal
Adapted from the Saturday Evening Post Story "Canyon Passage" by Ernest Haycox
Directed by JACQUES TOURNEUR
Associate Producer: ALEXANDER GOLITZEN
Produced by WALTER WANGER
A UNIVERSAL RELEASE

This is the dramatic 24-sheet designed by Michael Kady, the noted magazine illustrator.

IT TAKES ALL KINDS OF EXCITEMENT TO MAKE BOX-OFFICE RECORDS—

"Canyon Passage" *has it!*

Sat. Eve. Post
Serial and Best-
Selling Book!

Canyo
Passag

EXCITING CHARACTERS!

ADVENTURE!

ACTION!

ROMANCE!

SPLENDOR!

ACTUALLY FILMED IN THE RUGGED BEAUTY OF OREGON...

IN TECHNICOLOR

See Good 16mm Market in Eire For U. S. Films

by TOM SHEEHY
in Dublin

If American 16mm libraries and equipment manufacturers can find some way of overcoming monetary exchange problems, they have a moderate but enthusiastic market awaiting them in Eire.

Within the past two months three Irish companies have signed up halls covering extensive rural areas which at present are well outside 35mm territory.

In addition to these larger firms, local men are planning small one-man circuits and parish committees and priests are enquiring how they can obtain machines and films which they can use for entertainment and instructional purposes in their cinema-isolated villages.

More cautiously, vocational education schools, colleges and convents are examining the possibilities of the use of 16mm and the sources from which they may be obtained. At present Eire's National Film Institute can supply the limited field of school and educational projectors with its current library and one small commercial library is serving all the potential and active roadshows.

The existing roadshows, the parish priests and leaders in agricultural communities fear an invasion of English get-rich-quick units which mistakenly think there is an unlimited audience to be tapped in rural Ireland.

The Irish roadshows are extremely anxious to buy 16mm entertainment films directly from America and to start libraries for themselves and their smaller customers.

It is agreed that American machines at present are far in advance of the British in quality but none are obtainable and there is no indication when they will be. This is driving roadshow men to buy English models.

Unless American firms arrange some form of temporary credit with Irish agents and firms, they are likely to find the Irish market completely lost, especially since J. Arthur Rank's purchase of Bell & Howell patents for British territory will soon bring one of the most popular American models within the reach of Eire's economy.

Equipment Manufacturers and Dealers Meet November 8

The Theatre Equipment Dealers Protective Association, Ray Colvin, president, and the Theatre Equipment and Supply Manufacturers Association, Oscar F. Neu, will hold a joint convention November 8-11 at the Commodore Perry and Secor Hotels in Toledo. The convention had been originally scheduled for the LaSalle Hotel in Chicago, recently damaged by fire. The two organizations will hold a joint equipment exhibition.

Independent Artists Formed To Produce 10 Features

Independent Artists, Inc., a motion picture producing organization, has been formed in Hollywood and will produce 10 pictures during the next five years, it was announced early this week. Officers of the company are Frederick Brisson, associate producer of several English pictures, Rosalind Russell, Dudley Nichols, Herb Stein and Frank W. Vincent. Under the producing program Miss Russell will star in one of the company's pictures annually.

Pommer to Reich As Screen Head

Erich Pommer, German-born American film producer, and a former executive of UFA, arrived in Germany last week to inaugurate a program designed to bring the German motion picture industry back to prewar scale, according to a report from Washington.

Mr. Pommer, now a citizen of the United States, and other representatives originally designated by the State Department for service in occupied countries, now come under the supervision of the War Department as a result of the executive directive of July 1, when the Army took over full responsibility for the education, information and religion in all American occupied territories.

Mr. Pommer's mission will be separate from the Army pictures organization headed by Pare Lorentz, documentary film producer-director.

Although the scope of Mr. Pommer's duties will be defined by military authorities in Germany, Government officials in Washington said he would be in charge of reorganizing and rehabilitating the German film industry. This would include getting the industry running again, supervision of theatre building and renovation program, organization of producing units and the employment of non-Nazi personnel. Other jobs assigned to Mr. Pommer would include getting materials, such as raw film stock, from other countries.

The War Department has stressed that the military government in the American occupied zone in Germany is particularly anxious to get all German industry back on its feet, with the motion picture industry high on the priority list.

Pathe Industries Nets $511,212 in 1945

Pathe Industries, Inc., net income for 1945, first year of full operations, was reported at $511,212. Earnings were equal to $4.11 on the common stock, which since has been split 10 for one. The year's gross income was $8,474,860. The net earnings were reduced by approximately $195,000 as a result of a more conservative method of amortizing film costs, the company reported. Current assets were listed at $10,400,000 at the end of 1946 against $6,800,000 liabilities.

Australians and British to Mark Sound Birthday

Cincinnati, Dallas and Zanesville, Ohio, typify the hundreds of communities joining with Warner Brothers in the company's celebration of the twentieth anniversary of talking pictures. But the celebration is not confined only to the U. S. England and Australia have joined, too.

In England the celebration has been given official sponsorship under the auspices of the British Film Institute, which has arranged an ambitious program in key cities with the cooperation of various cultural organizations.

To Trace Sound History

At the Institute's summer rally, a pictorial exhibition tracing the history of sound from Warner's "Don Juan" to Warner's "Night and Day" was set up for use by lecturers, demonstrators and chiefs of youth groups. London's Polytechnic has allotted three nights to the presentation of early Warner successes and a tieup between the Polytechnic and BBC Films Division will publicize the anniversary widely. Exhibitor participation is being led by 500 theatres of the Associated British Circuit and London's Science Museum is putting on an exhibition tracing the development of sound.

In Australia, the company's annual convention will be held August 5-9, so that it may be tied in with the anniversary, according to Stanley W. Higginson, managing director for Australia. Government officials and exhibitor leaders will attend the banquet at the end of the convention. Co-sponsors of the anniversary, Western Electric and RCA, are publicizing the event in Australia.

Cooperate in Texas

In Texas, both San Antonio and Dallas circuits are cooperating with Warners. In Omaha, under sponsorship of the Omaha *World-Herald* and its Outdoor Community Sing, a tribute to the Warner anniversary will be staged in the city park the night of July 28. Singing of Cole Porter tunes from "Night and Day" will be a feature of the program.

Subway cards honoring the anniversary will be placed in all of New York's underground lines to remain there for a full month.

Every Cincinnati house is displaying lobby material on the anniversary and running trailers at every show

The Liberty theatre in Zanesville, Ohio, has launched a double-header or day-and-date twentieth anniversary celebration. In addition to participating in Warners' celebration it will observe its own twentieth birthday in August.

The number of theatres already participating or pledged to take part in the Warner anniversary has passed the 12,000 mark.

GREAT STARS
GREAT PRODUCER
GREAT TITLE
GREAT CAST
GREAT DIRECTION
GREAT STORY
GREAT COMPANY
GREAT DATE

Barbara Stanwyck

Van Heflin

Lizabeth Scott

in

HAL WALLIS'

Production

"The Strange Love of (whisper HER NAME...) Martha Ivers"

with

Kirk Douglas · Judith Anderson

Directed by

LEWIS MILESTONE

Screenplay by

ROBERT ROSSEN

A Paramount Picture

merican Premiere: July 24th at N. Y. Paramount

Manager Union Chief Subject of IATSE Meeting

The highly controversial subject of an IATSE charter for theatre managers, and the question of jurisdiction in the field of television, are to be the main topics of discussion at the 38th biennial general convention of the IATSE which opens at the Stevens Hotel in Chicago on Monday, July 22.

This week the executive board of the organization was meeting in a series of pre-convention sessions and Friday was to hear George Dunn, president of the Motion Picture Theatre Managers and Assistant Managers, on the petition of the managers' union for an IA charter.

The subject of managers' locals was up at the last IA convention two years ago, but then it was a question whether managers had a right to organize, since the unit at that time had not reached an agreement with RKO Theatres covering its 41 theatres in the metropolitan New York area. Today it has a contract with RKO, and other manager groups have been set up in San Francisco, Milwaukee and Chicago all seeking recognition.

Members of the IA executive board at the sessions, who are expected to remain in Chicago for the general convention next week include: Richard F. Walsh, president; William P. Raoul, secretary-treasurer; Thomas J. Shea, assistant to the president, and the following vice-presidents: Harland Holmden, Cleveland; William P. Covert, Toronto; Floyd M. Billingsley, San Francisco; Thomas J. Brennan, Ramsey, N. J.; Roger M. Kennedy, Detroit; Felix D. Snow, Kansas City, Mo.; Carl G. Cooper, Hollywood; William C. Barrett, Hollywood, and Louise Wright, Dallas.

William Green, president of the American Federation of Labor, is scheduled to address Monday's session of the convention, and Eric Johnston, president of the Motion Picture Association of America, will speak Tuesday.

Election of officers of the IATSE is scheduled for next week's convention with Mr. Walsh and Mr. Raoul running for re-election.

Altec, RCA Sign Labor Agreement with IATSE

Altec Service and RCA Service have reached agreement with the IATSE granting an approximate 15 per cent wage increase and other benefits to some 400 motion picture theatre sound service engineers and inspectors employed by the two companies. The new contracts will run until July, 1947, with benefits retroactive to May, 1946. Under the agreement engineers and inspectors now will receive $105.04 weekly, and hours will be reduced from the present 54 to 48 weekly.

FROM READER

URGES EXHIBITORS SEEK FEDERAL TAX REPEAL

TO THE EDITOR OF THE HERALD:

With a 20 per cent Federal tax, a two per cent state sales tax and a 35 per cent film rental, how can an exhibitor in a small town make any money? Labor, advertising and films are all higher. Everything but the volume of ticket sales, which is back to pre-war, is higher. We need to get Congress to repeal the Federal tax, a war measure, so the average theatre can stay in business and make a living. Every exhibitor should write his Congressman at once to have the Federal ticket tax repealed effective July 1, 1946. If we could do this, most of us can stay in business and make a living.—WILLIAM G. CLARK, *Alamo Theatre, Pine Bluff, Ark.*

Branch Pay Rise Cost $5,000,000

More than 6,600 IATSE exchange workers in the 30-odd exchange cities throughout the country have begun to receive retroactive wage increases from the major distributors. Added to the 15 per cent wage increases effected several weeks ago, a total of $5,000,000 will be added to distribution costs this year.

Payment of retroactive wage increases, going back to December 1, 1943, for an estimated 3,100 exchange service employees, including shippers, poster clerks and inspectors, and to December 1, 1944, for 3,500 exchange office workers, was delayed due to renegotiation of some of the retroactive wage increases.

Exchange office workers received a 10 per cent increase, retroactive to December 1, 1944, with a full 15 per cent retroactive to December 1, 1945. The service employees' 10 per cent retroactive pay runs from December 1, 1943 to December 1, 1945, with a full 15 per cent retroactive to December 1, 1945. The new contracts run to November 30, 1947.

Companies involved are: Paramount, Warners, RKO Radio, 20th Century-Fox, Loew's, United Artists, Columbia and Universal. Republic exchange workers also received wage increases but on a different basis.

ITOA and Local 306 Extend Labor Pact to 1952

Extension of the existing labor contract between the Independent Theatre Owners Association, New York, and projectionists' Local 306, IATSE, August 31, 1952, was announced last Wednesday. The contract has been in effect with modifications, since January 30, 1937. Despite an agreement calling for maintenance of existing wage scales until August 31, 1947, the new arrangement provides for a 15 per cent wage increase, retroactive to May 1, 1946.

U. S. Cites 1944 Revenue Rule on Theatre Tickets

Washington Bureau

Claiming that evidence indicates "certain" exhibitors have switched tickets to percentage pictures for tickets to third-rate films, the Bureau of Internal Revenue called attention to the April 1, 1944, tax rule which states that the name of an individual theatre must be printed on each ticket and that ticket sold only at the theatre so named.

The Treasury drew attention to the law, a department official said, because of requests for such action coming from within the industry.

In April, 1944, MOTION PICTURE HERALD published a list of questions on tax matters which had been answered by the Bureau of Internal Revenue. One question asked was, "May I use a ticket at any other place than the theatre named on the ticket as the place of admission?" The answer given by the Bureau was "no." A second question was, "May I use a ticket containing the names of more than one theatre for the purpose of admission to any of the theatres named thereon?" The answer was, "No. Only one theatre may be named on a ticket."

Investigators in the Treasury intelligence unit say the Government has a two-way check on exhibitors under the 1944 law.

It is emphasized at the Bureau that a great majority of exhibitors and circuit owners are fair in their dealings with distributors and the Government.

Petrillo Files Motion to Dismiss Lea Bill Action

Attorneys for James C. Petrillo, president of the American Federation of Musicians, Monday filed a motion in the United States District Court in Chicago to dismiss a criminal information charging him with violation of the Lea Act. David Katz and Joseph A. Padway, attorneys for Petrillo, contend that the Lea Act violates four amendments of the Constitution.

The criminal information was filed by U. S. Attorney J. Albert Woll June 13. It followed a strike against station WAAF, Chicago, in May. If Petrillo is found guilty of violating the Lea Act, he will be subject to a maximum penalty of one year in jail and a fine of $1,000.

The attorneys for Petrillo have until August 5 to file briefs in support of their motion. The Government's reply must be filed by September 9.

Films for Displaced Persons

The five film libraries recently established in Germany by the United Nations Rehabilitation Relief Administration now have 750 16mm entertainment films, to be shown for displaced persons. The films were loaned by Army Special Services and the motion picture industry.

THE NATIONAL SPOTLIGHT

ATLANTA

The M and M Theatre Circuit in Florida is making improvements in Inverness, Dunnellon, Willistom and Green Cove Springs. Others will follow. . . . Tom Lucy, formerly sales manager of the Atlanta branch of MGM, has been appointed branch manager replacing William Zoellner, who was named home office sales representative in New York. . . . Fred Nash, of Wil-Kin Theatre Supply, is visiting in Florida. . . . H. Green, booking manager of the Orr Circuit, Albertsville, Ala., was a visitor. . . . Mell Gunn, booking department of Republic, spent a few weeks in Monroe, Ga. . . . The Queen theatre, Clewiston, Fla., has closed.

Ben Hill, Southern publicity manager of United Artists, is back from a trip through Texas and Oklahoma. . . . Paul Jones, film editor of the Atlanta *Constitution,* has a new son. . . . Babe Cohen, film manager of Monogram Southern here, visited in New Orleans. . . . PRC will move into new quarters sometime this year. . . . United Artists will also move about the last of the year into its new home. . . . Mrs. Rufus Davis, Sr., Martin-Davis Theatres, Dotham, Ala., was a visitor.

BALTIMORE

I. M. Rappaport, Hippodrome, donated a check for $500 to Wounded Veterans Fund of Baltimore *News-Post* and *Sunday American* on behalf of the theatre and Jack Gwynne and his magical show recently there. . . . Irvin Cohen, president of Capitol Pictures, flew to California. The Baltimore Variety Club started weekly luncheons with Louis Azrael, *News-Post* columnist as the first speaker. Joe Young, Universal, is in a hospital, resting from a heart attack. . . . Miss Selma Leventhal, daughter of Mr. and Mrs. Meyer Leventhal, was married to Manuel Richmon July 14. Mr. Leventhal is managing director of Scheck Enterprises.

BOSTON

James R. Grainger, Republic president, has been in Boston for the past week visiting the local exchange and friends in the film district. . . . Art Moger, publicist for Warners, tried writing under water with one of those new-fangled pens. The life guard at Nantasket rescued him from a critical situation—but lost the pen. . . . Dave Farquhar, sales representative of Metropolitan Mat Service, Los Angeles, has been in the Boston film district for the past several days. . . . Arthur Rosenbush, former manager of the Methuen theatre at Methuen, Mass., will manage the Modern theatre at Marlboro, a unit in the Lasky chain. . . . Norman C. Adams and Robert Stocker who recently purchased the Park at Chester, Vt., spent the weekend with friends in the Boston film district. . . . James O'Hara, broker for RKO, is spending his vacation with his family in New York.

CHICAGO

Danny Newman, press agent for the Oriental theatre, appeared as guest on Nikki Kaye's WCFL show. . . . The Quarrie Corporation publishers of the World Book Encyclopedia, is gathering data for an article on the "History of the Motion Picture Industry." . . . Jack Shumow, branch manager of the Warner exchange, and Alex Halperin, head booker and buyer for Warner Theatres in this zone, both claim they shot 77's on golf courses the past week.

The Ideal theatre, located at Larrabee and North Avenue, which has been closed for the past year, will re-open in September under the ownership of Phil Bland. Si Greiver will book the house. . . . Abe Teitel is now booking Mayer-Burstyn's "Open City" in this territory. The film had successful engagements at the World Playhouse and La Salle theatres. . . . With $60,000 being spent on remodeling the RKO-Grand theatre will emerge as a real first-run loop house about August 1 with Walt Disney's "Make Mine Music" to be run as a single feature, the first film to go into the Grand under its new policy.

CINCINNATI

Despite the hottest weather of the year, with the thermometer in the upper 90's, plus the competition of outdoor amusements and sports, theatre business here is holding up remarkably well, with some of the first runs garnering higher grosses than in many weeks past. . . . The Cincinnati Variety Club has scheduled its annual golf tournament for August 19, at the Summit Hills Country Club. . . . "Senator Claghorn" (Kenny Delmar), en route from New York to Hollywood to begin shooting his first picture, "That's a Joke, Son," stopped off here to accept an automobile from the Crosley Motor Co., which he promptly christened "South Wind." . . . A 500-seat drive-in theatre has been opened in the new Miamisburg, Ohio, Amusement Center, near Dayton, Ohio. . . . F. W. Huss, Jr., head of a local suburban chain, is looking forward to his annual vacation in Michigan as a relief from his usual attack of hay fever.

CLEVELAND

George Delis, general manager of the A. G. Constant Circuit, back from his native Greece, was guest of honor at a party held Tuesday in Canton by his industry friends of Cleveland, Canton and surrounding towns. . . . . Leo Jones, Upper Sandusky theatre owner, has joined his family in Providence, R. I., for the rest of the summer. . . . Mary Maxwell, Scoville-Essick-Reif Circuit secretary, has announced her engagement to Columbia head booker Leonard Steffens. . . . Harry Weiss, 20th-Fox exploiteer, joins his wife and daughter in the Adirondacks on August 11 for a vacation.

Ned Faegus, PRC head booker, is on vacation. . . . Eddie Miller, Warner Hippodrome manager, is in Texas visiting Charles Albert, former local theatre booker now in the automobile parts business. . . . Ray Brown, southern Ohio Warner theatre district manager, is the grandfather of Ray Brown III, born this week at St. Anne's Maternity Hospital, Cleveland, to the wife of Ray Brown, Jr., manager of the Haltnorth theatre.

Herbert Horstemeier, Universal office manager, and Mrs. Horstmeier are driving to Yellowstone National Park, leaving here July 27.

DALLAS

Downtown film houses, which got off to a fine start on the week, dropped off slightly on the weekend and held to an average take on the remainder of the runs. . . . Best draw of the week was "Smoky," at the Majestic. . . . Mort Goodman of Republic's publicity staff, in town for the personal appearance of William Elliott with the picture, "In Old Sacramento," at the Melba, threw a cocktail party at the Variety Club for press, radio and local theatre men to meet the star. . . . Conferring here this week on sales promotion with John L. Franconi, executive secretary and local franchise holder for Screen Guild Productions, Inc., were two other officials of the company, Robert L. Lippert, San Francisco, vice-president and general manager and Francis Bateman, Los Angeles, general sales manager.

DENVER

William and Mrs. Elliott, (he's the star of "In old Sacramento") were through Denver on a goodwill tour for the film. Press and radio press conference, civic luncheon, visits to hospitals and orphan homes, filled his time. . . . Mrs. F. B. Allen, owner two New Mexico theatres, died at her Farmington home in that state. . . . Ralph Hamilton, former marine, is back at work as manager of the Jewel. . . . The Rocky Mountain Screen Club's Summer Round-Up was attended by 60. Horseback and hayrides, outdoor eats, dancing and entertainment were featured. . . . Ted Kalmi, Orpheum publicity director, has sold his Denver Advertising Company. He plans to take an extended vacation.

Mrs. Louise Ferguson, National Theatre Supply office manager, visited Exhibitor and Mrs. George McCormick, Canon City, Colo. . . . Fred Brown, United Artists salesman. feeling good enough after his operation to make some sales. . . . Ross Bluck, filmrow oldtimer, is in the Presbyterian hospital for an operation. . . . Anna Kelly, Paramount inspectress, married Ray Lampson. . . . Fred Zekman, Black Hills Amusement booker, is visiting relatives in Massachusets on an extended vacation.

INDIANAPOLIS

As further evidence of the summer slowdown, there is another complete change of programs at local first runs. Not a holdover remains. Extended time has heretofore been

(Continued on following page)

THE NATIONAL SPOTLIGHT

(Continued from preceding page)

the rule for major attractions. . . . Truman T. Rembusch, Franklin, President of Associated Theatre Owners of Indiana, is with his family for a month at their Canadian lodge. . . . Warners, celebrating the 20th anniversary of sound, turn the spotlight on Joe Shilling, Connersville. In show business for 51 years, Mr. Schilling recalls the Corbett-Fitzsimmons fight film as the first motion picture in Connersville.

Mrs. C. W. Stahr, Union theatre, Liberty, is confined to the Methodist Hospital here after an illness of several weeks. . . . Visitors along Filmrow this week included James Ehringer, Ablion; D. D. Lee, Princess, Cayuga; Joseph Finneran, Syndicate, Franklin; T. C. Grady, Crump, Columbus; Tony Shubnell, Elwood; Mr. and Mrs. Joseph J. St. Amand, Flora; C. W. Becker, Indiana, Fort Wayne; John Micu, State, Fort Wayne; William Handley, Artcraft, Franklin; C. R. Jackson, State, Greenfield; William T. Studebaker, Logan, Logansport.

KANSAS CITY

Despite the heat (only occasional respites from temperatures near a hundred), and the conventional statement as to usual summer dullness, patronage continues good over the area. Farm work still keeps many patrons away. The usual rearrangement of balance is occurring, especially in city subsequent runs—weekend patronage by school children declining but middle of the week shows being more largely attended by these customers. . . . PRC executives are moving in on Missouri in preparation for the premiere in August of "Down Missouri Way." Bob Goodfield, head of west coast publicity, Lige Brien, and Max Roth (division manager) were to be in Kansas City the week of July 15 to confer with Beverly Miller, branch manager at Kansas City, on the premieres at 25 towns.

Emory Duncan, booker at Columbia, is entering the exhibition field, with the Cozy at Girard, Kans., recently purchased from Fred Eberwein. . . . George H. Gabbert, feeder line operator in film delivery for 9 years, has joined Columbia, taking on the booking schedules of Ralph Kieffer, who died recently.

MILWAUKEE

Looks like most of the movie theatre patrons saved their money and took it to the shores of Lake Michigan, where they started laying it on the line for the opening of the 31-day Centurama. . . . This spectacular outdoor show produced by Edward J. Weisfeldt, onetime manager of the Riverside theatre, here, kicked-off to 75,000 patrons on Friday, the opener.

William Parker, Milwaukee Universal manager, is back from his vacation in the east, that was tied-up with company conferences, and a call on his son, Alan, at Aberdeen Proving Grounds. . . . John Kemptgen's secretary for the past several years, Elaine Skinner, recently married, has departed for a regular job in her home.

Irving Koenigsreiter, operator of the Greendale theatre at Greendale, Wisconsin, was in town. . . . Ben Marcus, general manager of the S and M Theatres circuit conferred with Joseph Strother. . . . Plans for the world premier of "Two Guys From Milwaukee" at the Warner theatre on July 25 are all set and the advance sale of tickets is under way.

Edwin Schwalbe, La Crosse, Wis., is president and general manager of La Crosse Amusement Company. This new firm recently took over the holdings of the La Crosse Theatres Company in the Rivoli, Wisconsin, Riviera and Strand theatres in that town. Ben Marcus, of Milwaukee, is associated with Mr. Schwalbe in the new enterprise.

MINNEAPOLIS

At least 20 more neighborhood theatres are slated to hike prices, following the pace of loop theatres and some of the top outlying houses. . . . Irving Gilman has dropped his Co-operative Independent Theatres buying and booking combination and has accepted the post of buyer and booker for a buying combine in Salt Lake City.

L. E. Goldhammer, vice-president of Film Classics, was here for the funeral of his father, Joseph. . . . John Friedl, Minnesota Amusement president, is recovering from an operation. . . . Joseph Prill is back with the United Artists sales force here after getting his army discharge.

Saul Elkins, Warner short subject producer, is en route to Minneapolis to direct filming of the Aquatennial canoe derby. . . . Through efforts of Norman Pyle, MGM exploiter here, Hal Keidel, Minneapolis song writer, has gained an entry into Hollywood film song-writing circles. . . . M. A. Levy, Fred Abelson and Gil Nathanson are in charge of Northwest Variety club's annual golf tournament, set for August 2.

OMAHA

Bob Quinn, new Paramount exploiteer at Denver, arrived in town at mid-week. . . . Harry Levy, 20th-Fox salesman at Minneapolis who formerly held the same kind of job here, also visited Omaha. . . . Nearly two thousand Omaha children attended a free show at the Omaha theatre sponsored by the *World-Herald*. . . . Kay Stewart, daughter of Toby Stewart, theatre owner at Shenandoah, Ia., will play the lead in "Possessed" on Broadway this fall. Co-producer will be her husband, Langdon Proctor. . . . G. Ralph Branton, general manager, and Dale McFarland, booker, both from the Tri-States Theatres home office in Des Moines, spent two days here.

PHILADELPHIA

Mike Weiss, local Fox publicity man, and Cy Seidenberg, manager of the Fox theatre, received plaudits in the local press for the way they carried things off during the world premiere of "Centennial Summer" in Philly. . . . Bill Brooker, Paramount publicist, was in Washington territory last week. . . . Harry Brillman, Film Classics office manager, joined the ranks of vacationers. . . . Lester Wurtele, Columbia circuit sales manager, returned to work after a serious illness. . . . Mrs. Arthur Goldsmith, chairman of the Motion Picture Preview study group, is back home after a 10-week illness in the hospital.

Emma Smith is the new office manager at Quality Premium Distributors. . . . Morris Gerson, prominent local theatreman, is in Mt. Sinai Hospital following a heart attack. . . . Ruth Berger, of Warners publicity office, received a gift from her fellow workers when she left to join the copy department of Snellenberg's Department Store.

Paramount is making plans to take the Nixon, Roosevelt, and Tower theatres back when Warners operating lease expires. . . . Paul Kleiman, local theatre operator, is going to take over the Fans (formerly Fays) theatre, that used to be under Steifel management. . . . Eli Resnick, in the local picture industry for 25 years, is about to celebrate his 50th wedding anniversary. . . . Thomas Speck, manager of the Trans-Lux, has a new son.

PORTLAND

Plans are being speeded for the $150,000 theatre at Lewiston, Idaho, by Mrs. Mary Pulver, Lewis-Clark Amusement Company. . . . The sale has been announced by Frederick Mercy, Jr., of the Ellensburg theatres to C. E. Farrell. The latter unit remodeled the Audian, dismantling the Mid-State. . . . The new Plymouth Idaho theatre was destroyed by fire.

ST. LOUIS

St. Louis' reputation for hot summers is in no danger of being discredited. Last week the thermometer hit 98 and 100 and stayed there, but business, due to good product, held up exceptionally well. . . . Bob Cluster, of Salem, Ill., is ill in Rochester, Minn., hospital. . . . Mrs. Amanda LaPlante, mother of Arthur LaPlante, city salesman for Columbia Pictures, died last week at the age of 88. . . . Barney Rosenthal, manager for Monogram Pictures; John Morphet, booker; Edward Erickson, salesman; and Charles Conrad, salesman, are back from the Chicago sales meeting. . . . Carson W. Rodgers, general manager of I. W. Rodgers Circuit at Cairo, Ill., has entered Barnes Hospital for further treatment. . . . The St. Louis Board of Aldermen has adopted an income tax of one-quarter of one per cent, expected to yield $4,000,000 annually. . . . Maurice Schweitzer of Paramount, Andy Dietz of Screen Guild Productions, Bill Sherman of PRC and C. D. Hill of Columbia—all branch managers—visited the territory. . . . Mae Sorrel has been promoted to private secretary of B. B. Reingold, manager of 20th-Fox here. . . . Jean Jamele of Shelbyville, Ill., has been added to replace Miss Sorrel on the stenographic staff.

Senator Seeks Aid in Clearing Training Films

In a move to enlist the cooperation of the nation's producers in promptly disposing of 5,000 training and teaching films produced for the Government during the war, Senator Joseph C. O'Mahoney of Wyoming has written letters to Eric Johnston, president of the Motion Picture Association, and Donald M. Nelson, president of the Society of Independent Motion Picture Producers, asking their aid in removing legal obstacles which now stand in the way of the distribution of these films.

It was explained by Senator O'Mahoney that unless the legal impediments are removed, the films "would be condemned to gather dust in storage, instead of being used for the educational needs of students of American schools and colleges."

An announcement Tuesday by the Senator stated that: "Since many of these films contain copyrighted scenes, music, text, etc., which it is difficult to clear with the individual copyright owners, the need is felt for a clearing house to negotiate arrangements, fair both to the Government and the producers, which will make possible wide use of these valuable training and teaching aids." The films, it was stated, were produced at an estimated cost of $50,000,000 to the Government.

In his letters to Mr. Johnston and Mr. Nelson, Senator O'Mahoney cited the "film producers and distributors who have performed such signal service for our nation in times of war" and added that "they undoubtedly will be anxious to demonstrate their continuing public spirit and be quick to realize that the wide use of these films will open up ever-increasing markets for training films."

Erlanger Joins MPEA In European Unit

Herbert J. Erlanger, by arrangement with Warner Brothers, has joined the staff of the Motion Picture Export Association to handle European legal problems in connection with MPEA activities, it was announced in New York last week by Irving Maas, vice-president and general manager of the MPEA. For 12 years, prior to joining the army in 1942, Mr. Erlanger supervised all legal matters for Warners in Europe. Mr. Erlanger is now on terminal leave from the 14th Armored Division with the rank of captain. He will operate from the MPEA's New York office.

Will Build in Buchanan

E. C. Hoffman, president of Hoffman Amusement Company, will build a 600-seat theatre in Buchanan, Mich., where he already operates the Hollywood. The company operates a number of theatres in southern and northern Michigan.

IN NEWSREELS

MOVIETONE NEWS—Vol. 28, No. 91—Mother Cabrini canonized. . . . Gandhi and Nehru attend Simla Conference. . . . Chinese civil war. . . . Lumbering in Canada. . . . National park in Georgia. . . . Fashions in hats. . . . Premiere of "Centennial Summer." . . . Sports: tennis, golf, horse racing, baseball pitcher eight years old.

MOVIETONE NEWS—Vol. 28, No. 92—Philippines get independence. . . . Secretary Byrnes home from Paris. . . . Loan to Britain signed. . . . Turmoil in Trieste. . . . Paris back to normal. . . . Sports: sliding on Mt. Ranier, bull fight in France, daredevils on wheels.

NEWS OF THE DAY—Vol. 17, No. 289—Mother Cabrini canonized. . . . Turmoil in China. . . . Introducing Italy's President. . . . Arab league conference. . . . Belgium honors Yanks. . . . Howard Hughes crashes. . . . All-star baseball. . . . Wimbledon tennis thrills.

NEWS OF THE DAY—Vol. 17, No. 290—Philippine independence. . . . American troops in Trieste. . . . British loan signed. . . . Sports: underwater slug fest, bunion derby, devil divers. . . . Meet Miss Gay Paree.

PARAMOUNT NEWS—No. 92—All-star baseball. . . . Howard Hughes cracks up. . . . B-27 crashes, 25 dead. . . . Mother Cabrini canonized. . . . Report from Palestine. . . . Trained seal.

PARAMOUNT NEWS—No. 93—Riggs wins pro tennis title. . . . Byrnes returns from Paris. . . . Truman signs British loan. . . . Around the world in 12 years. . . . OPA or no OPA?

RKO PATHE NEWS—Vol. 17, No. 94—Williams stars in all-star game. . . . Aleman wins quiet Mexican election. . . . Philippine Army now under own flag. . . . Truman visits Gettysburg shrine. . . . Japanese in Corpus Christi rites. . . . Benes is Czech president again. . . . Clark honors Italian partisans.

RKO PATHE NEWS—Vol. 17, No. 95—Byrnes returns from Paris. . . . New borders set by Big Four. . . . Philippines get independence. . . . Britain moves out of Egypt. . . . Hamburg protests Allied order. . . . Princesses at Henley regatta.

UNIVERSAL NEWSREEL—Vol. 19, No. 519—First American saint. . . . Hughes survives crash. . . . Suwanee playground. . . . Trained seal. . . . Tennis at Wimbledon. . . . Sets swim mark in Cuba. . . . Canoe-tilting in France. . . . Cowboy get-together.

UNIVERSAL NEWSREEL—Vol. 19, No. 520—Philippine independence. . . . Crickets threaten French harvest. . . . Desert mission. . . . Footloose and freewheeling. . . . Beauty contest in France. . . . Professional tennis champs.

SMPE Makes Available 16mm Test Pictures

Several 16mm test pictures prepared by the Society of Motion Picture Engineers as part of its wartime standardization work and until recently supplied only for Government requirements, are now available to civilian industry in this country and abroad, Don E. Hyndman, SMPE president, has announced.

The test films embody rigid specifications to meet fundamental test and performance requirements of the American Armed Forces and necessitated by excessive equipment failures and the lack of suitable test standards for 16mm projection. The research Council for the Academy of Motion Pictures Arts and Sciences cooperated with SMPE in this project.

Among the test films now available from the Society are: Sound Focusing Test Film for sound projection equipment, service and laboratory types; 3,000-Cycle Flutter Test Flim for sound projection equipment; Multi-frequency Test Film for field testing sound projection equipment; Resolving Power Test Target, a method of determining resolving of projector lenses; Travel-Ghost Test Film, a method of determining freedom from travel-ghost in sound projectors.

13,500 Titles Not Released in MPA Registration File

The Motion Picture Association's title registration bureau has approximately 13,500 unreleased titles on file, the property of 40 film companies, according to an MPA spokesman. Currently the average yearly registration totals 3,300 titles but since 11 additional film companies, formerly unaffiliated with MPA, recently have signed with the bureau, this registration will be increased sharply.

There are now 26 MPA members and 14 non-member companies using the title registration service. The complete release index of the bureau carries approximately 41,500 titles.

Formed in 1925 as a part of the Motion Picture Producers and Distributors of America, predecessor to MPA, the registration bureau at first served only a few companies. In 1936 the bureau was revamped and its efficiency increased. Today its service covers three classes of producers: MPA member companies, non-member companies which have signed an agreement to abide by MPA rules, and non-member companies which have not signed such an agreement.

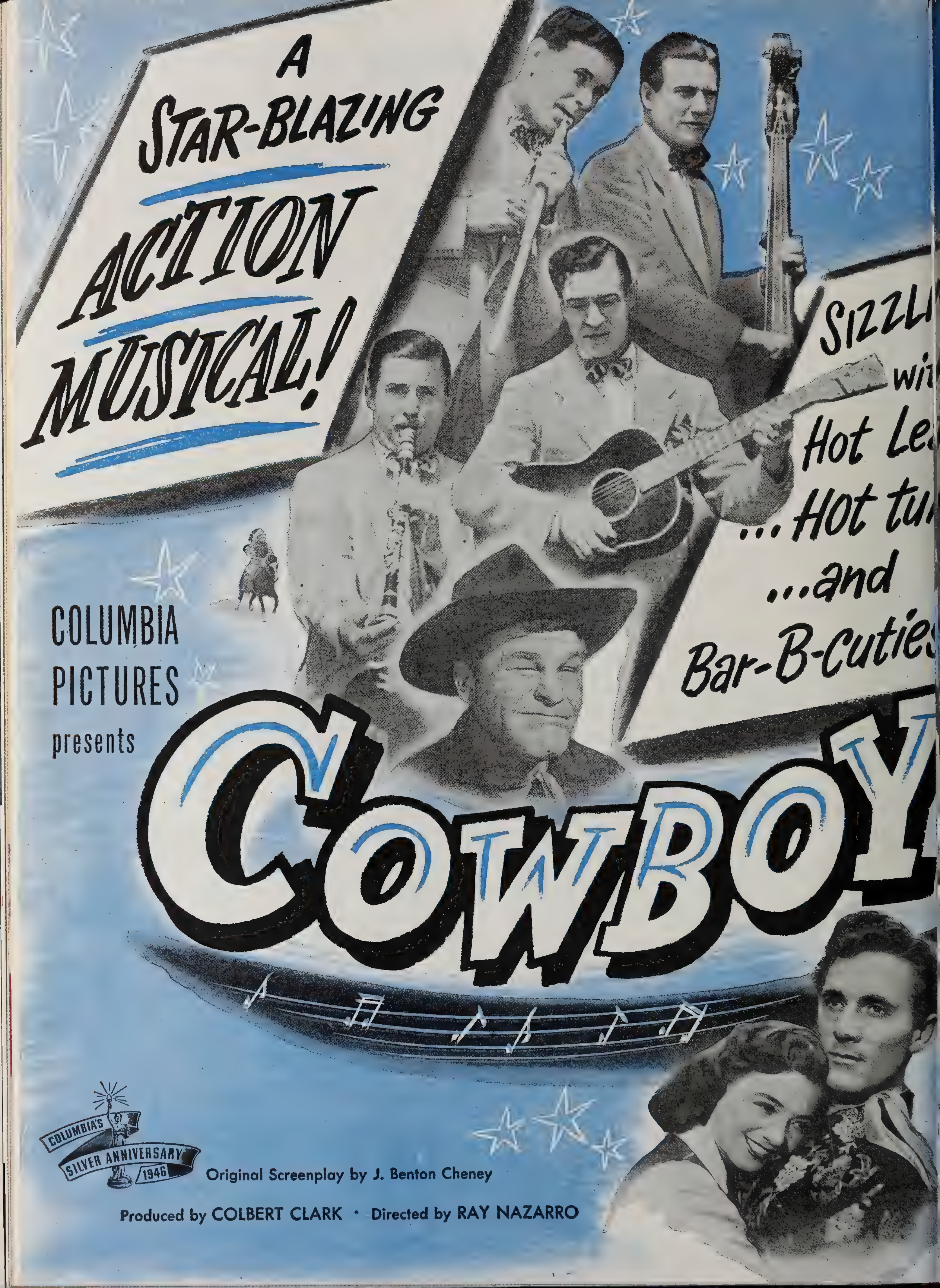
Each member and each non-member company is permitted to keep on file with the bureau at any one time 100 original feature titles, 200 original short subject titles and an unlimited number of copyright and song titles.

The title registration service has for its major objectives, according to the MPA's latest annual report, "the protection of rights in motion picture titles, establishment of priorities and other usage rights, avoidance of harmful similarities and the expense and delays of litigation to adjudicate conflicting claims, and approval of titles on the basis of moral suitability and the accepted standards of good taste."

Non-member companies which have signed MPA title agreements are: David O. Selznick Productions, Edward Small Productions, United Artists, Enterprise, Story Productions, Alson Productions, Sol M. Wurtzel Productions, General Motion Pictures, J. Arthur Rank Organization, International Pictures, Mark Hellinger Productions, Gold Seal, Diana Productions and Negro Marches On, Inc.

Cincinnati Houses Increase Prices

An increase in top admission prices from 40 to 45 cents, effective July 14, has been inaugurated at the Cincinnati subsequent run theatres with early availability dates, leaving 36.85 cents accruing to the theatre after deducting Federal and state excise taxes. A proportionate increase is going into effect at the houses with later availability and in the lower admission brackets.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COLUMBIA
PICTURES
presents
COWBOY
COLUMBIA'S
SILVER ANNIVERSARY
1946

Original Screenplay by J. Benton Cheney

Produced by COLBERT CLARK · Directed by RAY NAZARRO

BLUES

WITH

THE HOOSIER HOTSHOTS from THE NATIONAL BARN DANCE

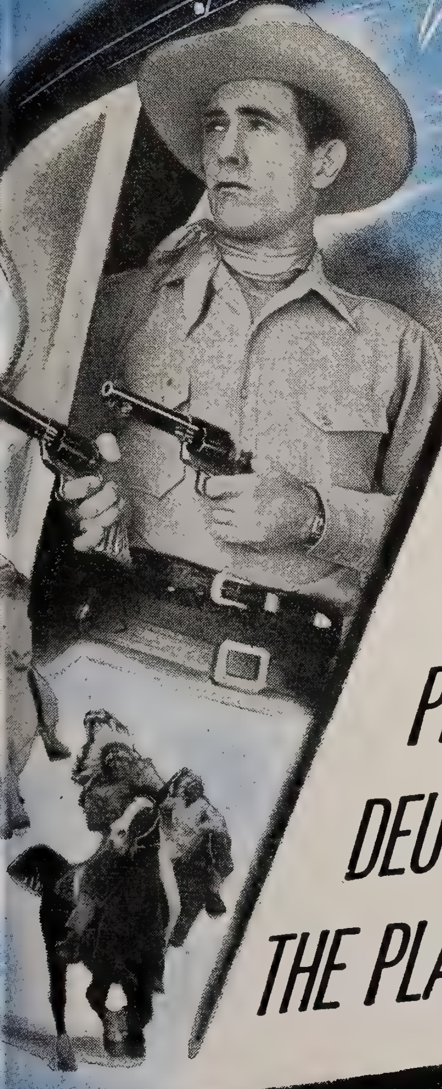
KEN CURTIS · JEFF DONNELL

GUY KIBBEE · GUINN (BIG BOY) WILLIAMS

MRS. UPPINGTON · ROBERT SCOTT

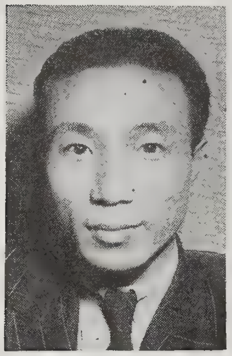
PEG La CENTRA · THE TOWN CRIERS

DEUCE SPRIGGENS & HIS BAND with THE PLAINSMEN and CAROLINA COTTON



U.S. Films Regain Hold in Malay, Exhibitor Says

Western, particularly American, pictures have regained their hold on the people of the Malayan Straits Settlement, a circuit owner there reported in New York this week. Run Run Shaw, who is visiting American film company executives in an endeavor to reestablish his connections and acquaintances, told news writers that Japanese attempts to eradicate western influence were futile. Most of his 73 houses were sequestered by them, he said, and not even the music of the West was allowed. The smaller theatres of the circuit, playing Malayan, Indian and Chinese pictures, he was allowed during the war to continue operating, he explained.


Run Run Shaw

The British have returned all the houses, he said. However, only 44 are operative; the others were damaged or their equipment was damaged.

The Malayan theatres must abide by the British rule they give 10 per cent of their screen time to British pictures.

The Shaw circuit operates 11 theatres in Singapore. One is a leading house, the Capitol, with a restaurant, bar, and other services for customers. The circuit is building another of the same category, the Rex, of 1,450 seats, which will open in September. Approximately half the Shaw Singapore houses play English-language product.

No Dubbing or Titling

Such product, he explained, is put on without dubbing or titling, inasmuch as most of the Malayan population now reads English.

Malayan production will resume, he promised. Mr. Shaw before the war was the only Malayan producer. He owns the Straits' only studio, in Singapore. He was unable to produce during the war because of the Japanese, and now because of lack of equipment.

The amusement business in Malaya was "really booming" in the immediate months after the war's end, Mr. Shaw said. The boom is continuing, he said, adding that, however, admissions have been raised little. The top admission before the war was $2.30 in Straits dollars; it is now $3.

Open "End of Time"

"Till the End of Time," the Dore Schary production for RKO Radio starring Dorothy McGuire and Guy Madison, will be the next Rivoli theatre, New York, attraction, it has been announced.

Canadian Theatre Gross for Year Off to $52,618,000

A preliminary report by the Canadian Government on film business for 1945 indicated that theatres as a whole did not fare as well at the box office as in the previous calendar period. The theatre revenue was $52,618,000 compared with $53,173,325 in 1944. These figures are exclusive of the amusement tax, through which the Dominion treasury derived a revenue of $13,961,000 in 1945. On the other hand, the Government reported a revenue of $16,293,000 for film distribution companies, an increase of $301,000 over 1944.

Pick Year's Best Portuguese Film

by JOAO DE MORAES PALMEIRO
in Lisbon

The best Portuguese productions of 1945, picked by an industry and government jury, have been announced.

Grand prize of the Government Office of Information went to "A Visinha do Lado," directed by Antonio Lopes, produced by the Sociedade Portuguesa de Actualidades Cinematograficas. "Pargues Infantis" placed first in the documentary class. Madalena Sotto was chosen as best actress for her performance in "A Visinha do Lado" and Virgilio Teixeira was chosen best actor for his performance in "Jose do Telhado."

▽

Hollywood product currently showing in Lisbon includes RKO's "China Skies"; MGM's "Meet Me in St. Louis"; Warners' "Passage to Marseille" and Republic's "Captain America."

RCA Delivering Post-War Television Equipment

The first post-war television cameras and other studio and field equipment are now in quantity production and some items already have been delivered, it was announced Tuesday by W. W. Watts, vice-president in charge of the RCA engineering products department in Camden, N. J. In making the announcement Mr. Watts said that production emphasis had been placed on the new RCA image orthicon camera and associated monitoring and relay equipment to provide broadcasters with the essentials to train personnel so that program service might be launched as soon as the new broadcast transmitters become available.

Reed to Join Korda In London Studios

Carol Reed, British producer-director, will join Sir Alexander Korda's London Film Productions before the end of the year, Sir Alexander's New York office has announced. Upon completion of "Odd Man Out" for J. Arthur Rank, Mr. Reed will make one film in Hollywood and then take up offices at the Korda Sound City Studios in London.

Religious Theme Now Overdone, Says Hession

Motion pictures with contemporary religious themes have reached the saturation point and it won't be long before they have a boomerang effect on the industry, the box office and the customers, Reverend Brian Hession, chairman of Bible Films, Ltd., of London, said in New York Monday.

Rev. Hession arrived in this country last week and this weekend will leave for Hollywood for a five-week visit. While in Hollywood he will contact production executives to interest them in a script he has adapted from the book by Fletcher Ray, "The Hand That Drove the Nails," a story on the life of Christ as seen through the eyes of a Roman soldier.

Citing such recent films as "The Song of Bernadette," "Keys of the Kingdom," "The Bells of St. Mary's," "Going My Way" and others, Rev. Hession said it was not necessary to bring in modern analogies to bring the teachings of Christ to the people of the world. Such analogies, he pointed out, only confused many people and the true teachings were lost.

While in Hollywood, Rev. Hession will also study the purely religious films which are distributed for non-theatrical showing by Cathedral Films, associated with Bible Films, Ltd. Both organizations are authorized registered charities.

In many communities throughout Great Britain, Bible Films were receiving enthusiastic reception at showings in schools, churches and institutions, Rev. Hession said. Bible Films' libraries contain some 150 religious sound features in 16mm, and approximately 500 16mm short subjects, many of them in color, concerning and related to religion. New product is being produced and acquired for the libraries all the time, he said.

After leaving Hollywood, Rev. Hession will visit Mexico to study the film industry before returning to England.

Fried Joins Paramount

Raymond Fried, formerly with the Psychological Warfare Division of the Army, has been added to the staff of Paramount International's theatre division, under the direction of Clement S. Crystal. Mr. Fried, formerly a Chicago lawyer, who rose in war service from private to lieutenant colonel, will remain in New York for a month prior to his first assignment abroad.

Filming Broadway Musical

"Bloomer Girl," Broadway musical comedy, will go before International Pictures' cameras August 15 as a Technicolor special with a starting budget of $2,300,000, William Goetz, president, has announced. Milton H. Feld will produce, with Chester Erskine and Fred F. Finklehoffe handling the screenplay.

"WHAT THE PICTURE DID *FOR ME*"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Columbia

ADVENTURES OF RUSTY: Ted Donaldson, Conrad Nagel—Doubled with a Western to good business. This was only a fair animal picture but the audience seemed to like it. Played Friday, Saturday, June 21, 22.—C. M. Hulbert, Gem Theatre, Cornell, Wis.

CLOSE CALL FOR BOSTON BLACKIE, A: Chester Morris, Richard Lane—Nice Sunday midnight program that seemed to satisfy. We played it one night only. Played Sunday midnight, July 7.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

COWBOY FROM LONESOME RIVER: Charles Starrett, Vi Athens—Not up to the usual Western standard for our trade. No draw. Played Friday, Saturday, June 28, 29.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

LIFE WITH BLONDIE: Penny Singleton, Arthur Lake—Wish Columbia would make about eight of these each year. You can do as much with one of these as you can with most of the super-duper percentage jobs. Played Sunday, Monday, June 2, 3.—Bob Demorest, Model Theatre, Beulaville, N. C. Small town and rural patronage.

Film Classics

COWBOY AND THE LADY, THE: Gary Cooper, Merle Oberon—Still a good picture and business was good, too. Many came to see it for the second and third time. Played Sunday, Monday, June 23, 24.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Metro-Goldwyn-Mayer

VACATION FROM MARRIAGE: Robert Donat, Deborah Kerr—A very nice English made picture which is well acted and has a dandy story. Could be played on Sunday. Business fair. Farmers too busy haying. Played Tuesday, Wednesday, July 2, 3.—Jack Hammond, Hart Theatre, Ferndale, California.

Monogram

HAUNTED MINE: Johnny Mack Brown, Raymond Hatton—Up to average in Westerns. Johnny Mack Brown always pleases my "shoot 'em up" fans. Played Thursday, Friday, Saturday, June 27, 28, 29.—Terry Axley, New Theatre, England, Ark.

LEAVE IT TO THE IRISH: James Dunn, Wanda McKay—Better than I expected. This one got some mighty big laughs. O.K. for a double feature. Played Friday, Saturday, June 21, 22.—Curtis Willard, State Line Theatre, State Line, Miss.

SADDLE SERENADE: Jimmy Wakely, Lee White—Here is a star who is gaining popularity. Plenty of action and lots of music. A good Western picture. Played Saturday, June 22.—Dow B. Summers, Royal Theatre, Unionville, Mo.

SPRINGTIME IN TEXAS: Jimmy Wakely, Lee White, Dennis Moore—Just another Western. They liked it, although Rogers, Starrett and Boyd are the best shooters for our lads from the country. Played Friday, Saturday, June 28, 29.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

Paramount

HOLD THAT BLONDE: Eddie Bracken, Veronica Lake—This was too silly for all, except the children who enjoyed it very much. Business poor. Played Wednesday, Thursday, June 26, 27.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

HOLIDAY INN: Bing Crosby, Fred Astaire—This is a top-notch show even after all these years. The print was good but it is still sold rather high for this small town. Played Monday, Tuesday, June 24, 25.—Curtis Willard, State Line Theatre, State Line, Miss.

LOVE LETTERS: Jennifer Jones, Joseph Cotten—A show of this type goes over swell here, but this one didn't do so well due to a big celebration. This is a picture that should do good business anywhere. Played Wednesday, Thursday, July 3, 4.—Joe Drury, Wells Theatre, St. Mary's, Ga. Small town and rural patronage.

PEOPLE ARE FUNNY: Jack Haley, Helen Walker—Business way off. Pine and Thomas should stick to the action pictures. Doubled this one. Played Monday, Tuesday, June 17, 18.—Curtis Willard, State Line Theatre, State Line, Miss.

STORK CLUB: Betty Hutton, Barry Fitzgerald—This was not a terrific success at the box office or with the customers. Scarcely more than program fare. Played Sunday, Monday, June 23, 24.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

Republic

LOVE, HONOR AND GOODBYE: Virginia Bruce, Victor McLaglen—A box office flop for me. These Republic pictures lack something to put them over. Don't expect any business on this and you won't be disappointed. Played Tuesday, Wednesday, June 18, 19.—Henry Sparks, Sparks Theatre, Cooper, Texas.

SUN VALLEY CYCLONE: "Wild" Bill Elliott, Bobby Blake—Very good Western with some wild horses in a battle. The kids love Red Ryder. Business was good. Played Friday, Saturday, June 28, 29.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

SUNSET IN ELDORADO: Roy Rogers, Dale Evans—Was just a bit disappointed in this one as most of it was a dream. But Dale Evans is a dream herself. The Sons of the Pioneers should have more in these shows. Not up to par with the Rogers shows. Played Friday, Saturday, June 28, 29.—Curtis Willard, State Line Theatre, State Line, Miss.

RKO Radio

BELLS OF ST. MARY'S, THE: Bing Crosby, Ingrid Bergman—We thought we owed this to our patrons, especially with such a Catholic following, but we feel that we were being big hearted with the high terms. Played Thursday-Saturday, July 4-6.—Harland Rankin, Plaza Theatre, Tilbury, Ont.

GAME OF DEATH, A: John Loder, Audrey Long—Very good action show for a small budget picture. All who came were pleased. Business was average. Played Tuesday, June 25.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

JOHNNY ANGEL: George Raft, Signe Hasso—A very good "mystery" picture. Well received by all and many favorable comments. Raft is well liked here. Too bad Miss Trevor had to have such a role in the picture. Business very good. Played Friday, Saturday, July 5, 6.—Jack Hammond, Hart Theatre, Ferndale, California.

SPANISH MAIN: Paul Henried, Maureen O'Hara—A swell picture for a small town. Lots of color and plenty of action. Miss O'Hara is very beautiful in this swashbuckling picture. Business was about average. Played Sunday, Monday, June 23, 24.—Jack Hammond, Hart Theatre, Ferndale, California.

WANDERER OF THE WASTELAND: James Warren, Audry Long—A pretty good Western picture which was spoiled for us by a poor co-feature. Business poor for a weekend. Not the fault of this picture, though. It is good. Played Friday, Saturday, June 28, 29.—Jack Hammond, Hart Theatre, Ferndale, California.

Twentieth Century-Fox

AND THEN THERE WERE NONE: Barry Fitzgerald, Walter Huston—Drew very well for a holiday crowd and for being a mystery picture. It is not the gruesome type of horror story, though, and is one which will sure keep them guessing. Business above average. Played Thursday, July 4.—Jack Hammond, Hart Theatre, Ferndale, California.

BUFFALO BILL: Maureen O'Hara, Joel McCrea—If you can get a good print on this one, play it again. It is a real drawing card in small towns. Played Tuesday, Wednesday, June 18, 19.—Dow B. Summers, Royal Theatre, Unionville, Mo.

CALL OF THE WILD: Clark Gable, Loretta Young—Reception of this reissue was not too hot. Just a little too old, I believe, for a comeback. Of course Gable has had lots of publicity of late and that helped. Makeup on Miss Young was pathetic. An action picture and business was average.—Jack Hammond, Hart Theatre, Ferndale, California.

DOLL FACE, Carmen Miranda, Perry Como—If your crowds call for a musical comedy this should be O.K. My patronage was satisfied except for Carmen Miranda. Played during swell weather. Played Wednesday, Thursday, June 26, 27.—Joe Drury, Wells Theatre, St. Marys, Ga. Small town and rural patronage.

DOLLY SISTERS: Betty Grable, June Haver—SWELL! A real musical, well liked by everyone and with plenty of color. A nice story and lots of swell dancing and singing. Another one of 20th-Fox's de luxe musicals. These girls are very pretty and plenty good, too. Business above average. Played Sunday, Monday, June 30, July 1.—Jack Hammond, Hart Theatre, Ferndale, California.

HOUSE ON 92ND STREET: William Eythe, Lloyd Nolan—Read some good reviews on this and heard favorable comments but the box office was way off. No draw for small towns. Played Tuesday, Wednesday, June 25, 26.—Bob Demorest, Model Theatre, Beulaville, N. C. Small town and rural patronage.

SHOOTING HIGH: Gene Autry, Jane Withers—First Autry we have had in a long time and he helped the Friday and Saturday trade. The picture was O.K. Very good cast and story. Played Friday, Saturday, June 28, 29.—Bob Demorest, Model Theatre, Beaulaville, N. C. Small town and rural patronage.

WALK IN THE SUN, A: Dana Andrews, Huntz Hall—This picture did O.K. for one day. The general public liked it, but if your town has many veterans don't show it. Played Monday, Tuesday, July 1, 2.—Joe Drury, Wells Theatre, St. Mary's, Ga. Small town and rural patronage.

United Artists

ABILENE TOWN: Randolph Scott, Ann Dvorak—Poorest business I've done on a Western of this type in six years. Should have been used on double feature Saturday business. Picture fairly good. Played Sunday, Monday, June 30, July 1.—Terry Axley, New Theatre, England, Ark.

PARIS—UNDERGROUND: Constance Bennett, Gracie Fields—Too long and boring. The only thing that kept them in the theatre was the jackpot. If Connie wants to be a producer that's O.K., but wish she would hire a leading lady. Played Thursday, June 13.—Bob Demorest, Model Theatre, Beulaville, N. C. Small town and rural patronage.

SOUTHERNER, THE: Zachary Scott, Betty Field—Tuesday was O.K. and Wednesday would have been better but for a bad storm. Lights went out midway in the first show and we had to refund the money. The picture pleased my farmers and that pleases me. Played Tuesday, Wednesday, June 11, 12.—Bob Demorest, Model Theatre, Beaulaville, N. C. Small town and rural patronage.

SPELLBOUND: Ingrid Bergman, Gregory Peck—Will please the women, that is, most of them. But not many of the men will pat you on the back for playing same. Wonderful acting. Played Sunday, Monday, June 23, 24.—Terry Axley, New Theatre, England, Ark.

Universal

CODE OF THE LAWLESS: Kirby Grant, Poni Adams—Doubled with "Johnny Angel" to above average business. This is a dandy little Western. For

(*Continued on page 56*)

Love at

ROY

ROGERS

King of the Cowbo

TRIGGE

The Smartest Hors
in the Movies

Everybody's
~~MY~~ PAL

featuring
GEORGE "GABBY" HAYES • DALE EVANS • J

Directed by FRANK McDONALD • Screen Play b

"Essential ingredients of good boxoffice in abundance . . . Will fatten the exchequery plenty."
HOLLYWOOD REPORTER

"Handsomely mounted . . . Set for plenty of business wherever it plays . . . it's real audience stuff."
FILM DAILY

"Warmly pleasing . . . picture looks sure to earn back extra moola."
DAILY VARIETY

first Sight!

"Plenty swank...should move it's pair of stars up another rung on the popularity ladder...a class production."
WEEKLY VARIETY

'Wholesome, entertaining story... ovel plot twists."
MOTION PICTURE HERALD

"Sure boxoffice...production values high... Grand Roy Rogers Special."
THE INDEPENDENT

RIGGER

T • BOB NOLAN and THE SONS of the PIONEERS

NLEY and JOHN K. BUTLER • Original Story by PAUL GANGELIN

"Lots of appeal and entertainment...should do better than usual at the boxoffice."
SHOWMEN'S TRADE REVIEW

"Best Rogers picture in many seasons . . . an exceptional parcel of entertainment."
BOXOFFICE

A REPUBLIC PICTURE

(*Continued from page 53*)

once we have a Western with a good looking girl. In fact, two of them. Fuzzy Knight supplies the comedy, but good. Played Friday, Saturday, July 5, 6.—Jack Hammond, Hart Theatre, Ferndale, California.

GIRL ON THE SPOT: Lois Collier, Jess Barker—A nice little programmer. Doubled with "Vacation from Marriage" and played to fair business. Lots of good opera music for those who like that type of music. If Lois Collier really sang those songs, she is really good. Fuzzy Knight helped for comedy. Played Tuesday, Wednesday, July 2, 3.—Jack Hammond, Hart Theatre, Ferndale, California.

HERE COME THE CO-EDS: Abbott and Costello—This is an old one, but a new one around here and just what the doctor ordered. This was exceptionally good and forced us to widen the aisles so the boys and girls could roll in them. These boys really go over in this town. After all, a good laugh is what is needed. Best Friday we have had for a long time, thanks to Universal. Played Friday, Saturday, June 14, 15.—Jack Hammond, Hart Theatre, Ferndale, Cal.

LADY ON A TRAIN: Deanna Durbin, Ralph Bellamy—Top picture, top price and top flop. Maybe they love Deanna in the cities and I am sure her mother loves her, but my farmers love to stay home when she comes to town. I like her, but I am not in the business of entertaining myself. Played Sunday, Monday, June 30, July 1.—Bob Demorest, Model Theatre, Beaulaville, N. C. Small town and rural patronage.

SHE WROTE THE BOOK: Joan Davis, Jack Oakie—Not so hot. It seems that this comedy went sour in the making. Business fell off badly the second night. Played Wednesday, Thursday, June 26, 27.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

TERROR BY NIGHT: Basil Rathbone, Nigel Bruce—Very disappointing. No business and the audience reaction was poor. Played Friday, Saturday, June 28, 29.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

UNCLE HARRY: Ella Raines, George Sanders—Giveaway Night was our salvation on this one. Rural communities and small town folks do not go for these mystery pictures. The idea of the dream at the end was very poorly put over and most of the audience was in a fog as to just what did happen. Played Thursday, June 6.—Jack Hammond, Hart Theatre, Ferndale, Cal.

Warner Bros.

SAN ANTONIO: Errol Flynn, Alexis Smith—This outdoor Western action picture has plenty of entertainment. We did extra business. Played Monday-Wednesday, July 1-3.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

TOO YOUNG TO KNOW: Joan Leslie, Robert Hutton—For us this was just a fair double-biller. Saved by a good western. Business poor for a weekend. Good production but a very far-fetched story. Played Friday, Saturday, June 28, 29.—Jack Hammond, Hart Theatre, Ferndale, Cal.

Short Features

RKO Radio

IN DUTCH: Walt Disney Cartoons—Good color cartoon—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

O, PROFESSOR, BEHAVE: Leon Errol—Leon Errol in another good two-reel comedy.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Twentieth Century-Fox

THE GOLDEN HEN: Terrytoons — This color cartoon will please all.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

IT'S ALL IN THE STARS: Terrytoons — Amusing color cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Universal

SWINGING DOWN THE SCALE: Name Band Musicals—Average two-reel musical show.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

WHO'S COOKING WHO: Lantz Color Cartunes—An amusing and pleasing color cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Warner Bros.

HUSH MY MOUSE: Merrie Melodies Cartoons—Good color cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Short Product in First Run Houses

NEW YORK—Week of July 15

ASTOR: Pluto's Kid Brother............RKO
Feature: The Kid from Brooklyn.............RKO
CRITERION: Three Lone Wolves....Columbia
Diving Aces ....Columbia
Feature: Renegades ....Columbia
GLOBE: Catnip College..........Vitaphone
Smart as a Fox.................Vitaphone
Feature: Breakfast in Hollywood.....United Artists
HOLLYWOOD: Snow Eagles.......Vitaphone
Hair Raising Hare..............Vitaphone
Feature: A Stolen Life..............Warner Bros.
PALACE: Wall Street Blues............RKO
Ben Hogan ....RKO
Feature: The Stranger......................RKO
PARAMOUNT: Cheese Burglar....Paramount
Birds Make Sport...............Paramount
Unusual Occupations, No. 5......Paramount
Feature: The Searching Wind..........Paramount
RIALTO: Canine Patrol ....RKO
In the Wilds......................Paramount
Riding the Hickories ....Paramount
Feature: Catman of Paris..............Republic
RIVOLI: Throwing the Bull....20th Cent.-Fox
Feature: Cluny Brown.............20th Cent.-Fox
ROXY: Here Comes the Circus.20th Cent.-Fox
Peacetime Football ....20th Cent.-Fox
Feature: Centennial Summer ....20th Cent.-Fox
STRAND: Fin'n Feathers..........Vitaphone
Hitler Lives? ....Vitaphone
Kitty Kornered ....Vitaphone
Feature: Of Human Bondage........Warner Bros.
WINTER GARDEN: London Victory Parade Universal
Feature: Dead of Night................Universal

Rinzler Captures Two Fabian Golf Prizes

Harold Rinzler, independent circuit operator, turned in a low gross of 76 and came through with a prize-winning drive of 220 yards to walk off with top honors in Fabian Theatres' "Victory Golf Tournament" last Thursday at the Preakness Hills Country Club, Wayne Township, N. J. The first prize for nearest-the-pin went to Raz Goldstein, with a special prize to Charles Bierbauer. Frank Damis was the putting champion. Highest scorers of the day were Lou Gold with 151, and Ray Moon with 125. S. H. Fabian and Sam Rosen were hosts to more than 200 participants and guests at a dinner at the club in the evening.

Warner Stockholders To Vote on Stock Split

Warner Brothers stockholders will vote August 1 on the proposal of the board of directors to increase the number of authorized shares of common stock from 7,500,000 to 10,000,000 to allow for the previously-announced two-for-one split which the board has recommended. The occasion will be a special stockholders' meeting to be held at Wilmington, Del. Other business scheduled for the meeting will include a vote on the board's proposal to reduce the capital of the corporation by the cancellation of 100,254 shares of treasury stock.

Lehman Bros. Ask to Buy 670,000 RKO Shares

Lehman Brothers appeared before the Securities and Exchange Commission in Philadelphia July 10 asking permission to purchase 670,000 shares of RKO common stock from the Atlas Corporation. R. B. Rusmisel, appearing as an expert for Lehman Brothers, told the Commission the shares would be offered for resale to the public, with no more than 25,000 shares sold to one individual. The petition was taken under advisement by the Commission, with its decision expected to be handed down shortly.

Record in Cuba For 'Spellbound'

by CHARLES B. GARRETT
in Havana

Biggest money-maker of the year to date in Cuba is David O. Selznick's "Spellbound," currently playing the America theatre in Havana, where it opened to the largest Monday businss on record for the house. The picture was headed for a $20,000 gross for the week, unheard of in these latitudes. The engagement at the America can be called the most successful in Cuban motion picture history.

▽

Hector Aranalde, first regular 16mm exhibitor in Cuba, has informed the MGM office here that he will build a hall especially for 16mm pictures at Central Nazabal, where he recently inaugurated his 16mm business, utilizing the quarters of the local Sugar Workers' Union. Another 16mm exhibitor has built a theatre for small gauge films in the town of San Miguel de los Banos.

▽

Production has started here on "Como Tu, Ninguna" ("There's No One Like You") under the direction of Roberto Ratti and starring Jose Cibrian, a Mexican; Ana Maria Lynch, an Argentinian, and Otto Sirgo, a Cuban.

▽

Distributors of Mexican and Argentinian pictures have only one theatre, the Negrete, available for first runs. The Payret, for many years the best house for this type of product, has been shut down because of a labor dispute.

Columbia Sets Dividend

Columbia Pictures Corporation's board of directors July 9 declared a quarterly dividend of $1.06¼ per share on the $4.25 cumulative preferred stock of the company, payable August 15 to stockholders of record August 1.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

CHESTER FRIEDMAN, Editor

Endowment

One of the more interesting developments during the past 12 months has been the effort by circuits to train and replenish the reservoir of manpower depleted during the war.

A number of the larger circuits were considerably strengthened by the return of their younger men from the services. The smaller outfits, handicapped throughout the war and anticipating an expansion boom already manifest in some sections, have a more difficult problem.

At the headquarters of Northio theatres in Cincinnati, a training program was begun several months ago by Jack Braunagel, former Intermountain, Utah, district manager, who joined Northio after he was discharged from the Army.

It is an ambitious and commendable objective to which Mr. Braunagel has directed himself by which former veterans are being given an opportunity to get practical and technical training in theatre management. The course covers a six months' period and is intended to compensate the time lost while the men were in service. Trainees have been getting financial assistance from the government under the On The Job Training Program.

The course is rugged and demanding. It includes an initial six weeks' period at a theatre, during which the trainee learns the intricacies and mechanics of ushering, ticket taking, sweeping, mopping, vending, marquee and lobby changing — the hard way. From 15 to 40 hours are devoted to each of these phases by the embryo managers, with 50 hours the requirement for selling tickets in the box office.

The student is transferred to another theatre before he begins his second six weeks' period of instruction. Here he occupies the post of chief of staff while his development and progress are noted by the manager. He learns the routine of operation, shadowing the manager through his rounds of activity, and is given an opportunity to develop his initiative.

Upon completing his second period successfully, the trainee moves to a new scene of operation, where he gets his introduction to book work and accounting and advertising technique.

Within the next week the first group of trainees are expected to start their fourth and final period of indoctrination. This will be semi-technical and will include a special course in advertising, projection and ventilation.

The fact that the men are trained through practical application to their jobs and are moved every few weeks indicates that they will be equipped to handle almost any type of operation. There is the added advantage of having worked under several managers, each of whom presumably has a different temperament and different ideas.

If Mr. Braunagel is to be complimented for his interest and capable administration of the training project, congratulations are also in order to Harry David, general manager of Northio, whose enthusiastic endorsement and cooperation has made the plan possible.

But, then, Mr. David has always been interested in the development of youthful manager aspirants. We remember he called us to his office in Des Moines about 18 years ago. "Take this young fellow in hand," he said, "and see if you can teach him anything about the business — his name is Jack Braunagel."

△ △ △

Themesong

A campaign from P. E. McCoy, manager of the Miller theatre, Augusta, Ga., arrived here too late for publication in this issue.

The campaign will appear next week but, because of the timeliness of the promotion, the main idea is passed along for the benefit of managers who may be showing the picture, "Dick Tracy", at an early date.

Mr. McCoy's most recent promotion was a search for a local Themesong, a character in Chester Gould's syndicated cartoon strip, "Dick Tracy". The idea is a natural tieup with any local newspaper which is running the popular comic series.

Mr. McCoy's alertness and his method of handling the opportune tieup are strictly big time showmanship. It is typical of the man who won top honors in last year's Quigley Showmanship Awards.

—CHESTER FRIEDMAN

Effort That Pays Off

Window displays, one of the showman's regular stock-in-trade devices to promote current and coming attractions, attain their highest value under certain conditions. General attractiveness of the merchandise displayed and prominent theatre credits play an important part in drawing attention from the passerby, the prospective patron. Here are some recent window displays in which these details have had special attention of the theatreman and the businessman, to their mutual benefit.

LANA T VER
JOHN GA ELD
THE PC MAN
alw
RINGS VICE
Read THE BOOK
See THE PICTURE
Midwest NOW!
The BOOK CENTER

Book Center, Oklahoma City; Bob Hynes, manager, Midwest theatre.

MY REPUTATION
CLARE JAYNES
NEWMAN

Rothchild Clothing Shop, Kansas City; M. D. Cohen, manager, Newman theatre.

WE HAVE BOTH RECORDS & SHEET MUSIC ON
'AS LONG AS I LIVE'
The hit parade tune from the picture 'SARATOGA TRUNK'
BE SURE TO SEE...
'SARATOGA TRUNK'
Gary COOPER Ingrid BERGMAN
Paramount Theatre
STARTING WEEK MAY 2nd

Schmoller-Mueller Piano Co., Omaha; Don Shane, manager, Paramount.

Heartbeat by Pat Hartly
Dear to the heart of all girls on a budget.
GINGER ROGERS
HEARTBEAT
JEAN PIERRE AUMONT

Hecht Co., Washington, D. C.; Sol Sorkin, manager, Keith's.

IN DRUGS, IF IT'S Rexall IT'S RIGHT!
25¢
ACTUAL SCENES TAKEN FROM THE PICTURE
KEITH MEMORIAL

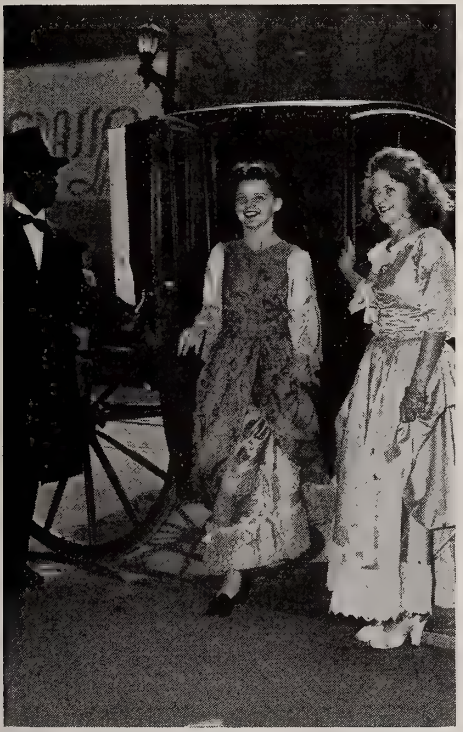
Rexall Drugs, Boston; Red King, publicist, RKO theatres.

Schine's WALLER!
WED.-THURS. MAY 8th-9th
GIANT DOUBLE HORROR SHOW
LON CHANEY
PILLOW OF DEATH
HOUSE OF DRACULA
MIGHTIEST MONSTERS OF ALL TIMES

Herman Kopf, manager of the Laurel theatre, Waller, Del.

Interesting Ballyhoos

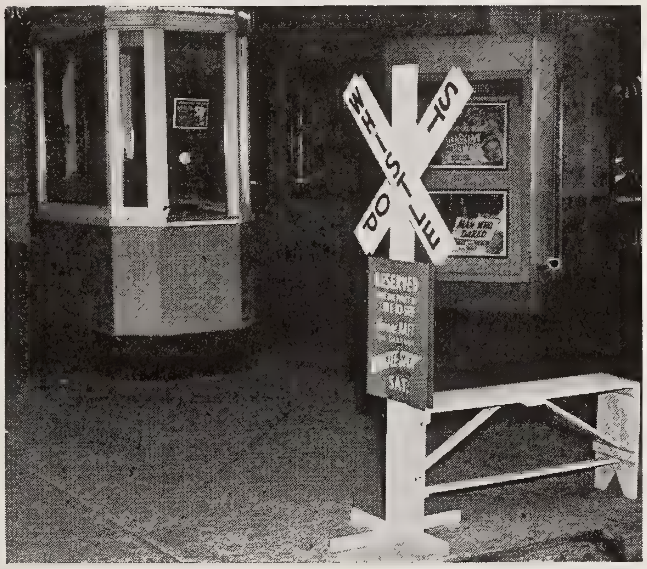
Orville Crouch, manager of Loew's, St. Louis, had these young women exploit his date on "Green Years". They rode on buses and trolleys, attracting attention everywhere.



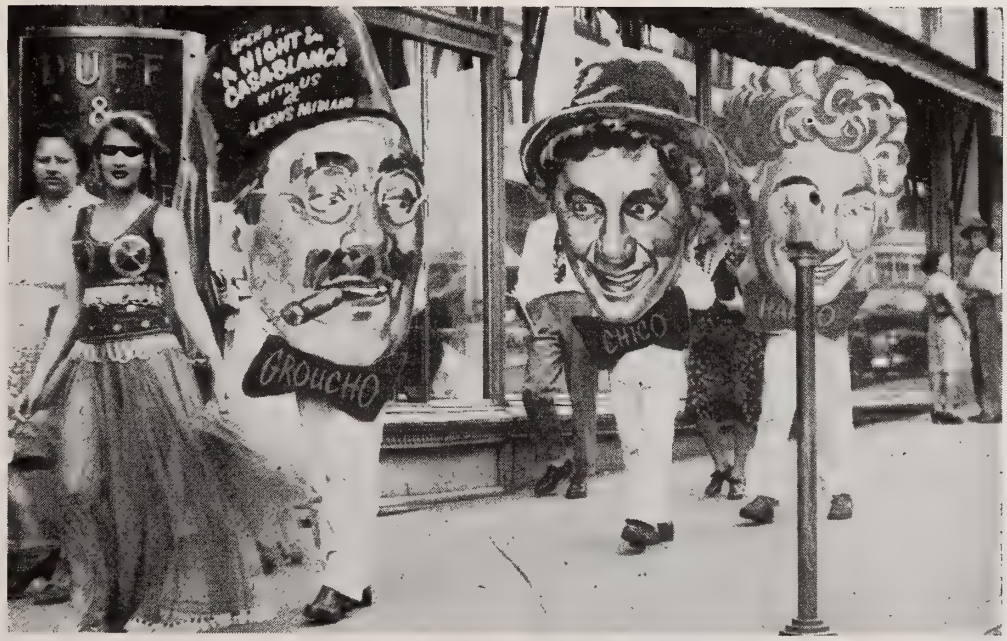
Norm Pullem, assistant to manager George Hunt of Loew's and United Artists theatre, Louisville, Ky., located this old coach, had liveried driver take these young women about town to exploit "Two Sisters from Boston". Banners rear and sides announced dates.

WHEN YOU CALL ME THAT Smile
RESERVED FOR
The VIRGINIAN

Atmospheric touch helped to publicize "The Virginian" for manager Frank Pratt at the Orpheum, Portland, Ore. The attractive misses are not beauty contestants—that's the house staff, son.


WHISTLE STOP
RESERVED
SAT.

Here is an inexpensive, easy-to-make device which Harold E. Old, manager of the Madison, Mansfield, Ohio, used to inform patrons and passersby that "Whistle Stop" was the next theatre attraction.


"A NIGHT in CASABLANCA" WITH US AT LOEW'S MIDLAND
GROUCHO
CHICO

Street ballyhoo for "Night in Casablanca" at the Midland, Kansas City, consisted of huge blowups of the stars which were carried through the streets by ushers and a masked woman appropriately costumed. Credit manager Russ Bovim's ingenuity.

Exploiting the New Pictures

How the recent pictures are being sold at the first run and pre-release date showings

CENTENNIAL SUMMER

Philadelphia lived up to its reputation of civic pride by going all out for the world premiere of "Centennial Summer" at the Fox theatre on July 10.

Mayor Bernard Samuel and his Citizen's Committee of 200 members sponsored the premiere, which turned out to be one of the biggest civic events the city has had in many years. Police estimated that more than 500,000 persons witnessed the parade of Hollywood stars through the business district. Another 200,000 watched from buildings.

The city was gayly decorated for the opening. Light poles in the business district carried shields flanked by American flags. A baby blimp floated in the sky above the Fox theatre with a banner heralding the arrival of the picture. Two huge banners were suspended over Market Street calling attention to the event.

Merchants Aid Promotion

More than 300 store windows carried special "Centennial" displays. Prominent Philadelphia stores that had displays included Oppenheim Collins, 10 windows; Bonwit Teller, nine; Philadelphia Gas Works, 40; Gimbels, 10; Wanamakers, 10, and the following stores devoted all their windows to displays on the picture: Baily, Banks and Biddle, Blums, Hardwicke and Magees, Strawbridge and Clothier, Lit Bros., Brown and Earle, Dewees, Allens and J. Caldwell.

Neighborhood stores also joined in the spirit of the occasion and competed for the prizes offered for the most attractive window displays.

The world premiere festivities started on July 8th with the arrival of Jeanne Crain, Phil Silvers, Margot Woode, Kurt Kreuger, Jo-Carroll Dennison and David Street from Hollywood. They were joined the next day by Carole Landis and producer-director Otto Preminger. The troupe gave special shows for the patients at the Naval Hospital and at the Valley Forge General Hospital in Phoenixville, Pa.

Motorcycle police escorted the stars wherever they went in Philadelphia, and for the parade the entire force was on duty to patrol the line of march. The stars were guests of honor at a luncheon on July 10 at the Bellevue-Stratford Hotel, given by the mayor's Citizens Committee.

Welcome
THE WORLD PREMIERE
Centennial Summer

Lamp posts proclaim a welcome to the premiere of "Centennial Summer".

General view of crowds welcoming the Hollywood stars and street banner in background.

National Press Coverage

Newspaper and radio coverage of the event was nationwide. Wire photos and news stories were carried by all important syndicates to papers throughout the country and nationwide broadcasts were carried out of Philadelphia and New York. The local newspapers devoted extensive space to the festivities, carrying front page stories, pictures, drama page articles and editorials.

A group of radio commentators from New York were in Philadelphia to do on-the-spot broadcasts. The radio shows included the following: Galen Drake, WJZ and ABC network; Allen Prescott, WJZ; Paul Stone, WNEW; Cliff Edwards, ABC network; Dorothy Day, WINS; Nancy Craig, WJZ; Uncle Don, WOR; Johnny Grant, WINS; Dolores Craeg, WHOM. Recorded broadcasts also were made by Paul Stone, Nancy Craig and Cliff Edwards for use on the day following the premiere.

Local radio stations WIP, WFIL, WDAS and WCAU covered all of the events the day of the premiere, beginning with the reception at Mayor Samuel's office in City Hall and including the luncheon, parade and the appearance of the stars at the Fox theatre.

Preceding the radio coverage at the time of the premiere special "Centennial Summer" premiere broadcasts were carried over national networks, starting June 30. The shows included "Stairway to the Stars," WJZ and 177 ABC stations; Jimmy Blair, WJZ and ABC network; "Truth or Consequences," WEAF and 134 NBC stations; Cliff Edwards, ABC network.

Also the Prudential Family Hour, WABC and 125 stations; James Melton on Texaco Hour, WABC and 148 CBS stations; Fred Waring Show, WEAF and 142 NBC stations; Chesterfield Supper Club, WEAF network on July 8 and 10, and Kate Smith at 12 noon on July 10 over the WABC network.

Charles Schaifer, head of the publicity, advertising, exploitation and radio departments for Twentieth Century-Fox, directed the overall campaign for the premiere. Rodney Bush, exploitation manager; Sid Blumenstock, assistant exploitation manager, and Mike Weiss, Philadelphia exploiteer, worked out details of the fine campaign with assistance from Harold Seidenberg, manager of the Fox theatre.

TO EACH HIS OWN

Radio and newspaper coverage was extensively used to exploit the engagement of "To Each His Own" at the Denham theatre in Denver. The campaign was arranged by advertising manager Bill Fitzgerald.

A special feature story with art was planted in the magazine section of the *Post* on the Sunday before opening. Ten advance readers, two of which had art, were planted in both local newspapers. Underlines in theatre ads were used two weeks in advance.

Starting 10 days in advance spot announcements were had over stations KLZ, KMYR, KFEL, KOA and KVOD. The song, "To Each His Own," was plugged on

[*Continued on following page*]

Merchants display scenes from film and copies of Mayor's proclamation.

TO EACH HIS OWN

[Continued from preceding page]

live programs of all five local radio stations, including several nationally broadcast programs. Majestic recordings of the song were presented to all radio stations for use on recorded programs.

Orchestra leaders, organists and pianists at radio stations, night clubs and amusement parks were given orchestrations or sheet music. They cooperated by plugging the song frequently and crediting the picture. A special tieup was made with Eddie Howard and Orchestra, playing at Elitch's Amusement Park, to mention the picture and playdate nightly on his broadcasts over KMYR.

Title sheets of the song were placed on all music counters and cards were located at all record counters. 5,000 heralds were distributed in the theatre lobby beginning three weeks in advance. Cards with "To Each His Own" drink promotion copy were planted in 100 cocktail lounges, bars and night clubs. Title and playdate were imprinted on the menus of 25 Denver restaurants. Bumper strips were used on 125 taxi cabs.

Stress Outdoor Exploitation

Eighteen 24-sheets, including eight illuminated boards, were posted in congested traffic areas one week in advance. 500 jumbo window cards were distributed in residential shopping districts. In addition, 100 regular window cards, 100 one-sheets and 300 half-sheets were posted downtown.

For a lobby display four 40x60's were prepared by the theatre artist, using blowups of stills. For the opening of the picture the displays used in the lobby were combined with a specially prepared background for an impressive front.

Radio Tieup for "Renegades"

In Worcester, Mass., Manager Harold H. Maloney of the Poli got after some radio tieups for "Renegades." He arranged five broadcasts in front of the theatre over station WAAB.

GIFT OF BUTTER MELTS PHILADELPHIA WOMEN

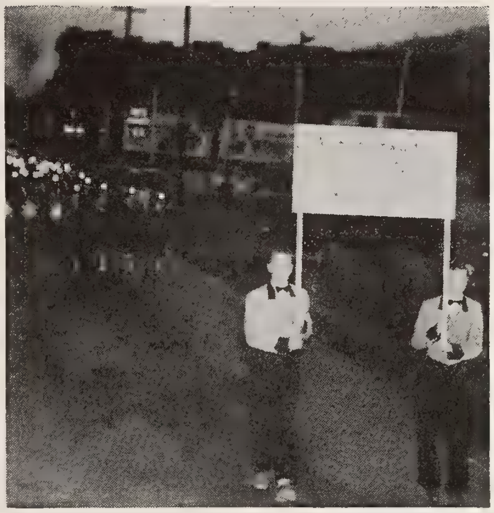
A half pound of butter for the first 400 women to attend the showing of "Breakfast in Hollywood" at the Stanton, Philadelphia, was the piece de resistance that drew the housewives. The stunt, arranged by manager Lou Colantuono and United Artist exploiteer Leon Brandt, received a big play from the local press. A free breakfast was served to the entire audience before the show started, and the patrons consumed 45 gallons of coffee and 1,500 doughnuts in a little more than a half hour. In addition 75 per cent of the women in the audience wore crazy millinery as participants in the "Goofy Hat" contest which climaxed the campaign on the Tom Breneman picture.

Senator Aids In Promotion Of Short Subject, "Magic Mineral"

A talk by a United States Senator from the stage climaxed an extensive campaign prepared for the world premiere of the Universal short subject, "Magic Mineral," at the Granada theatre, Bluefield, W. Va. The Senator was Harley M. Kilgore of West Virginia. The campaign was arranged by J. Bonner Sams, city manager for the Wilby-Kincey Circuit.

Earlier in the evening Mayor A. Harry Vest of Bluefield broadcast a five minute talk on the short subject over station WHIS. The campaign started with front page stories daily in the two local newspapers a week in advance. The Norfolk and Western Railway attached a special car to its new crack train, the Powhatan Arrow. The train brought people from as far as 100 miles away to attend the opening.

On the night of the premiere the local American Legion Drum and Bugle Corps headed a parade from a spot about a half mile distant from the theatre. The Corps was dressed in miner's outfits with lights on their hats, an appropriate tieup since the subject of the picture is coal. In the parade two ushers carried a sign reading: "We are on our way to the world premiere of 'Magic Mineral' at the Granada theatre." Also in the parade were members of the cast of the picture and other notables who appeared on the stage of the Granada with Senator Kilgore.



Cooperative newspaper ads were arranged with the Norfolk and Western Railway, the Bluefield Chamber of Commerce and the Bituminous Coal Institute. The theatre was gaily decorated with banners and pennants. Sams also devised an attractive lobby display a week in advance which was transferred to the front of the theatre during the engagement.

Entire Town Celebrates "Saratoga Day"

Inspired by the fine exploitation possibilities of "Saratoga Trunk," Wesley Hodges, manager of the Broadway theatre, Anadarko, Okla., turned his opening day of the picture into a real festive occasion participated in by most of the citizens.

The Mayor issued an official proclamation in honor of the event and merchants donated free prizes which were offered to the girls whose costume most closely resembled the gowns wore by Ingrid Bergman in the film production. Scores of young women turned up for the contest in colorful attire.

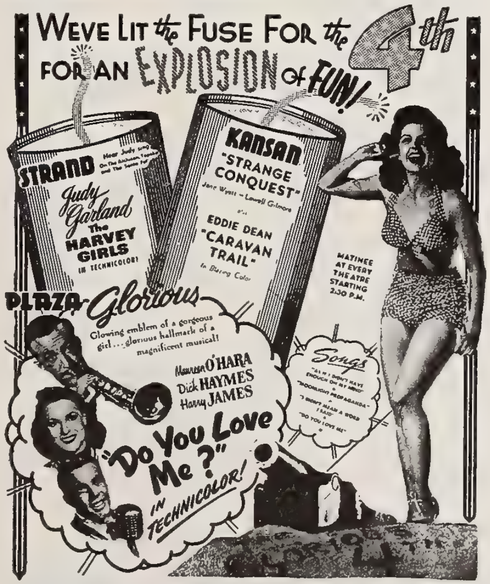
The rural population came in for extra attention with carriers delivering heralds which announced "Saratoga Trunk Day." Newspapers gave support to the promotion, 24-sheets were posted and a teaser campaign was begun two weeks ahead of opening.

Original Costume Displayed

One of the original costumes worn by Judy Garland in "The Harvey Girls" was obtained by manager Austin Brokaw and used in a window display he promoted for the playdate of the picture at the Brokaw theatre, Angola, Ind. A series of studio photographs showing Judy wearing the costume also was part of the window display with the Angola Dress Shop.

Horsemen Parade for "Virginian"

Arthur Keenan, manager of the Merrimack, Lowell, Mass., staged a parade of horsemen in downtown Lowell in the interests of "The Virginian." The stunt created unusual word-of-mouth publicity for its showing at the theatre.



Here is an eye-arresting newspaper ad designed and drawn by Jack Kempton, manager of the Kansan theatre, Great Bend, Kan., to promote the Fourth of July holiday shows at the local Commonwealth theatres.

The Selling Approach
ON NEW PRODUCT

[*The material below reflects pressbooks now in preparation and represents the point of view of the distributors' exploiteers on selling points and special merit of these pictures.*]

THE KID FROM BROOKLYN (RKO Radio): The prize fight career of a timid, mild-mannered Brooklyn milkman provides the basis for the plot of this Samuel Goldwyn production in Technicolor. The spectacular part of the show is the lavish musical production numbers. A contest could be promoted, with prizes offered for the three local young women selected to be "Goldwyn Girls". Contestants could submit photographs to be displayed in the lobby. The public could decade the winner by voting for their choices through the medium of a ballot box.

For street ballyhoo, have a man dressed as a baggageman wheeling an oversized trunk through the city on a hand truck or an electric baggage truck. On the trunk the following copy could be lettered: "Just arrived! 'The Kid from Brooklyn' at . . . ", etc. An alternate street ballyhoo stunt, the slow motion parader, is suggested. Have a man walk the streets in slow motion, wearing a plug hat and afternoon dress. Have him placarded with copy reading: "Excuse it, please. I've just laughed myself stiff at Danny Kaye's newest fun riot . . . ", etc.

Danny Kaye has a distinctive brand of humor and many amateur imitators throughout the country. Offer a prize to the best local talent imitation of the star. Hold eliminations for this contest one week preceding the opening of the picture and the finals on the stage on opening night or during the run of the picture. Kaye's name in the picture is "Burleigh Sullivan". Invite all men in town whose first names are "Burleigh" to be the guests of the management. Offer a grand prize to anyone named "Burleigh Sullivan".

Contact local music dealers and radio stations for tieups with the hit tunes from the picture. Play the music in your lobby, feature the songs with your street ballyhoo and have them played by local bands.

THE BAMBOO BLONDE (RKO Radio): The ingredients here are a blonde night club singer, a pilot and a B-29 bomber. For a street ballyhoo stunt have a girl, a blonde, walk through the streets dressed as a paratrooper, with a card on her back advertising the picture. There are a number of stills available showing the "Bamboo Blonde" hair-do worn by Frances Langford in the picture. Use these to advantage for window displays in beauty parlors and, where possible, for cooperative newspaper ad tie-ups.

A beauty contest for blondes could be held, with entries secured from local organizations. Select a girl in town whose hair comes closest to what the judges consider a "Bamboo Blonde". The judges could be beauty experts and hairdressers. Obtain newspaper cooperation for a build-up of this event.

For a radio promotion, hold a contest to find a local girl with a voice closest to that of Frances Langford. Conduct this contest one week in advance, with the finals on the day the picture opens. The prize might be a week's engagement, either over the radio station or at the theatre.

The name of Frances Langford is familiar to G.I.s through her camp tours and her nationally serialized newspaper feature, "The Purple Heart" diary. If your newspaper carries this item, arrange for mention as an underline of the star's appearance in "The Bamboo Blonde" at your theatre. Contact all veterans' associations for their cooperation.

Sets Contest for "Adventure"

A "most popular" comic strip contest which had the full cooperation of the local newspaper was promoted to boost the playdate of "Adventure" at the Pekin theatre, Pekin, Ill. Arranged by manager Paul Morgan and MGM exploiter Bill Green, the contest was publicized in a four-column ad in the Pekin *Daily Times*. Participants were asked to select the best comic strips from a list published in the ad. Winners received guest tickets.

Animal Gift Sells "Badman's"

A live pony giveaway in connection with the showing of "Badman's Territory" resulted in a wealth of newspaper publicity for manager Harry Rose's engagement of the picture at the Majestic theatre, Bridgeport, Conn. The giveaway promotion was conducted with the cooperation of the *Post-Telegram*. Carrier boys from the newspaper were the contestants, with the largest number of new subscribers as the goal. The pony was supplied by RKO Radio, producers of the picture.

Child Council Helps Murch

A highly advantageous tieup with the Child Care Council was arranged by manager Arthur S. Murch, Jr., to exploit his Saturday morning cartoon shows at the North Shore theatre, Gloucester, Mass. The Council, which is composed of representatives of Parent-Teacher Associations, Girl Scouts, Boy Scouts, the Y. M. C. A., Police Department, churches, schools and the like, had a letter sent to member organizations urging their support of the shows.

Extra Newspaper Space Garnered On "Breakfast"

Considerable extra newspaper publicity was garnered for a morning coffee and doughnut show held to exploit the playdate of "Breakfast in Hollywood" at the Capitol theatre, Washington, D. C. The campaign was conducted by Loew's publicist Brock Whitlock.

Arrangements were made with station WMAL to act as co-sponsors. The tieup resulted in spot announcements daily for a week. Tom Breneman, star of the picture, was contacted through the radio station and gave the picture a plug on his national radio program the day before opening.

Coffee, doughnuts, sugar, spoons, etc., were promoted from local merchants. A nearby restaurant owner stayed up all night to make and deliver the coffee at no cost to the theatre. A florist donated 12 orchids and a jewelry store presented 12 "wishing" rings for giveaways.

Collaborating with Whitlock on the campaign were Joel Margolis, Gene Ford and Florence Hinz.

Merchant Tieup Aids Date On "Janie" in Buffalo

An advantageous tieup whereby the playdate of "Janie Gets Married" was plugged over the air for three weeks prior to opening was arranged by John Finley, house manager, and Earl Hubbard, in charge of advertising and exploitation, for the picture at the 20th Century theatre, Buffalo, N. Y. The tieup was made with the Sample Shop, sponsors of the "Hi-Teen" program over WEBR, which emanates from the Kleinhaus Music Hall every Saturday. Besides the radio plugs the Sample Shop used "Janie" copy in all newspaper ads for three weeks and had five front windows devoted to "Janie" displays. The *Courier-Express*, which owns WEBR, also cooperated in the promotion.

Parade, Pony Giveaway Aid Playdate on "Badman's"

A street ballyhoo parade and a pony giveaway drew considerable business for the playdate of "Badman's Territory" at the RKO Albee theatre, Providence, R. I., despite the fact that the daily newspapers in Providence carried no advertising three days prior to opening. The parade consisted of a sound truck with large signs on each side publicizing the playdate and 20 ponies. For the pony giveaway, radio station WEAN distributed 10,000 heralds giving details and plugged the event over the air for two weeks. The campaign was arranged by William Morton, publicity director for the theatre.

Series of Tieups Exploits "Janie Gets Married"

A unique series of window displays worked out by Don Shane, manager of the Paramount theatre in Omaha, made an important contribution to the pre-opening campaign for "Janie Gets Married."

The Northrup-Jones Bakery displayed a large wedding cake for "Janie." A railroad ticket agency centered a display around a honeymoon trip for "Janie."

A floral display was exhibited by a florist; Malaschock's used engagement and wedding rings, and a furniture shop set up a honeymoon suite for "Janie." Natelson's had a window stretching one-quarter the length of the block featuring a complete wardrobe for the bride tied in with the theatre playdate.

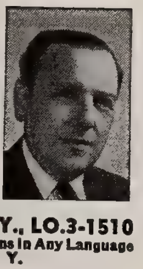
Radio station KOWH which has a daily 15-minute Man on the Street broadcast, asked women why June is the best month for "Janie" to get married.

Warning Cards Exploit Date on "Spellbound"

Through a tieup arranged by manager Michael Stranger attendants at 150 parking lots distributed imprinted cards to exploit the date on "Spellbound" at the State theatre, White Plains, N. Y. The cards carried the warning: "Don't break the Spell—Bound to be found in the new Bergman-Peck picture at Loew's State. Don't tell how it ends." Stranger planted stories and cuts in eight Westchester newspapers. Window and counter displays were arranged with W. T. Grant's, Woolworth's, Davega's, Hunts' and Century. The picture was strongly plugged on a 15-minute quiz broadcast over station WFAS.

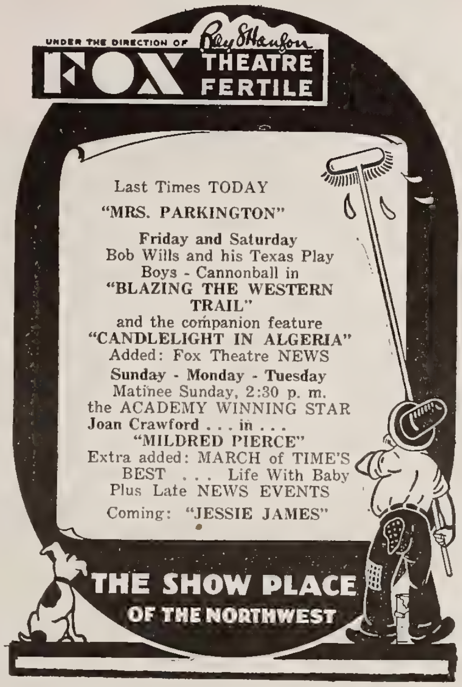
Full Page Cooperative Ad Boosts "Adventure" Date

A full page cooperative newspaper ad was promoted by manager D. M. Dillenbeck to publicize the playdate and a letter writing contest for "Adventure" at the Rialto theatre, Bushnell, Ill. The ad was paid for by nine local merchants and ran in the McDonough *Democrat*. Cash prizes and guest tickets were awarded to persons submitting the best 50 word letters completing the statement: "I want to see Clark Gable and Greer Garson playing together because."



HENRY R. ARIAS
PURCHASING AGENT
Foreign and Domestic
Film Distribution
729 Seventh Ave., N. Y. 19, N. Y., LO.3-1510
Serving the Industry Since 1913. Negotiations in Any Language
CABLE: HENARIAS, N. Y.

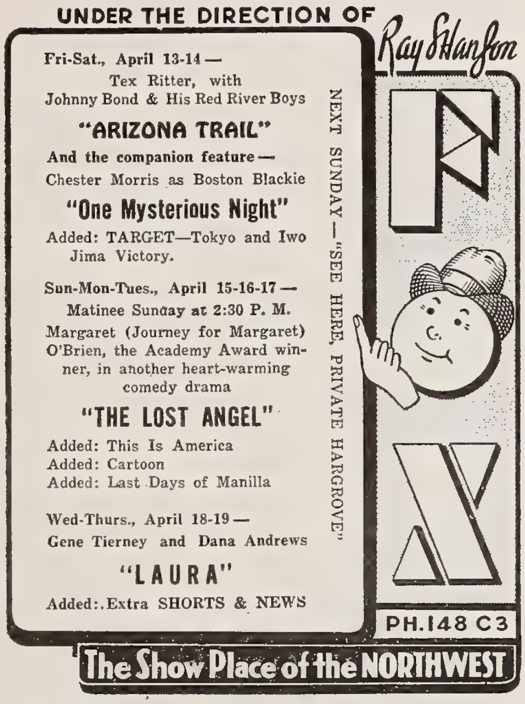
Hanson Uses Big Time Selling Methods in Small Town Theatre



UNDER THE DIRECTION OF Ray S Hanson
FOX THEATRE FERTILE

Last Times TODAY
"MRS. PARKINGTON"
Friday and Saturday
Bob Wills and his Texas Play Boys - Cannonball in
"BLAZING THE WESTERN TRAIL"
and the companion feature
"CANDLELIGHT IN ALGERIA"
Added: Fox Theatre NEWS
Sunday - Monday - Tuesday
Matinee Sunday, 2:30 p. m.
the ACADEMY WINNING STAR
Joan Crawford . . . in . . .
"MILDRED PIERCE"
Extra added: MARCH of TIME'S BEST . . . Life With Baby
Plus Late NEWS EVENTS
Coming: "JESSIE JAMES"

THE SHOW PLACE OF THE NORTHWEST



UNDER THE DIRECTION OF Ray S Hanson

Fri-Sat., April 13-14 —
Tex Ritter, with
Johnny Bond & His Red River Boys
"ARIZONA TRAIL"
And the companion feature —
Chester Morris as Boston Blackie
"One Mysterious Night"
Added: TARGET—Tokyo and Iwo Jima Victory.

Sun-Mon-Tues., April 15-16-17 —
Matinee Sunday at 2:30 P. M.
Margaret (Journey for Margaret) O'Brien, the Academy Award winner, in another heart-warming comedy drama
"THE LOST ANGEL"
Added: This Is America
Added: Cartoon
Added: Last Days of Manilla

Wed-Thurs., April 18-19 —
Gene Tierney and Dana Andrews
"LAURA"
Added:.Extra SHORTS & NEWS

NEXT SUNDAY — "SEE HERE, PRIVATE HARGROVE"

FOX
PH.148 C3
The Show Place of the NORTHWEST

Ray S. Hanson, like many other exhibitors in communities of limited population and newspaper facilities, faces a difficult task in publicizing his attractions. Hanson operates the Fox theatre in Fertile, Minn., population—800. He advertises regularly in the local weekly and three smaller weekly town papers.

Special background matrixes, which are changed frequently, give his newspaper advertisements the stature of big-time showmanship. He uses weekly and monthly programs distributed house to house and car to car. He finds National Screen trailers indispensable and occasionally resorts to the use of trailerettes.

Personalized use of his name in the theatre signature is followed in all media. Consistent use of "The Showplace of the Northwest" has made that phrase synonymous with the Fertile theatre for miles around the surrounding area.

Morton Exploits "Cristo" With Penny Giveaway

A penny giveaway gag was used by manager Bill Morton to exploit "The Wife of Monte Cristo" at the RKO Albee theatre in Providence, R. I. The penny was attached to a card imprinted with theatre and playdate copy. Morton took advantage of the national tieup on the picture with the distributors of Welch Grape Juice, planting cards in 125 windows. In addition five downtown restaurants carried playdate copy. Placards were placed on street cars and buses.

Hidden Title Contest Draws

A hidden film title contest conducted through regular newspaper theatre ads gave impetus to the campaign arranged by manager Jimmy Lynton for his date on "The Seventh Veil" at the Palace theatre, Swindon, England. Lynton inserted the following copy at the bottom of current playdate ads: "Coming '— — E — E — E — — — — E — —' Can you solve this." A large number of entries were submitted and special prizes awarded for the correct solution.

Greenway Uses Street Ballyhoo

Manager Fred R. Greenway of Loew's Poli Palace, Hartford, for "It Shouldn't Happen to a Dog," sent a young fellow with two placards and two dogs through downtown shopping districts, with placard copy: "You're Right! 'It Shouldn't Happen to a Dog!' Is a Howl! See it—Loew's Poli Palace NOW!"

Promotes Full Page Co-Op Ad

A full page cooperative newspaper display ad was promoted by manager Roy O. Prytz to announce the installation of a new sound system at the Granada theatre, Duluth, Minn. Nineteen merchants paid for the ad, which appeared in the *News-Tribune*. A feature story on the system was planted in the amusement section of the same paper.

Over ¼ Century of OUTDOOR REFRESHMENT SERVICE from Coast to Coast
Now Specializing in Refreshment Service for **DRIVE-IN THEATRES**
SPORTSERVICE, Inc.
HURST BLDG. BUFFALO, N. Y.

SHOWMEN PERSONALS

In New Posts: Joseph R. Stuart, Warners' Ritz, Wilmington, Del. O. B. Abernathy, Peit Jean, Morrilton, Ark. Leonard Klafta, Paramount, Kankakee, Ill. R. E. Jackson, Colonial, Anderson, Ind. Ray Parker, St. Louis, St. Louis, Mo. Lou Simons, Monroe, Detroit, Mich. Raymond McNamara, Strand, Newport, R. I.

John Read, Paramount; Mike Guttman; Riviero; St. Paul, Minn. Howard Skelton, Village; Art Meyer, North Main; both in Houston, Tex. Cecil Barham, State, Galveston, Tex. Harold Lancaster, Strand, Pawtucket, R. I. Hubert Mitchell, Gem, Marianna, Fla.

Assistant Managers: Howard Ector, Carolina, Greensboro, N. C. George McDonald, Bliss, Sunnyside, N. Y. Ted Swistak, Warren; Meyer Reznik, Times Square; both in Detroit. Robert Phillips, Hollywood; George Rudden, Embassy; both in East Orange, N. J. Raymond L. Koshin, Warner; Earl Smith, Queens; both in Wilmington, Del. Virginia Gilman, Admiral, Chicago, Ill. Harry Danzig, Family, Detroit.

Wedding Bells: James Colvin Laird, manager of the Darlton theatre, Pawtucket, R. I., to Barbara Armour of Pawtucket. James Clemens, manager of the Spencer theatre, Rock Island, Mo., to Kathleen Hultgren of Davenport, Ia.

New Arrival: A son to Bert Shopenns, manager of the Capitol theatre, Steubensville, Ohio.

Birthday Greetings: De Witt Haley, Morrie G. Nimmer, Lawrence Cleary, Sid Shane, Charles G. Randolph, Thomas W. Hagan, H. E. Kelly, J. D. Johnstone, Harry Gray, Redick Mcc. Hamer, Leslie W. Pendleton, John T. Leverette, Byron McElligott, Harvey Kuhn, A. E. Post.

Ed Church, John R. Scott, Louis A. Schaefer, Lloyd H. Bridgham, Edmond A. Zetzsche, Ed J. Haas, Lester Booth, Frank P. Collins, Charles K. Long, Joseph E. McGonagle, Richard M. Mills, John Nahalka, Harry F. Karasik, Abe Wasserman.

Andy M. Samuels, J. H. Ross, E. D. Ardavany, Bert Rhonheimer, G. O. Lea, Frank Lewis, Harold E. Elley, C. J. Remington, Wallace J. Butler, Joseph Forster, Hamilton R. Kupper, Marty Finger, W. F. Harris, Russell W. Barrett.

W. A. Johannsen, Kenneth K. King, William Goodman, Albert Colagiovanni, Conrad Shunway, Nat Rothstein, J. J. McCarthy, Leon B. Sternberger, Sam L. Handler, Ken Prickett, Jack Bright, Paul H. Butterfield, Cyril Mee, L. C. Dyttmer.

Reisinger Sets Co-Op Ad For "Casablanca" Date

A four-column page-long cooperative newspaper display ad which ran in two local papers was promoted by manager H. W. Reisinger to publicize his playdate on "A Night in Casablanca" at Loew's theatre, Dayton, Ohio. The ads were paid for by Mayors, a jewelry store.

For his engagement of "Two Sisters from Boston," Reisinger arranged three large attractive window displays in music shops. The displays featured the Victor recordings of "My Country" and "Marie Antoinette," sung by Lauritz Melchior in the picture.

Radio Tieups Boost Date On "One More Tomorrow"

Utilizing the title and theme song, "One More Tomorrow," an extensive lineup of radio breaks was obtained for the playdate of the picture at the Kentucky theatre, Lexington, Ky. Manager Bob Cox arranged a tieup with radio station WLAP to feature the song on several different programs, both disc shows and live broadcasts, accompanied by mention of playdate. The picture was plugged on a "Man-on-the-Street" broadcast with guest tickets awarded to participants. A bathing suit display was set.

Evans Promotes Contests For Safety Drive

Extensive newspaper publicity was garnered by manager Michael Evans for a poster contest and a pie-eating competition he promoted in conjunction with a "Safety Week" campaign in Elkhart, Ind. Evans who manages the Elco theatre, was one of the sponsors of the safety drive. The posters, submitted by children, were placed on display in the lobby. The pie-eating contest was held on the stage of the Elco with school boys as participants.

ARE YOU THE MAN?

Are you free to travel?
Do you own an automobile?
Do you know the Motion Picture theatre business?
Can you sell?

If your answer is yes to all of these questions, you are the man we are looking for.

For complete information write to

CIRCULATION DIRECTOR • QUIGLEY PUBLISHING CO.
1270 Sixth Avenue, New York

Stiles With Fox Wisconsin After Army Service

Bradley V. Stiles, discharged from the Army last December, after completing a refresher course for theatre managers at the Fox Wisconsin home office, is managing the Braumart theatre in Iron Mountain, Mich. Stiles started his theatre career at the Majestic, Elmira, N. Y., in 1932. He worked through the various phases of usher, doorman, etc., at the Regent, Keeney and Strand theatres in that city. He worked for the Schine circuit until he entered the Army. For almost four years he was theatre officer at Ft. Francis, Wyoming, in charge of four theatres.

Thomsen Named Supervisor For Ashmun Theatres

J. M. Thomsen, recently discharged from the Navy, has been appointed supervisor of the Ashmun Theatres of Michigan with headquarters in Caro.

Thomsen began his theatre career at the Rialto, Missouri Valley, Iowa, in 1934. Before entering the Navy he was connected with the Ashmun circuit as manager of the Lincoln, Segewaing, and city manager in East Tawas and Tawas City in Michigan.

Gustafson Is Assistant at Park

When the U. S. A. A. F. called upon Richard N. Gustafson in 1944 that young man was engaged as usher at the Park theatre in St. Paul, Minn. He became a projectionist at Lowry Field, Colo., later moving to Blytheville Air Base, thence to Bergstom Field where he managed a War Department theatre. Upon his discharge from service he returned to the Park theatre as assistant manager. Richard is 20 years old.

Nelson is Manager at Iron Mountain

Charles H. Nelson, although only 23 years old, has already had considerable experience as a theatre manager. He has been in charge of the Calumet theatre, Calumet, Mich., the Lloyd in Menominee and the Braumart in Iron Mountain. He is now handling the Colonial in Iron Mountain.

Word Contest Boosts "Gilda"

A contest to find how many three letter words could be made from the name "Gilda" was arranged by manager Sam Fitzsimmons to exploit his date on the picture at the Medina theatre, Medina, Ohio. A four-piece outdoor furniture set promoted from a merchant was awarded to the winner. The contest was well publicized in the *Gazette* and *Sentinel.* 2,000 heralds were paid for and distributed by the furniture company.

FOR SAME DAY
SPECIAL TRAILER SERVICE
FILMACK
PDQ and PERFECT, too
FILMACK TRAILER CO.
1325 S. WABASH CHICAGO 5, ILL.

PICTURE GROSSES

A statistical compilation and comparison of Box Office Performance in first run theatres

Figures directly below picture title compare estimated dollar gross with average gross and show relative percentage of all engagements tabulated.

Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending April 30, 1946.

SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.

INDEX: Over-all perfomance percentage figures from previously published final reports appear in Service Data section of Product Digest. See last column of Release Chart for Index.

THE KID FROM BROOKLYN (RKO)

First Report:

Total Gross Tabulated	$765,000
Comparative Average Gross	571,300
Over-all Performance	133.8%

BOSTON—Memorial	127.5%
(DB) Falcon's Alibi (RKO)	
CHICAGO—Woods, 1st week	184.3%
CHICAGO—Woods, 2nd week	175.1%
CHICAGO—Woods, 3rd week	198.1%
LOS ANGELES—Hillstreet	168.2%
LOS ANGELES—Pantages	172.8%
NEW YORK—Astor, 1st week	198.3%
NEW YORK—Astor, 2nd week	181.5%
NEW YORK—Astor, 3rd week	159.2%
NEW YORK—Astor, 4th week	148.0%
NEW YORK—Astor, 5th week	117.3%
NEW YORK—Astor, 6th week	111.7%
NEW YORK—Astor, 7th week	131.2%
NEW YORK—Astor 8th week	89.3%
NEW YORK—Astor, 9th week	69.8%
NEW YORK—Astor, 10th week	75.4%
NEW YORK—Astor, 11th week	81.0%
NEW YORK—Astor, 12th week	94.9%
PITTSBURGH—Fulton	189.4%

●

A STOLEN LIFE (WB)

Intermediate Report:

Total Gross Tabulated	$694,500
Comparative Average Gross	579,000
Over-all Performance	119.9%

BUFFALO—Buffalo	107.5%
CINCINNATI—RKO Palace	112.5%
CLEVELAND—Hippodrome, 1st week	135.0%
CLEVELAND—Hippodrome, 2nd week	90.0%
LOS ANGELES—Warner Downtown, 1st week	123.7%
LOS ANGELES—Warner Downtown, 2nd week	111.6%
LOS ANGELES—Warner Hollywood, 1st week	150.0%
LOS ANGELES—Warner Hollywood, 2nd week	103.1%
LOS ANGELES—Warner Wiltern, 1st week	147.6%
LOS ANGELES—Warner Wiltern, 2nd week	107.3%
NEW YORK—Hollywood, 1st week	206.6%
NEW YORK—Hollywood, 2nd week	147.6%
NEW YORK—Hollywood, 3rd week	136.5%
NEW YORK—Hollywood, 4th week	107.0%
NEW YORK—Hollywood, 5th week	118.0%
NEW YORK—Hollywood, 6th week	107.0%
NEW YORK—Hollywood, 7th week	95.9%
NEW YORK—Hollywood, 8th week	97.7%
NEW YORK—Hollywood, 9th week	84.8%
NEW YORK—Hollywood, 10th week	92.2%
PHILADELPHIA—Mastbaum	136.7%
PITTSBURGH—Stanley	140.7%
PROVIDENCE—Majestic	104.5%
SAN FRANCISCO—Warfield	132.0%
ST. LOUIS—Ambassador, 1st week	127.7%
(DB) Dressed to Kill (Univ.)	
ST. LOUIS—Ambassador, 2nd week	77.7%

●

HEARTBEAT (RKO)

Final Report:

Total Gross Tabulated	$543,500
Comparative Average Gross	566,700
Over-all Performance	95.9%

ATLANTA—Fox	96.5%
BALTIMORE—Hippodrome, 1st week	97.8%
(SA) Vaudeville	
BALTIMORE—Hippodrome, 2nd week	92.5%
(SA) Vaudeville	
BOSTON—Memorial, 1st week	112.7%
(DB) Man in Grey (Univ.)	
BOSTON—Memorial, 2nd week	101.1%
(DB) Man in Grey (Univ.)	
BUFFALO—Twentieth Century, 1st week	141.7%
(DB) Swing Parade of 1946 (Mono.)	
BUFFALO—Twentieth Century, 2nd week	70.0%
(DB) Swing Parade of 1946 (Mono.)	
CHICAGO—Palace, 1st week	120.4%
(DB) Deadline at Dawn (RKO)	
CHICAGO—Palace, 2nd week	112.4%
(DB) Deadline at Dawn (RKO)	
CINCINNATI—RKO Albee	96.3%
CINCINNATI—RKO Shubert, MO 1st week	86.5%
CLEVELAND—Warner's Hippodrome	97.5%
CLEVELAND—RKO Allen, MO 1st week	70.0%
DENVER—Orpheum	105.4%
(DB) A Game of Death (RKO)	
INDIANAPOLIS—Indiana	97.1%
KANSAS CITY—Orpheum, 1st week	109.2%
(DB) Deadline at Dawn (RKO)	
KANSAS CITY—Orpheum, 2nd week	84.0%
(DB) Deadline at Dawn (RKO)	
MINNEAPOLIS—Orpheum, 1st week	106.1%
MINNEAPOLIS—Orpheum, 2nd week	80.0%
NEW YORK—Palace, 1st week	135.7%
NEW YORK—Palace, 2nd week	82.1%
NEW YORK—Palace, 3rd week	77.8%
NEW YORK—Palace, 4th week	60.7%
OMAHA—RKO Brandeis	126.3%
(DB) Deadline at Dawn (RKO)	
PHILADELPHIA—Boyd	70.0%
PITTSBURGH—Stanley	97.0%
PROVIDENCE—Albee, 1st week	115.1%
(DB) Deadline at Dawn (RKO)	
PROVIDENCE—Albee, 2nd week	92.1%
(DB) Deadline at Dawn (RKO)	
SAN FRANCISCO—Golden Gate, 1st week	108.8%
(DB) Vaudeville	
SAN FRANCISCO—Golden Gate, 2nd week	70.0%
(DB) Vaudeville	

●

WITHOUT RESERVATIONS (RKO)

Intermediate Report:

Total Gross Tabulated	$484,300
Comparative Average Gross	474,100
Over-all Performance	102.1%

BALTIMORE—Hippodrome, 1st week	106.2%
(SA) Vaudeville	
BALTIMORE—Hippodrome, 2nd week	100.0%
(SA) Vaudeville	
BOSTON—Boston	102.9%
(SA) Vaudeville	
BUFFALO—Twentieth Century	125.9%
CHICAGO—Palace, 1st week	136.5%
(DB) Inside Job (Univ.)	
CHICAGO—Palace, 2nd week	116.4%
(DB) Inside Job (Univ.)	
CLEVELAND—RKO Palace	80.1%
KANSAS CITY—Orpheum	126.0%
(DB) The Truth About Murder (RKO)	
LOS ANGELES—Hillstreet, 1st week	123.8%
LOS ANGELES—Hillstreet, 2nd week	112.1%
LOS ANGELES—Hillstreet, 3rd week	63.0%
LOS ANGELES—Pantages, 1st week	132.8%
LOS ANGELES—Pantages, 2nd week	119.7%
LOS ANGELES—Pantages, 3rd week	62.5%
MINNEAPOLIS—Orpheum	141.5%
NEW YORK—Palace, 1st week	119.6%
NEW YORK—Palace, 2nd week	89.2%
NEW YORK—Palace, 3rd week	87.5%
NEW YORK—Palace, 4th week	60.7%
NEW YORK—Palace, 5th week	50.0%
OMAHA—RKO-Brandeis	132.8%
DB—Passkey to Danger (Rep.)	
PROVIDENCE—Albee	125.0%
(DB) Bedlam (RKO)	
SAN FRANCISCO—Golden Gate	117.6%
(SA) Vaudeville	

Most of Product In Puerto Rico From Hollywood

by REUBEN D. SANCHEZ
in San Juan

More than two-thirds of the films imported by Puerto Rico in 1945 were made in Hollywood. From the U. S. came 4,132,648 lineal feet of film out of a total footage of 6,410,629.

Foreign film imports during 1945, which amounted to 2,297,981 feet only, represent the total footage of motion picture films purchased by Puerto Rico in Mexico, Argentina, Cuba, Spain and other foreign countries.

The following figures indicate the trend of film imports from the United States during the calendar year of 1945:

January, 214,525 feet; February, 241,105; March, 354,077; April, 355,792; May, 329,236; June, 271,158; July, 497,202; August, 347,446; September, 316,693; October, 546,535; November, 343,254; December, 525,521 feet.

▽

The total number of motion pictures exhibited in Puerto Rico during 1945 was 511, out of which 316 were made in Hollywood. The Hollywood product included the dubbed pictures of MGM, United Artists, RKO, and Paramount.

▽

News received from the Dominican Republic authoritatively reports that in accordance with law motion picture film imported into the Dominican Republic for commercial exhibition is subject to an additional tax of $2.75 per net kilogram. The new law, passed February 25, 1946, annuls the law of January 12, 1946, which had established a special import tax of two cents a foot of motion picture film. The new tax is equivalent to a little over six cents a foot.

▽

A new circuit has been formed in Arecibe under the name of Llerandi Hermanes and Company. This circuit has signed a contract with Isidre A. Sanchez, manager of Peliculas Mexicanas, for the exhibition of Mexican pictures in the circuit's four theatres in Arecibe. The company will construct a new theatre in that city.

Legion of Decency Reviews Seven New Productions

The National Legion of Decency reviewed seven new feature productions this week, approving all of them. In Class A-1, unobjectionable for general patronage, were "The Dark Horse," "Holiday in Mexico," "Desert Horseman," "Down Missouri Way" and "Three Wise Fools." In Class A-II, unobjectionable for adults, were "Canyon Passage" and "The Unknown."

Spiers to Film Classics

Edward E. Spiers has joined Film Classics, Inc., as branch manager in Milwaukee.

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PRICES REDUCED—COMPLETE ARMY THEATRE outfits — Holmes professional latest sound projectors, 2000' magazines; lens; arc lamps; rectifiers; motors; heavy pedestals; 30W amplifier; monitor; 2 way multicellular horn system, ready to go, $1,695. With regular amplification and single speaker, $1,295. S. O. S. CINEMA SUPPLY CORP., 449 West 42nd St., New York 18.

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900 REBUILT STEEL FURNITURE CHAIRS, spring seats, inserted leather covered panel in back, $6.75 each. 1000 rebuilt Heywood-Wakefield chairs, spring seats, veneer back, $7.25 each. BODELSON & COMPANY, 10-38 Jackson Ave., Long Island City, N. Y.

STUDIO EQUIPMENT

BELL & HOWELL STUDIO TRIPODS, $69.50; magazines, 1000', $95; 400', $59.50; Mitchell early model Studio Camera, 3 lenses, 400' magazines, tripod, $2450; DeVry motorized 35mm. Newsreel Camera, 400' magazines, 3 lenses, tripod, $695; Moviolas, $195; Densitometer, $125; 2000'' Fresnel Spots, $57.50. Send for list. S. O. S. CINEMA SUPPLY CORP., 449 West 42nd St., New York 18.

THEATRES

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BOOKS

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MOTION PICTURE SOUND ENGINEERING. A "must" to all those working with sound equipment. Written by top-flight engineering experts of Hollywood studios and research laboratories. Covers all phases of sound engineering and equipment. Readable diagrams; charts, tables, and graphs. $6.50 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20.

Vernon B. Gray Dies

Vernon B. Gray, former Atlantian, widely known in film and radio circles died July 9, at his home in Birmingham, Ala. Former personal representative of the late Major Edward Bowes, Mr. Gray made his home in Atlanta for several years as southern advertising and public relations manager of Paramount Pictures. His wife and sister survive. Funeral service was held July 11 in Birmingham.

Mrs. Louis de Rochemont

Mrs. Louis L. G. de Rochemont, 72, mother of Louis de Rochemont, producer for Twentieth Century-Fox, and Richard de Rochemont, producer of March of Time, died July 15 at her home in Cambridge, Mass. Services were held Thursday at St. Luke's Episcopal Church, Chelsea, Mass.

Pictorial Buys 23 Shorts

Pictorial Films, Inc., New York, has signed a contract with Nu-Atlas Films of New York whereby it obtains exclusive worldwide distribution rights to 23 one-reel musical films to be released under their Home Movie Pictoreel line, in 16mm black-and-white. Pictorial also has signed a separate contract for the exclusive worldwide distribution of the same shorts on 35mm, with Excelsior Pictures Corporation.

Laboratories of Czech Industry Are Modernized

by JOSEPH B. KANTUREK

in Prague

The Czechoslovakian industry's laboratories have been brought up to date by the addition of modern equipment and now form one large enterprise concentrated for the most part in Prague, with the largest laboratory in Prague-Barrandov. The labs employ 270 and were producing, in 1945, 6,600,000 metres of prints, developing 1,000,000 metres of sound negative and 660,000 metres of film negative.

Also they have developed 220,000 metres of Agfa-color negative and made 300,000 metres of prints. The Grafo film laboratory, working for the Czech newsreel, "Week in Film," is producing yearly 3,120,000 metres of prints. The Czech labs are using raw stock from Kodak in Paris and the Russians shooting in Prague are using raw stock from the Agfa plant in Wolfen. Frank Rubas is in charge of the laboratories.

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Semi-official Bulgarian sources have reported that Bulgaria's industry is to become a state monopoly. This reorganization of the industry will be effected after the declaration of the Bulgarian Republic. At the present the only company having the right to produce newsreels, shorts and features is the state-subsidized Bulgarske Delo.

Right now Bulgaria's approximately 230 theatres are either privately owned or in the hands of various associations. The program of these theatres must include one local newsreel and a locally-produced educational short.

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The Office of the Plenipotentiary for Export and Import of Film of the Czech monopoly has stated that it is the monopoly's policy to interchange features and shorts with other European monopolies of foreign distributors. At the present time the office is negotiating for an exchange of films with Italy. Italian films will be shipped to Prague for showing before a screening committee. Thus far, only one feature has been shipped.

▽

Reports a Czech weekly complaining about the absence of American pictures:

"It is no more a fault of ours, it is a shame, an international shame. The non-prosperous financial situation of the monopoly needs these films badly. Only the American pictures can bring in sufficient funds to achieve balance in the monopoly's economy. Naturally the American pictures here mean the remittance of monies abroad. Does anybody think UNRRA will supply us with free entertainment, with free American pictures?"

Drive-In for Covington

A new 800-car drive-in theatre will be built in a suburban location at Covington, Ky., by Willis Vance, head of the newly-formed Dixie Drive-In Theatre Company.

PRODUCT DIGEST

SHOWMEN'S REVIEWS

RELEASE CHART BY COMPANIES

THE RELEASE CHART

SHORT SUBJECTS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

Sister Kenny

RKO Radio (1946-47)—Devotion to Cause

Predicated on the life and career of Elizabeth Kenny, "Sister Kenny" is a sound and strong attraction destined to go places and also probably destined to keep alive the flame of controversy over the widely known Kenny method of treating infantile paralysis.

This film imparts the clear-cut impression of an honest job of dramatic reconstruction, always allowing for its approach, which is obviously sympathetic to Miss Kenny and her valiant, 35-year fight for acceptance of her theory. This impression is enhanced by the recounting of the ups and downs which the pivotal character met in her long and, no doubt, honest struggle. In her native Australia, the opposition of the medical profession is centered in, and represented by, Philip Merivale. A Royal Commission condemns her method after years of investigation and after Kenny clinics had been organized throughout the Commonwealth.

In Minneapolis, where a Kenny Institute had been founded by public and civic demand, Sister Kenny's long-delayed triumph—her first lecture before a friendly group of orthopedic doctors—is dimmed by a radio report of a medical committee which also frowns sharply on her concept of aiding polio victims.

The script by Dudley Nichols, who produced and directed, in association with Alexander Knox, who also plays Dr. McDonell, and Mary McCarthy, seeks to maintain careful balance between both approaches. While there would be no dramatic impact or sympathy unless the shadings went to Sister Kenny, so named like other Australian Army nurses, balance is maintained reasonably well in the main. In fact, after a whole life of opposing conservative medicine and fighting off charges of quackery and fake, Rosalind Russell, who plays the title role, makes her acknowledgment to men of medicine and praises them for their integrity and honesty.

At the same time, this clear evidence of whitewash creates a measure of inconsistency in view of attacks in depth throughout all the stretches of the film. In its final note, the possibility of a wider use of the Kenny method is indicated, and even hoped for, but this is ground treaded softly and inconclusively. In a word, the door is left decidedly ajar.

In essence, however, "Sister Kenny" may be viewed as focalizing on the issue of orthodox versus more liberal medicine. The orthodox doctor comes off pretty shoddily and is made out to be pretty much of a medical reactionary. Conversely, audience sympathy is thrown largely to the doctor who is not too thoroughly shackled to his books and his documented practices. In this respect, the attraction becomes a bid for greater vision in medicine and a plea for faster implementation of new methods. Whether the Kenny system is sufficiently established or sufficiently meritorious to convert it into a springboard for such an argument is something beyond the obligation of this or any other reviewer.

Commercially, on the other hand, the fact is "Sister Kenny" will have pronounced appeal for audiences generally and for women particularly. Miss Russell does an excellent and frequently moving job. Knox is alongside and, in many scenes, outruns her. Dean Jagger, as the Australian she foregoes for her work, is effective, as are Merivale, Beulah Bondi, Charles Dingle, John Litel, and others.

Edward Donahoe served as associate producer. The script was based on "And They Shall Walk" by Miss Kenny in association with the novelist, Martha Ostenso.

Previewed at Normandie theatre, New York trade show, where a chiefly feminine audience applauded. Reviewer's Rating: Good.—RED KANN.

Release date, Block 1. Running time, 118 min. PCA No. 11315. General audience classification.

Elizabeth Kenny	Rosalind Russell
Dr. McDonell	Alexander Knox
Kevin Connors	Dean Jagger

Philip Merivale, Beulah Bondi, Charles Dingle, John Litel, Doreen McCann, Fay Helm, Charles Kemper, Dorothy Peterson.

Canyon Passage

Universal—Great Outdoors

Walter Wanger, who produced the memorable "Stagecoach," has moved a Technicolor camera up into Oregon to produce his latest excursion into the Western field. This time Mr. Wanger gives his horse a slack rein and rides off in a different direction.

"Canyon Passage" is an unusual type of cowboys-and-Indians show. It concentrates not so much on story line as on an over-all picture of the development of the west and not so much on action as on character studies. It is at times a thin-blooded and fragmentary period piece in which there are too few climactic scenes. At its best, it has produced a broad and colorful picture with interesting, although typed characters.

There's a strong cast headed by Dana Andrews, Brian Donlevy, Susan Hayward and Patricia Roc, the British importation. Bolstering these considerable talents is Hoagy Carmichael, whose almost Buster Keaton performances and whose singing of his own songs have won him an ever-increasing audience. These, together with the always welcomed appearances of Ward Bond and Andy Devine, furnish the piece with some first-rate acting.

In a quiet, somewhat mannered way, "Canyon Passage" tells the story of Logan Stuart, operator of a mule freight line, who dreams of a west crisscrossed with roads and stagecoaches; of George Camrose, the gambler, thief and murderer, who longs for the civilization of the east; of Lucy Overmire and Caroline Marsh, who finally found the right men, and of Honey Bragg, a barrel of a man, who was both the town bully and a coward. And it tells, too, of Linnet, who would rather sing and play his mandolin than tend his small hardware store.

The struggles of these characters, for and against each other, mirror the struggles of a whole people building a new country. One man fights another man, as in the brutal and brilliantly staged battle between Honey and Logan; one people fights another people, as in the suspenseful attack and counter-attack of Indians against white men in the forest.

The story, as Ernest Pascal has written it and Jacques Tourneur has directed it, is, for all its moments of violence, a relatively quiet one—and this because too many of the rough and ready scenes are merely suggested, too many of the scenes fail to latch on firmly enough to the main story line.

But for sweep, for color, for Carmichael's humor and for what appears to be a sincere and penetrating study of the west in the 1850's, "Canyon Passage" is top drawer.

Previewed at the home office. Reviewer's Rating: Good.—RAY LANNING.

Release date, July 26, 1946. Running time, 90 min. PCA No. 11547. General audience classification.

Logan Stuart	Dana Andrews
George Camrose	Brian Donlevy
Lucy Overmire	Susan Hayward
Caroline Marsh	Patricia Roc

Ward Bond, Andy Devine, Rose Hobart, Halliwell Hommes, Lloyd Bridges, Standley Ridge, Dorothy Petersen, Vic Cutler, Fay Holden, Tad Devine.

Step by Step

RKO Radio (1946-47)—Melodrama

By juggling the melodramatic ingredients around a bit and adding a setting of post-war Nazi activities in this country, RKO Radio has brought a familiar story up to date. Although at times the picture stretches the threads of credulity, it comes off as satisfying melodrama that avoids taxing the audience.

Having just come out of the Marine Corps, Lawrence Tierney is out to taste the pleasures of civilian life when he inadvertently becomes an impediment in the scheme of a spy ring to capture a vital list of names. It isn't long before he finds himself saddled with a murder charge. But this is not without its compensations for him, for because of it, he meets Anne Jeffreys, also up to her lovely neck in circumstantial suspicions. With the police pursuing the runaway couple as the criminals, there remains only one thing for them to do—find the real culprits—a feat they accomplish in good time with a good deal of humor thrown in. Also involved in the proceedings are several sluggings and outdoor action scenes which lend a swift pace to the story.

Tierney shows up well in a hard-hitting role that should hold a rugged fascination for the opposite sex. Phil Rosen directed from a screenplay by Stuart Palmer. Sid Rogell was executive producer.

Seen at the home office projection room. Reviewer's Rating: Fair.—MANDEL HERBSTMAN.

Release date, Block 1. Running time, 62 min. PCA No. 11385. General audience classification.

Johnny	Lawrence Tierney
Evelyn	Anne Jeffreys
Von Dorn	Lowell Gimore

George Cleveland, Jason Robards, Myrna Dell, Harry Harvey, Addison Richards, Ray Walker.

Black Beauty

20th Century-Fox - Alson — For the Family Trade

Wholesome and charming as the Anne Sewell book which parents have been giving their children for Christmas since 1879, Edward L. Alperson's first Alson production is a triumph of simplicity and directness in a period of complexity and over-elaboration. His writers, Lillie Hayward and Agnes Christine Johnston, have translated the Sewell book to the screen as is, plainly and sincerely, and director Max Nosseck has dealt with his assignment no less faithfully.

The result is a clean, crisp, appealing picture about a girl and her horse, probably destined for secondary placement on most double bills and sure to give more uniform satisfaction than most of the films paired with it.

The story is familiar to just about everybody that ever read a book or had one read to them. Mona Freeman plays alertly and well the girl whose father (this is the English countryside in 1880) gives her a foal which she names "Black Beauty" and on which she centers her affection during adolescence, learning the fundamentals of human conduct and relationships through her care of and devotion to the animal. There is substantial, old fashioned melodrama in the events which follow the temporary ill-fortune which beset the horse, but the principal appeal is in the simple treatment of homey matters and values.

The picture stands out from the stream of contemporary product like a breath of clean, fresh air in a Pullman smoker.

Previewed at the Fox Wilshire theatre, Beverly Hills, where it played most satisfactorily. Reviewer's Rating: Good. — WILLIAM R. WEAVER.

Release date, September, 1946. Running time, 75 min. PCA No. 11475. General audience classification.

Ann ....Mona Freeman
Her father ....Charles Evans
Richard Denning, Evelyn Ankers, J. M. Kerrigan, Moyna Macgill, Terry Killburn, Thomas P. Dillon.

Sunset Pass

RKO Radio (1946-47)—Western

Action and plenty of it, traditional in Western films, is lacking in "Sunset Pass" until the last 10 minutes. A fast and furious gun battle, and an attempt by hijackers to dynamite the town bank are fun to watch, but they come too late to save the day for the spectators.

James Warren and Nan Leslie have the leading roles in the picture, the first portraying a detective employed by the express company, and the latter the sister of one of the bandits. The town banker, in this one, is innocent of all shenanigans; it is his cashier who betrays the banker and the townsfolk as well by informing the bandits when shipments of currency are due.

For some time the bandits have everything their own way, and not until the heroine's brother, discovering that the way of the transgressor is hard, turn traitor to his former associates, does the law get the upper hand. Thereafter retribution is swift, and the finale sees the crooks in jail and the detective, longing for the simple life, determined to settle down on the heroine's ranch.

Herman Schlom produced, and William Berke directed. Norman Houston wrote the screenplay, an adaptation of a novel by Zane Grey.

Seen at the studio. Reviewer's Rating: Fair. —THALIA BELL.

Release date, Block 1. Running time, 59 min. PCA No. 11745. General audience classification.

Detective ....James Warren
Girl ....Nan Leslie
John Laurenz, Janie Greer, Robert Clarke, Steve Brodie.

Down Missouri Way

PRC—Musical Mule

Take an educated mule that flunks its college examination and then turns featured performer in a travesty of a motion picture, lace this farce through with some bright and lilting tunes and you've got PRC's latest—a rather handsome and satirical musical that provides a lot of fun.

If the film is shaky on comedy dialogue, it is more than steadied by the eight tunes written by Kim Gannon and Walter Kent. Ranging from the sweet and sentimental to the broadly humorous, these tunes are sold in a neat and tidy fashion by Martha O'Driscoll and Eddie Dean and Mabel Todd and Renee Godfry, all of them with a sparkle in their voices. Karl Hajoz was the musical director.

Sam Neuman provided this original and farcical screenplay; Miss O'Driscoll, a professor of animal husbandry at a Missouri agricultural college is conducting various scientific experiments on Shirley, a trained mule. Over-educated, Shirley has a relapse and has to be returned to the farm by Eddie Dean, her trainer, for a rest cure.

The farm, meanwhile, is being used by William Wright, a producer, and John Carradine, a director, as a location for their picture. Much against Miss O'Driscoll's wishes, Shirley, the mule, is drafted into the picture. From there on in the film develops much the way you might have expected.

Producer-director Josef Berne uses a light hand in the direction and succeeds in stirring up a lot of pleasant froth and stuff.

Seen at the home office. Reviewer's Rating.—Good.—L. F.

Release date, September 1, 1946. Running time, 75 min. PCA No. 11718. General audience classification.

Jane Colwell ....Martha O'Driscoll
Thorndyke P. Dunning ....John Carradine
Mortimer ....Eddie Dean
Mike Burton ....William Wright
Roscoe Ates, Renee Godfrey, Mabel Todd, Eddie Craven, Chester Clute, Will Wright, Paul Scardon, Earl Hodgins.

Lady Luck

RKO (1946-47)—Summer Fare

Here's a lightweight piece of entertainment that deals at considerable length with the humorous side of gambling. Everyone makes money in this one.

Since Civil War days, according to the several flashbacks in the introduction to this picture, the grandfather Audreys have been gamblers and the granddaughter Audreys have resented the fact. By the time it's 1946 the current grandfather is losing millions in the stock market and the granddaughter can't be persuaded to take a gamble with a cigarette vending machine.

Then, in 1946, granddaughter falls in love with a gambler. But she won't say "yes" until the boy friend says "no" to cards, dice, roulette wheels and scratch sheets. The boy friend obliges, but shortly after is unpleasantly surprised to find that granddaughter has suddenly developed a taste for gambling that puts all the other Audreys in the piker class. Granddaughter wins a bale of the folding green but grandfather loses it for her in order to bring boy and girl together for the final clinch.

Bolstering this slight story line are Robert Young, the boy friend; Barbara Hale, the granddaughter; Frank Morgan, the grandfather, and James Gleason, a gambler, all of whom have appeared to better advantage.

Brightest spot in the show, and the best commenary on the whole business of gambling, is provided by the performance of Teddy Hart, who plays a little $40-a-week guy timidly gambling away his salary a dollar at a time.

Yet "Lady Luck" is a pleasant picture and there is a quietly enjoyable air about it that shoud make successful hot weather entertainment.

Frank Fenton directed, and collaborated on the script with Lynn Root.

Seen at the home office. Reviewer's Rating: Average.—R. L.

Release date, Block 1. Running time, 97 min. PCA No. 11246. General audience classification.

Scott ....Robert Young
Mary ....Barbara Hale
William Audrey........Frank Morgan
Sacramento Sam ....James Gleason
Don Rice, Harry Davenport, Lloyd Corrigan, Teddy Hart, Joseph Vitale, Douglas Morrow.

The Cockeyed Miracle

MGM—Fresh and Funny

Here is a humorous and sometimes sentimental item that twists the life after death theme into a broad comedy that will be appreciatively received by every member of your audience.

A modest and fresh picture, "The Cockeyed Miracle" provides a meeting ground for two of the screen's top character comedians—Frank Morgan and Keenan Wynn, both in high spirits and clowning with some good material.

Scene: A small eastern seacoast village. Time: At the turn of the century. Plot idea: An old, loveable and impractical shipbuilder (Frank Morgan) dies, leaving his family and financial affairs in a state of upheaval. In the never-never land of a motion picture heaven, the shipbuilder meets his father (Keenan Wynn), who died at the age of 36. Father, through his ability to stir up a rain storm at will, solves all of his son's family problems: the daughter is married, the son goes off to England to learn shipbuilding and the wife is provided for.

Morgan and Wynn are natural foils for one another and their partnership should certainly be continued. They turn in solid performances, aided and abetted by Cecil Kellaway and Gladys Cooper. Newcomer Audrey Totter, as Morgan's daughter, is a delight and has earned a chance at bigger roles.

Karen de Wolf's screenplay swings skillfully between the pathos in the family's reaction to the death of Morgan and the humor, sometimes farcial, in the Morgan-Wynn relationship. S. Sylvan Simon has displayed an ingenuity in his direction that effectively knits the whole together and keeps the pace bright and light through to the witty finale. The show's a natural.

Seen at the home office. Reviewer's Rating: Good.—R. L.

Release date, not set. Running time, 81 min. PCA No. 11571. General audience classification.

Sam Griggs ....Frank Morgan
Ben Griggs ....Keenan Wynn
Tom Carter ....Cecil Kellaway
Jennifer Griggs ....Audrey Totter
Richard Quine, Gladys Cooper, Marshall Thompson, Leon Ames, Jane Green, Morris Ankrum.

The Dark Horse

Universal—Comedy Romance

To be released this summer and during the early autumn when many municipalities will be holding elections, Universal's "The Dark Horse" becomes a timely subject in that it concerns an election campaign by an assemblyman who innocently becomes involved with a crooked political machine.

Starring Phillip Terry as the returned veteran forced to run for assemblyman, and Ann Savage, as the private secretary to the crooked politician, the picture makes only a slight attempt at seriousness and depends for the most part on the comedy antics of Donald McBride, head of the city's political party, and his henchman, played by Allen Jenkins.

The plot concerns the veteran, who is forced into the public headlines as a candidate for the state legislature, then to be used as a tool by the party boss. On election eve, realizing how corrupt the political machine actually is, he addresses the voters, urging them to elect the opposition. Because of his frankness and honesty, he is swept into office, with his first assignment to expose the political boss.

Directed by Will Jason, who also wrote the lyrics and music for the picture's theme song, the screenplay was adapted from an original story by Sam Hellman. Will Cowan was the associate producer.

Reviewed at the Universal projection room in New York at a screening for the trade press. Reviewer's Rating: Good.—GEORGE H. SPIRES.

Release date, July 19, 1946. Running time, 59 min. General audience classification.

George Kelly ....Phillip Terry
Mary Durton ....Ann Savage
Willis Trimble ....Allen Jenkins
John Rooney ....Donald McBride
Jane Darwell, Edward Gargan, Raymond Largay, Ruth Lee, Mary Gordon, Si Jenks, Arthur Q. Bryan,

[*Additional Review on page 3112*]

RELEASE CHART
By Companies

For Stars, Running Time, Review and other Service Data references, turn to the alphabetical Release Chart starting on page 3105. Complete listing of 1944-45 Features, by Company, in order of release, may be found on pages 2612 and 2613 of the Product Digest Section in the August 25, 1945, issue. Pictures in production are recorded in the Hollywood Scene in this issue.

COLUMBIA

Prod. No.	*Title*	*Release Date*
	SPECIAL	
7101	**Kiss and Tell**	Oct. 18,'45
	●	
7022	**Crime Doctor's Warning**	Oct. 4,'45
7050	**The True Glory**	Oct. 4,'45
7029	**Girl of the Limberlost**	Oct. 11,'45
7201	**Blazing the Western Trail**	Oct. 18,'45
7024	**Voice of the Whistler**	Oct. 30,'45
7202	**Lawless Empire**	Nov. 15,'45
7036	**Prison Ship**	Nov. 15,'45
7010	**Snafu**	Nov. 22,'45
7023	**My Name Is Julia Ross**	Nov. 27,'45
7018	**Hit the Hay**	Nov. 29,'45
7019	**Life With Blondie**	Dec. 13,'45
7012	**One Way to Love**	Dec. 20,'45
7203	**Texas Panhandle**	Dec. 20,'45
7005	**Pardon My Past**	Dec. 25,'45
7035	**Out of the Depths**	Dec. 27,'45
7014	**Meet Me on Broadway**	Jan. 3, 46
7007	**Tars and Spars**	Jan. 10,'46
7030	**A Close Call for Boston Blackie**	Jan. 24,'46
7204	**Frontier Gunlaw**	Jan. 31,'46
7028	**The Notorious Lone Wolf**	Feb. 14,'46
7205	**Roaring Rangers**	Feb. 14,'46
7004	**The Bandit of Sherwood Forest**	Feb. 21,'46
7034	**The Gentleman Misbehaves**	Feb. 28,'46
7021	**Just Before Dawn**	Mar. 7,'46
7221	**Throw a Saddle on a Star**	Mar. 14,'46
7206	**Gunning for Vengeance**	Mar. 21,'46
7008	**Perilous Holiday**	Mar. 21,'46
7016	**Talk About a Lady**	Mar. 28,'46
7020	**Blondie's Lucky Day**	Apr. 4,'46
7025	**Mysterious Intruder**	Apr. 11,'46
7023	**Night Editor**	Apr. 18,'46
7207	**Galloping Thunder**	Apr. 25,'46
7601	**Gilda**	Apr. 25,'46
7031	**The Phantom Thief**	May 2,'46
7222	**That Texas Jamboree**	May 16,'46
7026	**The Devil's Mask**	May 23,'46
7040	**The Man Who Dared**	May 30,'46
7208	**Two Fisted Stranger**	May 30,'46
7011	**Walls Came Tumbling Down**	June 7,'46
7003	**Renegades**	June 13,'46
7037	**Dangerous Business**	June 20.'46
7032	**Return of Rusty**	June 27,'46
7027	**The Unknown**	July 4,'46
7209	**Desert Horseman**	July 11,'46
....	**Cowboy Blues**	July 18,'46
7033	**Sing While You Dance**	July 25,'46
....	**Big Bend Badman**	Not Set
....	**Blondie Knows Best**	Not Set
....	**Crime Doctor's Man Hunt**	Not Set
....	**Gallant Journey**	Not Set
....	**Gloved Hand**	Not Set
....	**Heading West**	Not Set
....	**It's Great to be Young**	Not Set
....	**The Jolson Story**	Not Set
...	**Lardrush**	Not Set
....	**Outlaw Tamer**	Not Set
....	**Personality Kid**	Not Set
....	**Singing on the Trail**	Not Set
....	**So Dark the Night**	Not Set
....	**Terror Trail**	Not Set
....	**Thrill of Brazil**	Not Set

FILM CLASSICS

Prod. No.	*Title*	*Release Date*
	(Reissues)	
....	**Kid Millions**	Nov. 1,'45
....	**Lady of Fortune**	Dec. 15,'45
....	**Adventures of Marco Polo**	Dec. 29,'45
....	**Hurricane**	Jan. 15,'46
..	**These Three**	Feb. 15,'46
	Condemned to Devil's Island	Mar. 15,'46
..	**Beloved Enemy**	Apr. 15,'46
....	**Come and Get It**	May 15,'46
....	**Dodsworth**	May 15,'46
. .	**Strike Me Pink**	May 15,'46
....	**Woman Chases Man**	May 15,'46
...	**Splendor**	June 15,'46
...	**Wedding Night**	June 15.'46
...	**A Boy, A Girl and A Dog**	July.'46
....	**Unholy Garden**	July 29,'46

MGM

Prod. No.	*Title*	*Release Date*
	SPECIALS	
605	**Weekend at the Waldorf**	Oct.,'45
616	**Adventure**	Mar.,'46
617	**Ziegfeld Follies of 1946**	Mar.,'46
623	**The Green Years**	July 4,'46
624	**Easy to Wed**	July 25,'46
	BLOCK 13	
600	**Our Vines Have Tender Grapes**	Sept.,'45
601	**The Hidden Eye**	Sept.,'45
602	**Abbot and Costello in Hollywood**	Oct.,'45
603	**Her Highness and the Bellboy**	Oct.,'45
604	**Dangerous Partners**	Oct.,'45
	●	
	BLOCK 14	
606	**What Next, Corporal Hargrove**	Nov.-Dec.
607	**She Went to the Races**	Nov.-Dec.
608	**Vacation from Marriage [Br.]**	Nov.-Dec.
609	**They Were Expendable**	Nov.-Dec.
610	**Yolanda and the Thief**	No.v-Dec.
	●	
	BLOCK 15	
611	**The Harvey Girls**	Jan.-Feb.
612	**Portrait of Maria [Mexican]**	Jan.-Feb.
613	**Up Goes Maisie**	Jan.-Feb.
614	**A Letter for Evie**	Jan.-Feb.
615	**Sailor Takes a Wife**	Jan.-Feb.
	●	
	BLOCK 16	
618	**The Hoodlum Saint**	Apr.-May
619	**Bad Bascomb**	Apr.-May
620	**Postman Always Rings Twice**	Apr.-May
621	**The Last Chance (Swiss)**	Apr.-May
622	**Two Sisters from Boston**	Apr.-May
	●	
	BLOCK 17	
625	**Boys' Ranch**	July 18,'46
626	**Courage of Lassie**	Aug. 8,'46
627	**Faithful in My Fahion**	Aug. 22,'46
628	**Three Wise Fools**	Aug. 29,'46
	●	
....	**The Cockeyed Miracle**	Not Set
....	**Fiesta**	Not Set
....	**Gallant Bess**	Not Set
....	**Holiday in Mexico**	Not Set
....	**It Happened at the Inn [French]**	Not Set
....	**Lady in the Lake**	Not Set
....	**Little Mister Jim**	Not Set
....	**Mighty McGurk**	Not Set
....	**My Brother Who Talked to Horses**	Not Set
....	**No Leave, No Love**	Not Set
....	**The Show-Off**	Not Set
....	**Stormy Waters (French)**	Not Set
....	**Tenth Avenue Angel**	Not Set
....	**Till the Clouds Roll By**	Not Set
....	**Two Smart People**	Not Set
....	**Uncle Andy Hardy**	Not Set
....	**Undercurrent**	Not Set
....	**The Yearling**	Not Set

MONOGRAM

Prod. No.	*Title*	*Release Date*
	SPECIAL	
699	**Suspense**	June 15,'46
	●	
561	**Lonesome Trail**	Dec. 8,'45
501	**Sunbonnet Sue**	Dec. 8,'45
505	**Allotment Wives, Inc.**	Dec. 29,'45
504	**Black Market Babies**	Jan. 5,'46
509	**Live Wires**	Jan. 12,'46
516	**Strange Mr. Gregory**	Jan. 12,'46
565	**Border Bandits**	Jan. 12,'46
513	**Red Dragon**	Feb. 2,'46
528	**Face of Marble**	Feb. 2,'46
527	**The Shadow Returns**	Feb. 16,'46
572	**Moon Over Manhattan**	Feb. 23,'46
507	**Fear**	Mar. 2,'46
566	**The Haunted Mine**	Mar. 2,'46
503	**Swing Parade of 1946**	Mar. 16,'46
529	**Gay Cavalier**	Mar. 30,'46
573	**West of the Alamo**	Apr. 20,'46
561	**Under Arizona Skies**	Apr. 27,'46
514	**Junior Prom**	May 11,'46
526	Behind the Mask	May 25.'46
519	**Dark Alibi**	May 25,'46
502	Joe Palooka, Champ	May 28,'46
562	Gentleman from Texas	June 8,'46
510	In Fast Company	June 22,'46
508	Don't Gamble With Strangers	June 22,'46
515	Freddie Steps Out	June 29,'46
574	Trail to Mexico	June 29.'46
521	Strange Voyage	July 6,'46
530	South of Monterey	July 13,'46
511	Bowery Bombshell	July 20,'46
518	Shadows Over Chinatown	July 27,'46
520	Below the Deadline	Aug. 3,'46
567	Shadows on the Range	Aug. 3,'46
525	The Missing Lady	Aug. 10,'46
....	Bringing Up Father	Not Set
....	Decoy	Not Set
....	Gentleman Joe Palooka	Not Set
517	High School Hero	Not Set
....	Hot Money	Not Set
....	Lady in the Lake	Not Set
512	Spook Busters	Not Set
....	Trigger Fingers	Not Set
....	Wife Wanted	Not Set

PARAMOUNT

Prod. No.	*Title*	*Release Date*
	SPECIALS	
4531	**Road to Utopia**	Mar. 22,'46
4532	**Monsieur Beaucaire**	Aug. 30,'46
	BLOCK 1	
4501	**Duffy's Tavern**	Sept. 28,'45
4502	**Love Letters**	Oct. 26,'45
4503	**The Lost Weekend**	Jan. 25,'46
4504	**Follow That Woman**	Dec. 14,'45
	●	
	BLOCK 2	
4506	**Hold That Blonde**	Nov. 23,'45
4507	**Stork Club**	Dec. 28,'45
4508	**People Are Funny**	Jan. 11,'46
4509	**Kitty**	Jan. 25,'46
	●	
	BLOCK 3	
4511	**Tokyo Rose**	Feb. 8,'46
4512	**Masquerade in Mexico**	Feb. 22,'46
4513	**Miss Susie Slagle's**	Mar. 8,'46
	●	
	BLOCK 4	
4516	**The Virginian**	Apr. 5,'46
4517	**The Blue Dahlia**	Apr. 19,'46
4518	**They Made Me a Killer**	May 3,'46
4519	**The Well Groomed Bride**	May 17,'46
	●	
	BLOCK 5	
4521	**The Bride Wore Boots**	May 31,'46
4522	**Our Hearts Were Growing Up**	June 14,'46
4523	**Hot Cargo**	June 28,'46
4524	**To Each His Own**	July 5,'46
	●	
	BLOCK 6	
4526	**O. S. S.**	July 26,'46
4527	**The Searching Wind**	Aug. 9,'46
4528	**Swamp Fire**	Sept. 6,'46
4529	**Strange Love of Martha Ivers**	Sept. 13,'46
	●	
	(1946-47)	
	BLOCK 1	
...	**Blue Skies**	Sept. 27,'46
....	**Cross My Heart**	Oct. 11,'46
....	**I Cover Big Town**	Oct. 25,'46
....	**The Perfect Marriage**	Nov. 8,'46
....	**Two Years Before the Mast**	Nov. 22,'46
	●	
....	**Calcutta**	Not Set
...	**California**	Not Set
...	**Danger Street**	Not Set
....	**Fear In the Night**	Not Set
....	**The Imperfect Lady**	Not Set
....	**Jungle Flight**	Not Set
....	**Ladies' Man**	Not Set
....	**Perils of Pauline**	Not Set
....	**Seven Were Saved**	Not Set
....	**Suddenly It's Spring**	Not Set
....	**Too Goo to Be True**	Not Set
....	**The Trouble With Women**	Not Set
....	**Welcome Stranger**	Not Set
....	**Where There's Life**	Not Set

PRC PICTURES

Prod. No.	*Title*	*Release Date*
....	**Club Havana**	Oct. 23,'45
....	**Prairie Rustlers**	Nov. 7,'45
....	**Song of Old Wyoming**	Nov. 12,'45
....	**The Navajo Kid**	Nov. 21,'45
...	**Detour**	Nov. 30,'45
....	**The Enchanted Forest**	Dec. 8,'45
....	**How Do You Do?**	Dec. 24,'45
....	**Strangler of the Swamp**	Jan. 1,'46
....	**Lightning Raiders**	Jan. 7,'46
....	**Danny Boy**	Jan. 8,'46
....	**Six Gun Man**	Feb. 1,'46
....	**Ambush Trail**	Feb. 17,'46
....	**The Flying Serpent**	Feb. 20,'46
....	**I Ring Doorbells**	Feb. 25,'46
....	**Romance of the West**	Mar. 20,'46
....	**Gentlemen with Guns**	Mar. 27,'46
....	**Mask of Diijon**	Apr. 9,'46
....	**Murder Is My Business**	Apr. 10,'46
....	**Thunder Town**	Apr. 12,'46
....	**Devil Bat's Daughter**	Apr. 15.'46
...	**The Caravan Trail**	Apr. 20,'46
....	**The Wife of Monte Cristo**	Apr. 23,'46
....	**Terrors on Horseback**	May 1,'46
....	**Ghost of Hidden Valley**	June 3,'46
....	**Avalanche**	June 20,'46
....	**Colorado Serenade**	June 30,'46
....	**Larceny in Her Heart**	July 10,'46
....	**Prairie Bad Men**	July 17,'46
....	**Queen of Burlesque**	July 24,'46
....	**Blonde for a Day**	Aug. 22,'46
....	**Down Missouri Way**	Sept. 1,'46
....	**Bombshell from Brazil**	Not Set
....	**Bringing Up Father**	Not Set
....	**Flaming Jungle**	Not Set
....	**Grand Central**	Not Set
....	**Gun Hands**	Not Set
....	**Heritage**	Not Set
....	**Her Sister's Secret**	Not Set
....	**I'm from Arkansas**	Not Set
....	**Ladies of the Chorus**	Not Set
....	**Law Crusaders**	Not Set
....	**The Lost Continent**	Not Set
....	**Melody Roundup**	Not Set
....	**The Mummy's Daughter**	Not Set
....	**Music Hall Varieties of 1946**	Not Set
....	**Overland Riders**	Not Set
....	**Quebec**	Not Set
....	**Queen of Diamonds**	Not Set
....	**Secrets of a Sorority Girl**	Not Set
....	**Valley of Lonely Women**	Not Set
...	**The Vanishing Gangster**	Not Set

RKO

Prod. No.	*Title*	*Release Date*
	SPECIALS	
691	**Pinocchio (R.)**	
652	**The Kid from Brooklyn**	
661	**Bells of St. Mary's**	
662	**Heartbeat**	
682	**Tomorrow Is Forever**	
683	**The Stranger**	
692	**Make Mine Music**	
....	**Notorious**	
	●	
	BLOCK 1	
601	**Mama Loves Papa**	
602	**George White's Scandals**	
603	**Falcon in San Francisco**	
604	**Johnny Angel**	
605	**Radio Stars on Parade**	
	●	
	BLOCK 2	
606	**Man Alive**	
607	**First Yank Into Tokyo**	
608	**Isle of the Dead**	
609	**Wanderer of the Wasteland**	
610	**The Spanish Main**	
	●	
	BLOCK 3	
611	**The Spiral Staircase**	
612	**Cornered**	
613	**Dick Tracy**	
614	**Sing Your Way Home**	
615	**Hotel Reserve**	

Prod. No.	Title	Release Date
	BLOCK 4	
616	From This Day Froward	
617	Deadline at Dawn	
618	Tarzan and the Leopard Woman	
619	A Game of Death	
620	Riverboat Rhythm	
	●	
	BLOCK 5	
621	Without Reservations	
22	Badman's Territory	
623	Ding Dong Williams	
624	The Truth About Murder	
625	Partners in Time	
	●	
	BLOCK 6	
626	Till the End of Time	
627	Crack-Up	
628	Bedlam	
629	The Falcon's Alibi	
630	The Bamboo Blonde	
	●	
	(1946-47)	
	BLOCK I	
...	Step by Step	
....	Sister Kenny	
....	Suset Pass	
....	Lady Luck	
....	Great Day (British)	
	●	
....	Child of Divorce	Not Set
....	Criminal Court	Not Set
....	Deadlier Than the Male	Not Set
....	Dick Tracy Versus Cueball	Not Set
....	Falcon's Adventure	Not Set
....	The Fascinating Nuisance	Not Set
....	'Genius at Work	Not Set
....	Honeymoon	Not Set
....	The Locket	Not Set
...	Nocturne	Not Set
....	Sinbad the Sailor	Not Set
....	Vacation in Reno	Not Set
....	Woman on the Beach	Not Set

REPUBLIC

Prod. No.	Title	Release Date
561	Phantom of the Plains	Sept. 7,'45
551	Bandits of the Badlands	Sept. 14,'45
501	Scotland Yard Investigator	Sept. 30,'45
502	Marshal of Laredo	Oct. 7,'45
552	Rough Riders of Cheyenne	Nov. 1,'45
562	Girls of the Big House	Nov. 2,'45
563	Colorado Pioneers	Nov. 14,45
503	An Angel Comes to Brooklyn	Nov. 27,'45
504	Captain Tugboat Annie	Nov. 17,'45
553	Cherokee Flash	Dec. 13,'45
507	Woman Who Came Back	Dec. 13,'45
564	Wagon Wheels Westward	Dec. 21,'45
505	Dakota	Dec. 25,'45
506	Song of Mexico	Dec. 28,'45
509	Gay Blades	Jan. 25,'46
508	A Guy Could Change	Jan. 27,'46
565	California Gold Rush	Feb. 4,'46
554	Days of Buffalo Bill	Feb. 8,'46
510	Madonna's Secret	Feb. 16,'46
511	Crime of the Century	Feb. 28,'46
513	Strange Impersonation	Mar. 16,'46
566	Sheriff of Redwood Valley	Mar. 29,'46
512	Murder in the Music Hall	Apr. 10,'46
515	Undercover Woman	Apr. 11,'46
565	Alias Billy the Kid	Apr. 17,'46
5501	Home on the Range	Apr. 18,'46
514	Catman of Paris	Apr. 20,'46
516	The Glass Alibi	Apr. 27,'46
567	Sun Valley Cyclone	May 10,'46
518	Passkey to Danger	May 11,'46
519	The French Key	May 18,'46
556	El Paso Kid	May 22,'46
520	Valley of the Zombies	May 24,'46
517	In Old Sacramento	May 31,'46
521	One Exciting Week	June 8,'46
5502	The Man from Rainbow Valley	June 15,'46
522	Traffic In Crime	June 28,'46
524	Specter of the Rose	July 5,'46
6541	My Pal Trigger	July 10,'46
523	Night Train to Memphis	July 12,'46
568	Conquest of Cheyenne	July 22,'46
525	Rendezvous with Annie	July 22,'46
557	Red River Renegades	July 25,'46
526	The Inner Circle	Aug. 7,'46
527	The Last Crooked Mile	Aug. 9,'46
....	Affairs of Geraldine	Not Set
....	The Angel and the Outlaw	Not Set
....	Beyond the Great Divide	Not Set
....	Calendar Girl	Not Set
....	California Fiesta	Not Set
....	Down Tahiti Way	Not Set
....	Earl Carroll Sketchbook	Not Set
....	Fabulous Suzanne	Not Set
....	A Fabulous Texan	Not Set
....	The Gentleman from Missouri	Not Set
....	Ghost Goes Wild	Not Set
....	G. I. War Brides	Not Set
....	Grand Canyon Serenade	Not Set
....	Heart of Old Mexico	Not Set
....	Hit Parade of 1946	Not Set
....	Home in Oklahoma	Not Set
....	Invisible Informer	Not Set
....	I've Always Loved You	Not Set
....	Last Frontier Uprising	Not Set
....	Lightnin' Strikes Twice	Not Set
....	Lonely Hearts Club	Not Set
....	The Magnificent Rogue	Not Set
....	Mysterious Mr. Valentine	Not Set
....	Out California Way	Not Set
....	The Pilgrim Lady	Not Set
....	The Plainsman and the Lady	Not Set
....	Rio de Janeiro	Not Set
....	Rio Grande Raiders	Not Set
....	Roll on Texas Moon	Not Set
....	Rose of Juarez	Not Set
....	Santa Fe Uprising	Not Set
...	Sioux City Sue	Not Set
....	Snow Cinderella	Not Set
...	Song of the Golden West	Not Set
....	Springtime in the Sierras	Not Set
...	Stagecoach to Denver	Not Set
....	That Brennan Girl	Not Set
....	That Man Malone	Not Set
....	That Man of Mine	Not Set
....	Under Nevada Skies	Not Set
....	Vigilantes of Boomtown	Not Set
....	Will Tomorrow Ever Come	Not Set
....	Winter Wonderland	Not Set

SCREEN GUILD

Prod. No.	Title	Release Date
003	God's Country	Apr.,'46
001	Wildfire	May,'46
004	Flight to Nowhere (1946-47)	Aug. 1,'46
005	Death Valley (1946-47)	Aug. 15,'46
006	'Neath Canadian Skies (1946-47)	Sept. 1,'46
101	Rolling Home (1946-47)	Sept. 15,'46
007	Scared to Death (1946-47)	Oct. 1,'46
008	My Dog Shep (1946-47)	Oct. 15,'46
009	North of the Border (1946-47)	Nov. 1,'46
002	Northwest Trail	Not Set

20TH-FOX

Prod. No.	Title	Release Date
	SPECIALS	
602	Wilson	Aug.,'45
614	Leave Her to Heaven	Jan.'46
	●	
601	A Bell for Adano	Aug.,'45
603	Junior Miss	Aug.,'45
606	The Way Ahead	Aug.,'45
604	Captain Eddie	Sept.,'45
605	Caribbean Mystery	Sept.,'45
607	State Fair	Oct.,'45
608	The House on 92nd Street	Oct.,'45
611	And Then There Were None	Nov.,'45
609	The Dolly Sisters	Nov.,'45
611	Fallen Angel	Dec.,'45
613	The Spider	Dec.,'45
617	Doll Face	Jan.,'46
620	Behind Green Lights	Feb.,'46
610	Colonel Effingham's Raid	Feb.,'46
615	Shock	Feb.,'46
618	Jesse James (R)	Feb.,'46
619	The Return of Frank James (R)	Feb.,'46
616	A Walk in the Sun	Mar.,'46
621	Sentimental Journey	Mar.,'46
622	A Yank in London	Mar.,'46
623	Dragonwyck	Apr.,'46
624	Johnny Comes Flying Home	Apr.,'46
625	The Dark Corner	May.'46
626	Do You Love Me?	May,'46
627	Rendezvous 24	May,'46
628	Cluny Brown	June,'46
629	Somewhere In the Night	June,'46
630	Strange Triangle	June,'46
631	Smoky	July,'46
632	It Shouldn't Happen to a Dog	July.'46
633	Centennial Summer	Aug.,'46
634	Anna and the King of Siam	Aug.,'46
635	Deadline for Murder	Aug.,'46
636	Black Beauty	Sept.,'46
....	Claudia and David	Sept.,'46
....	If I'm Lucky	Sept.,'46
....	Home Sweet Homicide	Oct.,'46
....	Three Litle Girls in Blue	Oct.,'46
....	My Darling Clementine	Nov.,'46
....	American Guerilla	Not Set
....	Bon Voyage	Not Set
....	Carnival in Costa Rica	Not Set
....	Chicken Every Sunday	Not Set
....	The Enchanted Voyage	Not Set
....	Margie	Not Set
....	The Shocking Miss Pilgrim	Not Set
....	Strange Journey	Not Set
....	Wanted for Murder	Not Set

UNITED ARTISTS

Prod. No.	Title	Release Date
....	Paris Underground	Oct. 19,'45
....	Getting Gertie's Garter	Nov. 30,'45
....	Blithe Spirit	Dec. 14,'45
....	Spellbound	Dec. 28,'45
....	Abilene Town	Jan. 11,'46
....	Whistle Stop	Jan. 25,'46
....	The Outlaw	Feb. 8,'46
....	Diary of a Chambermaid	Feb. 15,'46
....	Breakfast in Hollywood	Feb. 22,'46
....	Young Widow	Mar. 1.'46
....	Johnny in the Coluds	Mar. 15,'46
....	Rebecca (R)	Apr. 26,'46
....	A Night in Casablanca	May 10,'46
....	A Scandal in Paris	July 19,'46
....	Strange Woman	Aug.,'46
....	Mr. Ace	Aug. 2,'46
....	Caesar and Cleopatra (Brit.)	Aug. 16,'46
....	The Bachelor's Daughters	Sept. 6,'46
....	Angel on My Shoulder	Sept. 20,'46
...	Abie's Irish Rose	Not Set
....	The Chase	Not Set
....	The Devil's Playground	Not Set
....	Duel in the Sun	Not Set
....	Fanny by Gaslight	Not Set
....	Fool's Gold	Not Set
....	Henry the Fifth	Not Set
...	Little Iodine	Not Set
....	No Trespassing	Not Set
....	Short Happy Life of Francis Macomber	Not Set
....	Sin of Harold Diddlebock	Not Set
....	The Stray Lamb	Not Set
....	Susie Steps Out	Not Set
....	This Happy Breed	Not Set

UNIVERSAL

Prod. No.	Title	Release Date
501	Shady Lady	Sept. 7,'45
502	Men In Her Diary	Sept. 14,'45
503	River Gang	Sept. 21,'45
504	That Night With You	Sept. 28,'45
1101	Bad Men of the Border	Sept. 28,'45
505	Strange Confession	Oct. 5,'45
506	Senorita from the West	Oct. 12,'45
1102	Code of the Lawless	Oct. 19,'45
507	Pursuit to Algiers	Oct. 26,'45
508	This Love of Ours	Nov. 2,'45
509	The Crimson Canary	Nov. 9,'45
510	The Daltons Ride Again	Nov. 23,'45
1103	Trail to Vengeance	Nov. 30,'45
511	House of Dracula	Dec. 7,'45
512	Pillow of Death	Dec. 14,'45
513	Frontier Gal	Dec. 21,'45
514	Scarlet Street	Dec. 28,'45
515	Girl on the Spot	Jan. 11,'46
516	Because of Him	Jan. 18,'46
1104	Gun Town	Jan. 18,'46
517	Terror by Night	Feb. 1,'46
518	Idea Girl	Feb. 8,'46
519	The Seventh Veil	Feb. 15,'46
520	Little Giant	Feb. 22,'46
521	Smooth as Silk	Mar. 1,'46
522	Tangier	Mar. 8,'46
523	Man in Grey	Mar. 15,'46
524	Spider Woman Strikes Back	Mar. 22,'46
525	House of Horrors	Mar. 29,'46
526	Madonna of the Seven Moons	Apr. 5,'46
527	Blonde Alibi	Apr. 12,'46
528	So Goes My Love	Apr. 19,'46
529	Night in Paradise	May 3,'46
530	Strange Conquest	May 10,'46
531	She-Wolf of London	May 17,'46
532	The Cat Creeps	May 17,'46
533	She Wrote the Book	May 31,'46
....	Dead of Night (Brit.)	June,'46
534	Dressed to Kill	June 7,'46
535	The Runaround	June 14,'46
536	Lover Come Back	June 21,'46
537	Inside Job	June 28,'46
538	Her Adventurous Night	July 5,'46
539	Danger Woman	July 12,'46
540	The Dark Horse	July 19,'46
541	Canyon Passage	July 26,'46
542	Cuban Pete	July 26.'46
543	The Black Angel	Aug. 2,'46
544	Slightly Scandalous	Aug. 2,'46
545	Wild Beauty	Aug. 9,'46
546	The Time of Their Lives	Aug. 16,'46
547	The Killers	Aug. 30,'46
....	Bad Sister	Not Set
....	Boy Wonder	Not Set
....	Brute Man	Not Set
....	Buck Privates Come Home	Not Set
....	Down by the Border	Not Set
....	Flame of the Klondike	Not Set
....	Heat Wave	Not Set
....	Hero Wanted	Not Set
....	Johnnie Anselmo	Not Set
....	Letters of an Unknown Woman	Not Set
....	Little Miss Big	Not Set
....	Michigan Kid	Not Set
....	Rustler's Roundup	Not Set
....	Shahrazad	Not Set
....	That's My Baby	Not Set
....	Time Out of Mind	Not Set
....	White Tie and Tails	Not Set

WARNER BROTHERS

Prod. No.	Title	Release Date
501	Pride of the Marines	Sept. 1,'45
502	Rhapsody in Blue	Sept. 22,'45
503	It All Came True (R)	Oct. 6,'45
504	Born for Trouble (R)	Oct. 6,'45
505	Mildred Pierce	Oct. 20,'45
506	Confidential Agent	Nov. 10,'45
507	Too Young to Know	Dec. 1,'45
508	Danger Signal	Dec. 15,'45
509	San Antonio	Dec. 29,'45
510	My Reputation	Jan. 26,'46
511	Three Strangers	Feb. 16,'46
512	Burma Victory	Feb. 16,'46
513	Cinderella Jones	Mar. 9,'46
514	Saratoga Trunk	Mar. 30,'46
515	City for Conquest (R)	Apr. 13,'46
516	No Time for Comedy (R)	Apr. 13,'46
517	Devotion	Apr. 20,'46
518	Her Kind of Man	May 11,'46
519	One More Tomorrow	June 1,'46
520	Janie Gets Married	June 22,'46
521	A Stolen Life	July 6,'46
522	Of Human Bondage	July 20,'46
523	Night and Day	Aug. 3,'46
524	Two Guys from Milwaukee	Aug. 17,'46
....	Beast with Five Fingers	Not Set
....	The Big Sleep	Not Set
....	Cheyenne	Not Set
....	Cloak and Dagger	Not Set
....	Escape Me Never	Not Set
....	The High Window	Not Set
...	Humoresque	Not Set
....	The Man I Love	Not Set
....	Never Say Goodbye	Not Set
..	Nobody Lives Forever	Not Set
....	Nora Prentiss	Not Set
...	One Woman's Secret	Not Set
....	Possessed	Not Set
....	Shadow of a Woman	Not Set
....	Stallion Road	Not Set
....	That Way With Women	Not Set
....	Time, Place and Girl	Not Set
....	The Two Mrs. Carrolls	Not Set
....	The Verdict	Not Set

MISCELLANEOUS

Title	Release Date
Fedora (Variety) [Italian]	Jan. 14,'46
Amami Alfredo (Grandi) [Italian]	Jan. 18,'46
Six P.M. (Artkino) [Russian]	Jan. 26,'46
Whirlwind of Paris (Hoffberg) [French]	Feb. 9,'46
Four Hearts (Artkino) [Russian]	Feb. 23,'46
Turn of the Century (Scandia) [Swedish]	Feb. 23,'46
Journey Together (English)	Mar. 2,'46
Symphonie D'Amour (Algazy) [French]	Mar. 9,'46
The Gay Intruders (4 Continents) [British]	Mar. 15,'46
Dark Is the Night (Artkino) [Russian]	Mar. 16,'46
Without Dowry (Artkino) [Russian]	Apr. 6,'46
Portrait of a Woman (Mayer-Burstyn) [Swiss]	Apr. 20,'46
Days and Nights (Artkino) [Russian]	Apr. 27,'46
While Nero Fiddled (Balcon-Bell) [British]	Apr. 29,'46
Beware (Astor)	July,'46
Resistance (Vog)	July,'46
The Life and Miracles of Blessed Mother Cabrini (Elliott) (Ital.)	July 6.'46
Adventure for Two (Two Cities) [British]	Not Set
Bella Donna (UW)	Not Set
Curley (Roach)	Not Set
Dark Mirror (UW)	Not Set
Open City (Mayer Burstyn) [Italian]	Not Set

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

(•) before the title indicates 1946-47 product.
(†) Indicates a Box Office Champion.

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

For Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation, see Service Data page numbers in last column.

Short Subjects Chart with Synopsis Index can be found on pages 3091 and 3092, issue of July 13, 1946.

Feature product, including Coming Attractions, listed by Company, in order of release, on pages 3103 and 3104, issue of July 20, 1946.

						REVIEWED			
Title	*Company*	*Prod. Number*	*Stars*	*Release Date*	*Running Time*	*M. P. Herald Issue*	*Product Digest Page*	*Advance Synopsis Page*	*Service Data Page*
ABBOTT and Costello in Hollywood (Block 13)	MGM	602	Bud Abbott-Lou Costello	Oct.,'45	84m	Aug. 25,'45	2631	....	....
Abie's Irish Rose	UA	....	Michael Chekhov-Joanna Dru	Not Set	....	....	....	3066	....
Abilene Town	UA	....	Randolph Scott-Ann Dvorak	Jan. 11,'46	89m	Jan. 12,'46	2793	2628	3088
† Adventure (Special)	MGM	616	Clark Gable-Greer Garson	Mar.,'46	126m	Dec. 22,'45	2765	2628	3100
Adventure for Two (Br.)	Two Cities	....	Laurence Olivier-Penelope Ward	Not Set	115m	Dec. 18,'43	2766	....	....
Adventures of Marco Polo (Reissue)	Film Classics	....	Gary Cooper-Sigrid Gurie	Dec. 29,'45	105m	Feb. 19,'38	....	....	....
Alias Billy the Kid	Rep.	555	Sunset Carson-Peggy Stewart	Apr. 17,'46	56m	June 29,'46	3065	2981	....
Allotment Wives, Inc.	Mono.	505	Kay Francis-Paul Kelly	Dec. 29,'45	80m	Nov. 10,'45	2710	2555	....
Amami Alfredo (Italian)	Grandi	....	Maria Cebotari-Claudio Gora	Jan. 18,'46	91m	Feb. 9,'46	2838	....	....
Ambush Trail	PRC	....	Bob Steele-Syd Saylor	Feb. 17,'46	60m	Feb. 2,'46	2830	....	....
† And Then There Were None	20th-Fox	611	Barry Fitzgerald-Walter Huston	Nov.,'45	97m	July 14,'45	2626	....	2862
Angel Comes to Brooklyn, An	Rep.	503	Kaye Dowd-Robert Duke	Nov. 27,'45	70m	Dec. 8,'45	2745	2384	....
Angel on My Shoulder	UA		Paul Muni-Anne Baxter	Sept. 20,'46	....	....	....	2859	....
Anna and the King of Siam	20th-Fox	634	Irene Dunne-Rex Harrison	Aug.,'46	128m	June 8,'46	3029	2907	....
Appointment with Crime (Br.)	Natl.-Anglo	....	William Hartnell-Raymond Lovell	Not Set	90m	June 15,'46	3042	....	....
Avalanche	PRC	....	Bruce Cabot-Roscoe Karns	June 20,'46	70m	May 4,'46	2973	....	....
BACHELOR'S Daughters, The	UA	....	Gail Russell-Claire Trevor	Sept. 6,'46	....	....	....	3007	....
Bad Bascomb (Block 16)	MGM	619	Wallace Beery-Margaret O'Brien	Apr.-May,'46	112m	Feb. 9,'46	2837	2784	....
Badman's Territory	RKO	622	Randolph Scott-Ann Richards	Block 5	98m	Apr. 20,'46	2949	....	3088
Bad Men of the Border	Univ.	1101	Kirby Grant-Armida	Sept. 28,'45	56m	....	....	2655	....
Bamboo Blonde	RKO	630	Frances Langford-Russell Wade	Block 6	67m	June 22,'46	3054	2784	....
† Bandit of Sherwood Forest (color)	Col.	7004	Cornel Wilde-Anita Louise	Feb. 21,'46	85m	Feb. 23,'46	2857	2434	2975
Bandits of the Badlands	Rep.	551	Sunset Carson-Peggy Stewart	Sept. 14,'45	55m	Oct. 13,'45	2677	2628	....
Barge-Keeper's Daughter, The (French)	Famous Intl.	....	Louis Jouvet-Elvira Popesco	Sept. 4,'45	70m	Sept. 15,'45	2645	....	....
Battle for Music (Br.)	Four Continents	....	London Philharmonic Orchestra	Oct. 13,'45	74m	Nov. 3,'45	2701	....	....
Beast with Five Fingers, The	WB	....	Robert Alda-Andrea King	Not Set	....	....	....	2786	....
Because of Him	Univ.	516	Deanna Durbin-Franchot Tone	Jan. 18,'46	86m	Jan. 19,'46	2806	2764	2975
Bedelia (British)	GFD	....	Margaret Lockwood-Ian Hunter	Not Set	90m	June 15,'46	3041	....	....
Bedlam	RKO	628	Boris Karloff-Anna Lee	Block 6	80m	Apr. 27,'46	2962	2951	3018
Behind Green Lights	20th-Fox	620	Carole Landis-William Gargan	Feb.,'46	64m	Jan. 19,'46	2806	....	....
Behind the Mask	Mono.	526	Kane Richmond-Barbara Reed	May 25,'46	67m	Apr. 6,'46	2926	....	....
Bella Donna	UW	....	Merle Oberon-Geogre Brent	Not Set	....	....	....	3076	....
Bell for Adano, A	20th-Fox	601	Gene Tierney-John Hodiak	Aug.,'45	103m	June 23,'45	2627	2242	2738
Beginning or the End	MGM	....	Brian Donlevy-Robert Walker	Not Set	....	....	....	3076	....
† Bells of St. Mary's, The	RKO	661	Bing Crosby-Ingrid Bergman	Special	126m	Dec. 1,'45	2734	2434	2975
Beloved Enemy (Reissue)	Film Classics	....	Merle Oberon-David Niven	Apr. 15,'46	86m	Dec. 19,'36	....	....	....
Below the Deadline	Mono.	520	Warren Douglas-Ramsay Ames	Aug. 3,'46	....	....	....	....	....
Beware	Astor	....	Louis Jordan-Frank Wilson	July,'46	55m	June 22,'46	3054	....	....
Big Sleep, The	WB	....	Humphrey Bogart-Lauren Bacall	Not Set	....	....	....	2230	....
Black Angel, The	Univ.	543	Dan Duryea-June Vincent	Aug. 2,'46	....	....	....	3076	....
Black Beauty	20th-Fox	636	Mona Freeman-Richard Denning	Sept.,'46	75m	July 20,'46	3102	2778	....
Black Market Babies	Mono.	504	Ralph Morgan-Jayne Hazard	Jan. 5,'46	71m	Dec. 8,'45	2746	....	2930
Blazing the Western Trail	Col.	7201	Charles Starrett-Tex Harding	Oct. 18,'45	60m	Nov. 24,'45	2725	2543	....
Blithe Spirit (British) (color)	UA		Rex Harrison-Constance Cummings	Dec. 14,'45	94m	Sept. 22,'45	2653	....	2898
Blonde Alibi	Univ.	527	Tom Neal-Martha O'Driscoll	Apr. 12,'46	62m	Mar. 23,'46	2905	2850	....
Blonde for a Day	PRC	....	Hugh Beaumont-Katheryn Adams	Aug. 22,'46	....	....	....	3030	....
Blondie Knows Best	Col.	....	Penny Singleton-Arthur Lake	Not Set	....	....	....	3031	....
Blondie's Lucky Day	Col.	7020	Penny Singleton-Arthur Lake	Apr. 4,'46	69m	June 1,'46	3017	2907	....
Blue Dahlia The (Block 4)	Para.	4517	Alan Ladd-Varonica Lake	Apr. 19,'46	100m	Feb. 2,'46	2829	2786	3100
Blue Montana Skies (Reissue)	Rep.	5307	Gene Autry-Smiley Burnette	Dec. 1,'45	56m	May 6,'39	....	....	....
•Blue Skies (color) (Block 1)	Para.	....	Bing Crosby-Fred Astaire	Sept. 27,'46	....	....	....	2884	....
Bon Voyage	20th-Fox	...	Jeanne Crain-Sir Aubrey Smith	Not Set	....	....	....	2230	....
Border Bandits	Mono.	565	Johnny Mack Brown-Raymond Hatton	Jan. 12,'46	58m	Feb 23,'46	2859	2792	....
Born for Trouble (Reissue)	WB	504	Faye Emerson-Van Johnson	Oct. 6,'45	59m	Apr. 11,'42	598	575	..
Bowery Bombshell	Mono.	511	The Bowery Boys	July 20,'46	....	....	....	....	....
Boy, a Girl and a Dog, A	Film Classics	....	Jerry Hunter-Sharyn Moffett	July,'46	77m	June 29,'46	3065	3031	....
Boys' Ranch (Block 17)	MGM	625	James Craig-"Butch" Jenkins	July 18,'46	97m	May 4,'46	2973	2926	...
Breakfast in Hollywood	UA	...	Tom Breneman-Bonita Granville	Feb. 22,'46	93m	Jan. 19,'46	2805	2756	2975
Bride Wore Boots, The (Block 5)	Para.	4521	Barbara Stanwyck-Robert Cummings	May 31,'46	85m	Mar. 23,'46	2905	2784	....
Brief Encounter (Brit.)	Eagle-Lion	....	Celia Johnson-Trevor Howard	Not Set	85m	Dec. 15,'45	2757	....	.

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Title	*Company*	*Prod. Number*	*Stars*	*Release Date*	*Running Time*	*M. P. Herald Issue*	*Product Digest Page*	*Advance Synopsis Page*	*Service Data Page*
Brute Man	Univ.	....	Rondo Hatton-Jane Adams	Not Set	....	....	....	2764	...
Burma Victory	WB	512	War Documentary	Feb. 16,'46	62m	Nov. 17,'45	2718	....	...
CAESAR and Cleopatra (color) (British)	UA	....	Claude Rains-Vivian Leigh	Aug. 16,'46	136m	Dec. 22,'45	2766	....	...
Calcutta	Para.	....	Alan Ladd-William Bendix	Not Set	....	....	....	2884	...
California (color)	Para.	....	Ray Milland-Barbara Stanwyck	Not Set	....	....	....	2784	....
California Gold Rush	Rep.	565	"Wild" Bill Elliott-Alice Fleming	Feb. 4,'46	55m	.....	..	2818	...
Canyon Passage (color)	Univ.	541	Dana Andrews-Susan Hayward	July 26,'46	90m	July 20,'46	3101	2883	....
Captain Eddie	20th-Fox	604	Fred MacMurray-Lynn Bari	Sept.,'45	107m	June 23,'45	2626	2259	2798
Captain Tugboat Annie	Rep.	504	Jane Darwell-Edgar Kennedy	Nov. 17,'45	70m	Dec. 22,'45	2766	2403	
Captive Heart, The (British)	Ealing-Eagle-Lion	....	Michael Redgrave-Rachel Kempson	Not Set	108m	Apr. 20,'46	2950	....	...
Caravan (British)	GFD	....	Steward Granger-Ann Crawford	Not Set	122m	May 4,'46	2974		....
Caravan Trail, The (color)	PRC		Eddie Dean-Al LaRue	Apr. 20,'46	57m	Mar. 30,'46	2918	2884	....
Caribbean Mystery	20th-Fox	605	James Dunn-Sheila Ryan	Sept.,'45	65m	July 21,'45	2626	2366	2663
Carnival in Costa Rica (col.)	20th-Fox	....	Dick Haymes-Celeste Holme	Not Set	....	....	....	3090	....
Cat Creeps, The	Univ.	532	Lois Collier-Fred Brady	May 17,'46	58m	Apr. 13,'46	2938	2884	....
Catman of Paris, The	Rep.	514	Carl Esmond-Leonore Aubert	Apr. 20,'46	65m	Feb. 23,'46	2858	...	...
Centennial Summer (color)	20th-Fox	633	Jeann Craine-Cornel Wilde	Aug.,'46	102m	June 8,'46	3030	2884	....
Cherokee Flash, The	Rep.	553	Sunset Carson-Linda Stirling	Dec. 13,'45	58m	Jan. 26,'46	2817	2748	....
Cheyenne	WB	....	Dennis Morgan-Jane Wyman	Not Set	....	....	....	2939	....
Child of Divorce	RKO	....	Sharyn Moffett-Regis Toomey	Not Set	....	....	....	2972	....
Cinderella Jones	WB	513	Joan Leslie-Robert Alda	Mar. 9,'46	92m	Feb. 16,'46	2849	2838	2975
City for Conquest (Reissue)	WB	515	James Cagney-Ann Sheridan	Apr. 13,'46	103m	Sept. 14,'40	....	....	....
Claudia and David	20th-Fox	....	Dorothy McGuire-Robert Young	Sept.,'46	....	....	....	2939	....
Cloak and Dagger	WB	...	Gary Cooper-Lilli Palmer	Not Set	....	....	....	2939	....
Close Call for Boston Blackie, A	Col.	7030	Chester Morris-Richard Lane	Jan. 24,'46	63m	Feb. 23,'46	2858	2710	....
Club Havana	PRC		Tom Neal-Margaret Lindsay	Oct. 23,'45	62m	Oct. 20,'45	2686	2555	....
Cluny Brown	20th-Fox	628	Charles Boyer-Jennifer Jones	June,'46	100m	Apr. 27,'46	2961	2859	....
Cockeyed Miracle, The (formerly But Not Goodbye)	MGM	....	Frank Morgan-Keenan Wynn	Not Set	81m	July 20,'46	3102	2883	....
Code of the Lawless	Univ.	1102	Kirby Grant-Poni Adams	Oct. 19,'45	56m	....	....	2686	....
Col. Effingham's Raid	20th-Fox	610	Charles Coburn-Joan Bennett	Feb.,'46	70m	Sept. 29,'45	2661	2259	2898
Colorado Serenade (color)	PRC	..	Eddie Dean-Roscoe Ates	June 30,'46	68m	June 15,'46	3042	2884	....
Colorado Pioneers	Rep.	563	"Wild" Bill Elliott-Bobby Blake	Nov. 14,'45	55m	Dec. 22,'45	2768	....	....
Come and Get It (Reissue)	Film Classics	....	Joel McCrea-Edward Arnold	May 15,'46	99m	Nov. 7,'36	....	....	....
Condemned to Devil's Island (Reissue)	Film Classics	....	Ronald Colman-Ann Harding	Mar. 15,'46	87m	....	....	....	....
† Confidential Agent	WB	506	Charles Boyer-Lauren Bacall	Nov. 10,'45	118m	Nov. 3,'45	2701	2655	....
Conquest of Cheyenne	Rep.	568	"Wild" Bill Elliot-Alice Fleming	July 22,'46	55m	June 29,'46	3065	....	....
Cornered	RKO	612	Dick Powell-Micheline Cheirel	Block 3	102m	Nov. 17,'45	2717	2695	3018
Courage of Lassie (color) (Bl. 17) (formerly Blue Sierra)	MGM	626	Elizabeth Taylor-"Lassie"-Frank Morgan	Aug. 8,'46	93m	May 11,'46	2985	2926	....
Cowboy Blues	Col.	....	Ken Curtis-Jeff Donnell	July 18,'46	....	....	....	3055	....
Crack-Up	RKO	627	Pat O'Brien-Claire Trevor	Block 6	93m	June 22,'46	3054	2951	....
Crime Doctor's Warning, The	Col.	7022	Warner Baxter-Dusty Anderson	Oct. 4,'45	64m	Dec. 22,'45	2768	2543	....
Crime of the Century	Rep.	511	Stephanie Bachelor-Michael Browne	Feb. 28,'46	57m	Mar. 23,'46	2906	2870	....
Criminal Court	RKO	....	Tom Conway-Martha O'Driscoll	Not Set	....	....	....	2963	....
Crimson Canary, The	Univ.	509	Noah Beery, Jr.-Lois Collier	Nov. 9,'45	64m	Nov. 10,'45	2710	2467	....
● Cross My Heart (Block 1)	Para.	....	Betty Hutton-Sonny Tufts	Oct. 11,'46	....	....	....	3055	....
Cuban Pete	Univ.	542	Desni Arnaz-Ethel Smith	July 26,'46	....	....	....	3066	....
DAKOTA	Rep.	505	John Wayne-Vera Hruba Ralston	Dec. 25,'45	82m	Nov. 10,'45	2709	....	2862
Daltons Ride Again	Univ.	510	Alan Curtis-Kent Taylor	Nov. 23,'45	71m	Nov. 24,'45	2726	2670	...
Dangerous Business	Col.	7037	Forrest Tucker-Lynn Merrick	June 20,'46	....	....	....	2963	...
Dangerous Partners (Block 13)	MGM	604	James Craig-Signe Hasso	Oct.,'45	74m	Aug. 4,'45	2639	2555	2719
Danger Signal	WB	508	Faye Emerson-Zachary Scott	Dec. 15,'45	80m	Nov. 17,'45	2718	2555	3018
Danger Street	Para.		Jane Withers-Robert Lowery	Not Set	....	....	....	2972	....
Danger Woman	Univ.	539	Brenda Joyce-Don Porter	July 12,'46	60m	July 13,'46	3089	3030	....
Danny Boy	PRC	...	Robt. "Buz." Henry-Sybil Merritt	Jan. 8,'46	64m	Nov. 3,'45	2701	2662	..
Dark Alibi	Mono.	519	Sidney Toler-Benson Fong	May 25,'46	61m	Apr. 27,'46	2962	2809	...
Dark Corner, The	20th-Fox	625	Lucille Ball-William Bendix	May,'46	99m	Apr. 6,'46	2925	2859	...
Dark Horse, The	Univ.	540	Phil Terry-Ann Savage	July 19,'46	59m	July 20,'46	3102	3030	....
Dark Is the Night (Russian)	Artkino	....	Irina Radchenko-Ivan Kuznetsov	Mar. 16,'46	70m	Mar. 23,'46	2906		.
Dark Mirror, The	UW	....	Olivia de Havilland-Lew Ayres	Not Set		....	...	2883	..
Days and Nights (Russian)	Artkino	....	Vladimir Soloviev-Dimitri Sagal	Apr. 27,'46	90m	May 4,'46	2974	...	.
Days of Buffalo Bill	Rep.	554	Sunset Carson-Peggy Stewart	Feb. 8,'46	56m	....	....	2838	....
Deadlier Than the Male	RKO	....	Claire Trevor-Lawrence Tierney	Not Set	....	....	....	3078	....
Deadline at Dawn	RKO	617	Susan Hayward-Paul Lukas	Block 4	82m	Feb. 23,'46	2859	2776	2930
Deadline for Murder	20th-Fox	635	Paul Kelly-Kent Taylor	Aug.,'46	65m	June 22,'46	3053	2963	....
Dead of Night (British)	Univ.	....	Mervyn Johns-Roland Culver	June,'46	77m	July 6,'46	3077	....	....
Dear Octopus (British)	English		Margaret Lockwood-Michael Wilding	Not Set	80m	Sept. 18,'43	2362		
● Death Valley (color)	Screen Guild	005	Robert Lowery-Helen Gilbert	Aug. 15,'46	72m	....	....	3090	....
Decoy	Mono.	....	Jean Gillie-Edward Norris	Not Set	....	....	....	3031	...
Desert Horseman, The	Col.	7209	Charles Starrett-Smiley Burnette	July 11,'46	....	....	....	3055	....
Detour	PRC		Ann Savage-Tom Neal	Nov. 30,'45	69m	Nov. 10,'45	2709	2543	...
Devil Bat's Daughter	PRC		Rosemary LaPlanche-John James	Apr 15 '46	66m	Apr. 13,'46	2938		...
Devil's Mask, The	Col.	7026	Anita Louise-Jim Bannon	May 23,'46	66m	....	....	2926	....
Devil's Playground, The	UA	....	William Boys-Andy Clyde	Not Set	....	....	....	3078	....
Devotion	WB	517	Olivia de Havilland-Ida Lupino	Apr. 20,'46	107m	Apr. 6,'46	2925	2756	3100
Diary of a Chambermaid	UA		Paulette Goddard-Hurd Hatfield	Feb. 15,'46	86m	Feb. 2,'46	2829	2748	3100
Dick Tracy	RKO	613	Morgan Conway-Anne Jeffreys	Block 3	62m	Dec. 15,'45	2758	2710	2975
Dick Tracy Versus Cueball	RKO	....	Morgan Conway-Anne Jeffreys	Not Set	....	....	....	3031	....
Ding Dong Williams	RKO	623	Glenn Vernon-Marcia McGuire	Block 5	62m	Apr. 20,'46	2950	2695	....
Dodsworth (Reissue)	Film Classics	....	Walter Huston-Ruth Chatterton	May 15,'46	101m	Sept. 26,'36	....	....	....
Doll Face	20th-Fox	617	Carmen Miranda-Perry Como	Jan.,'46	80m	Dec. 22,'45	2765	2628	2975
† Dolly Sisters, The (color)	20th-Fox	609	Betty Grable-John Payne	Nov.,'45	114m	Sept. 29,'45	2661	2384	2798

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Page	Advance Synopsis Page	Service Data Page
Don't Gamble With Strangers	Mono.	508	Kane Richmond-Bernadene Hayes	June 22,'46	68m	May 25,'46	3005	....	....
Do You Love Me? (color)	20th-Fox	626	Maureen O'Hara-Dick Haymes	May, 46	91m	Apr. 20,'46	2949	2499	....
Down Missouri Way (formerly Missouri Hayride)	PRC	....	Martha O'Driscoll-William Wright	Sept. 1,'46	75m	July 20,'46	3102	3007	....
† Dragonwyck	20th-Fox	623	Gene Tierney-Vincent Price	Apr.,'46	103m	Feb. 23,'46	2857	2403	3088
Dressed to Kill	Univ.	534	Basil Rathbone-Nigel Bruce	June 7,'46	72m	May 25,'46	3007	2987	...
Duel in the Sun (color)	UA	....	Jennifer Jones-Joseph Cotten	Not Set	....	....	....	2926	
† Duffy's Tavern (Block 1)	Para.	4501	Ed Gardner-Bing Crosby & Guests	Sept. 28,'45	98m	Aug. 25,'45	2638	2230	2862
EARL Carroll Sketchbook	Rep.	....	Constance Moore-William Marshall	Not Set	....	....	....	2939	
Easy to Wed (color) (Special)	MGM	624	Esther Williams-Van Johnson	July 25,'46	111m	Apr. 13,'46	2937	2366	3018
El Paso Kid	Rep.	556	Sunset Carson-Marie Harmon	May 22,'46	55m	....	....	2972	...
Enchanted Forest, The (color)	PRC	....	Edmund Lowe-Brenda Joyce	Dec. 8,'45	78m	Sept. 29,'45	2662	2279	..
Enchanted Voyage (color) (formerly Wake Up and Dream)	20th-Fox	....	John Payne-June Haver	Not Set	....	....	....	2499	....
Escape Me Never	WB	....	Errol Flynn-Ida Lupino	Not Set	....	....	....	2861	....
FABULOUS Suzanne	Rep.	....	Barbara Britton-Rudy Vallee	Not Set	....	....	....	2926	...
Face of Marble	Mono.	528	John Carradine-Claudia Drake	Feb. 2,'46	72m	Jan. 26,'46	2818	....	....
Faithful in My Fashion (Bl. 17)	MGM	627	Tom Drake-Donna Reed	Aug. 22,'46	81m	June 15,'46	3042	2951	....
Falcon's Alibi, The	RKO	629	Tom Conway-Rita Corday	Block 6	63m	Apr. 20,'46	2950	...	....
Falcon in San Francisco	RKO	603	Tom Conway-Rita Corday	Block 1	65m	July 21,'45	2626	2366	....
Fallen Angel	20th-Fox	612	Alice Faye-Dana Andrews	Dec.,'45	97m	Oct. 27,'45	2693	2454	..
Fascinating Nuisance, The (formerly A Likely Story)	RKO	....	Bill Williams-Barbara Hale	Not Set	....	....	....	2963	....
Fear	Mono.	507	Warren William-Peter Cookson	Mar. 2,'46	68m	Jan. 5,'46	2785	2598	.
Fedora (Italian)	Variety	....	Louise Ferida-Amedeo Nazzari	Jan. 14,'46	95m	Jan. 19,'46	2806	....	...
Fiesta (color)	MGM	....	Esther Williams-Ricardo Montalban	Not Set	....	....	....	2939	
First Yank Into Tokyo	RKO	607	Tom Neal-Barbara Hale	Block 2	82m	Sept. 8,'45	2638	2366	2798
• Flight to Nowhere	Screen Guild	004	Alan Curtis-Evelyn Ankers	Aug. 1,'46	75m	....	....	3078	....
Flying Serpent	PRC	....	George Zucco-Hope Kramer	Feb. 20,'46	59m	Jan. 26,'46	2818	2670	....
Follow That Woman (Block 1)	Para.	4504	William Gargan-Nancy Kelly	Dec. 14,'45	70m	Aug. 25,'45	2639	2543	...
Four Hearts (Russian)	Artkino	....	Valentino Serova-Eugene Samoilov	Feb. 23,'46	80m	Mar. 9,'46	2882	....	...
Freddie Steps Out	Mono.	515	Freddie Stewart-June Preisser	June 29,'46	75m	June 1,'46	3017	2926	....
French Key, The	Rep.	519	Albert Dekker-Evelyn Ankers	May 18,'46	67m	May 25,'46	3006	....	..
From This Day Forward	RKO	616	Joan Fontaine-Mark Stevens	Block 4	95m	Mar. 2,'46	2869	2861	3088
Frontier Gal (color)	Univ.	513	Rod Cameron-Yvonne De Carlo	Dec. 21,'45	85m	Dec. 8,'45	2746	2555	2975
Frontier Gunlaw	Col.	7204	Charles Starrett-Jean Stevens	Jan. 31,'46	60m	Feb. 9,'46	2837	2686	..
GAIETY George (British)	Geo. King	....	Richard Greene-Ann Todd	Not Set	98m	May 4,'46	2974	...	...
Gallant Bess (formerly Star from Heaven)	MGM	....	Marshall Thompson-George Tobias	Not Set	....	....	.....	2778	....
Gallant Journey (formerly The Great Highway)	Col.	....	Glenn Ford-Janet Blair	Not Set	....	....	....	2939	....
Galloping Thunder	Col.	7207	Charles Starrett-Smiley Burnette	Apr. 25,'46	54m	May 25,'46	3006	2778	....
Game of Death, A	RKO	619	John Loder-Audrey Long	Block 4	72m	Dec. 1,'45	2734	2384	2810
Gay Blades	Rep.	509	Allan Lane-Jean Rogers	Jan. 25,'46	67m	Apr. 6,'46	2925	2784	3018
Gay Cavalier, The	Mono.	529	Gilbert Roland-Martin Garralaga	Mar. 30,'46	65m	June 15,'46	3042	2963	....
Gay Intruders, The (British)	Four Continents	....	Godfrey Tearle-Jeanne de Casalis	Mar. 15,'46	84m	Mar. 30,'46	2917	....	....
Genius at Work	RKO	....	Alan Carney-Anne Jeffreys	Not Set	....	....	....	3078	....
Gentleman from Texas, The	Mono.	562	Johnny Mack Brown-Claudia Drake	June 8,'46	..	....	....	2963	...
Gentleman Misbehaves, The	Col.	7034	Osa Massen-Robert Stanton	Feb. 28,'46	74m	....	....	2792	....
Gentlemen with Guns	PRC	....	Buster Crabbe-Al "Fuzzy" St. John	Mar. 27,'46	52m	Mar. 23,'46	2906	....	...
George White's Scandals	RKO	602	Joan Davis-Jack Haley	Block 1	95m	Aug. 4,'45	2627	2366	2663
Getting Gertie's Garter	UA	....	Dennis O'Keefe-Marie McDonald	Nov. 30,'45	72m	Dec. 1,'45	2734	....	2975
Ghost Goes Wild, The	Rep.	....	James Elison-Anne Gwynne	Not Set	....	....	....	2972	....
Ghost of Hidden Valley	PRC	....	Buster Crabbe-Al "Fuzzy" St. John	June 3,'46	56m	June 1,'46	3017	....	.
† Gilda	Col.	7001	Rita Hayworth-Glenn Ford	Apr. 25,'46	107m	Mar. 23,'46	2907	2776	3088
Girl in a Million, A (Br.)	British Lion	....	Hugh Williams-Joan Greenwood	Not Set	86m	June 8,'46	3029	....	....
Girl No. 217 (Russian)	Artkino	....	Elena Kuzmina-Vladimir Vladislovsky	Sept. 1,'45	94m	Sept. 15,'45	2646	....	....
Girl of the Limberlost	Col.	7029	Ruth Nelson-Loren Tindall	Oct. 11,'45	60m	Oct. 20,'45	2686	2670	...
Girl on the Spot	Univ.	515	Lois Collier-Jess Barker	Jan. 11,'46	75m	Jan. 12,'46	2795	2467	....
Girls of the Big House	Rep.	502	Lynne Roberts-Richard Powers	Nov. 2,'45	68m	Nov. 17,'45	2717	2467	....
Glass Alibi	Rep.	516	Paul Kelly-Anne Gwynne	Apr. 27,'46	68m	May 4,'46	2974	2792	...
God's Country (color)	Screen Guild	003	Robert Lowery-Helen Gilbert	Apr.,'46	62m	....	....	....	....
Gold Mine in the Sky (R.)	Rep.	5308	Gene Autry-Smiley Burnette	Jan. 15,'46	60m	July 16,'38	....	....	...
• Great Day (British)	RKO	....	Eric Portman-Flora Robson	Block 1	69m	....	....	....	....
Green Years, The (Special)	MGM	623	Charles Coburn-Tom Drake	July 4,'46	128m	Mar. 16,'46	2893	2883	3100
Gunning for Vengeance	Col.	7206	Charles Starrett-Phyliss Adair	Mar. 21,'46	53m	Apr. 27,'46	2962	2784	...
Gun Town	Univ.	1104	Kirby Grant-Fuzzy Knight	Jan. 18,'46	57m	Mar. 23,'46	2906	2744	...
Guy Could Change, A	Rep.	508	Allan Lane-Jane Frazee	Jan. 27,'46	65m	Jan. 26,'46	2818	2543	....
† HARVEY Girls, The (color) (Block 15)	MGM	611	Judy Garland-John Hodiak	Jan.-Feb.,'46	104m	Jan. 5,'46	2785	2354	2975
Haunted Mine, The	Mono.	566	Johnny Mack Brown-Linda Johnson	Mar. 2,'46	51m	Apr. 6,'46	2926	2792	
Heartbeat	RKO	662	Ginger Rogers-Jean Pierre Aumont	Special	101m	Apr. 27,'46	2961	2883	3100
Henry the Fifth (British) (color)	UA	....	Laurence Olivier-Robert Newton	Not Set	67m	Dec. 2,'44	2626	....	....
Her Adventurous Night	Univ.	538	Dennis O'Keefe-Helen Walker	July 5,'46	75m	June 29,'46	3065	3007	....
Her Highness and the Bellboy (Block 13)	MGM	603	Hedy Lamarr-Robert Walker	Oct.,'45	111m	July 14,'45	2631	2259	2810
Her Kind of Man	WB	518	Zachary Scott-Janis Paige	May 11,'46	78m	Apr. 27,'46	2961	2838	3018
Her Sister's Secret	PRC	....	Nancy Coleman-Philip Reed	Not Set	....	....	....	3090	....
Hidden Eye. The (Block 13)	MGM	601	Edward Arnold-Frances Rafferty	Sept.,'45	70m	July 28,'45	2565	2353	....
Hit the Hay	Col.	7018	Judy Canova-Ross Hunter	Nov. 29,'45	62m	....	....	2662	....
Hold That Blonde (Block 2)	Para.	4506	Eddie Bracken-Veronica Lake	Nov. 23,'45	76m	Oct. 13,45	2679	2259	2810
Holiday in Mexico (color)	MGM	....	Walter Pidgeon-Ilona Massey	Not Set	....	....	....	2764	...
Home on the Range (color)	Rep.	5501	Monte Hale-Adrian Booth	Apr. 18,'46	55m	Apr. 13,'46	2938	2926	....
Home Sweet Homicide	20th-Fox	....	Lynn Bari-Randolph Scott	Oct.,'46	....	....	....	2939	....
Honeymoon	RKO	....	Shirley Temple-Guy Madison	Not Set	....	....	....	2939	..

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Hoodlum Saint (Block 16)	MGM	618	William Powell-Esther Williams	Apr.-May,'46	93m	Feb. 9,'46	2837	2830	3100
Hot Cargo (Block 5)	Para.	4523	William Gargan-Philip Reed	June 28,'46	57m	Mar. 16,'46	2894	2870	
Hotel Reserve (British)	RKO	615	James Mason-Lucie Mannheim	Block 3	79m	Mar. 9,'46	2881		
House of Dracula	Univ.	511	Lon Chaney-Lionel Atwill	Dec. 7,'45	67m	Dec. 8,'45	2746	2670	2975
House of Horrors	Univ.	525	Robert Lowery-Virginia Grey	Mar. 29,'46	66m	Mar. 9,'46	2881	2850	.
† House on 92nd Street, The	20th-Fox	608	William Eythe-Lloyd Nolan	Oct.,'45	88m	Sept. 15,'45	2645	2499	2898
How Do You Do?	PRC	....	Bert Gordon-Harry Von Zell	Dec. 24,'45	80m	Nov. 10,'45	2709	2655	....
Humoresque	WB	....	Joan Crawford-John Garfield	Not Set	....	....	....	2786	....
Hurricane (Reissue)	Film Classics	....	Dorothy Lamour-Jon Hall	Jan. 15,'46	101m	Nov. 13,'37	....	....	....
● I COVER Big Town (Block 1) (formerly Big Town)	Para.	....	Philip Reed-Hillary Brooke	Oct. 25,'46	....	....	....	2776	....
Idea Girl	Univ.	518	Jess Barker-Julie Bishop	Feb. 8,'46	60m	Feb. 9,'46	2838	2764	....
If I'm Lucky (formerly You're for Me)	20th-Fox	....	Vivian Blaine-Harry James	Sept.,'46	....	....	....	3066	....
I Know Where I'm Going (Brit.)	GFD	....	Wendy Hiller-Roger Livesey	Not Set	91m	Dec. 15,'45	2758	....	....
I'll Be Your Sweetheart (Br.)	GFD	....	Margaret Lockwood-Vic Oliver	Not Set	104m	July 21,'45	2554	....	....
Imperfect Lady	Para.	....	Teresa Wright-Ray Milland	Not Set	....	....	....	2870	....
In Fast Company	Mono.	510	Leo Gorcey-Huntz Hall	June 22,'46	63m	May 11,'46	2986	2972	....
Inner Circle, The	Rep.	526	Warren Douglas-Lynne Roberts	Aug. 7,'46	....	....	....	....	....
In Old Sacramento	Rep.	517	William Elliott-Belle Malone	May 31,'46	89m	May 4,'46	2973	....	3018
Inside Job	Univ.	537	Preston Foster-Ann Rutherford	June 28,'46	65m	June 22,'46	3053	2987	....
I Ring Door Bells	PRC	....	Robert Shayne-Ann Gwynne	Feb. 25,'46	64m	Jan. 5,'46	2786	....	....
Isle of the Dead	RKO	608	Boris Karloff-Ellen Drew	Block 2	72m	Sept. 8,'45	2638	2216	2810
It All Came True (Reissue)	WB	503	Ann Sheridan-Jeffrey Lynn-H. Bogart	Oct. 6,'45	97m	Apr. 6,'40	....	....	....
It Happened at the Inn (Fr.)	MGM	....	Fernand Ledoux-Maurice Schutz	Not Set	96m	Jan. 19,'46	2806	....	....
It Shouldn't Happen to a Dog	20th-Fox	632	Carole Landis-Allyn Joslyn	July,'46	70m	June 1,'46	3017	2963	....
I've Always Loved You (color) (formerly Concerto)	Rep.	....	Maria Ouspenskaya-Philip Dorn	Not Set	....	....	....	2628	....
JANIE Gets Married	WB	520	Joan Leslie-Robt. Hutton	June 22,'46	91m	June 8,'46	3029	2655	3100
Jesse James (Reissue)	20th-Fox	618	Tyrone Power-Nancy Kelly	Feb.,'46	105m	Jan. 14,'39	....	....	...
Joe Palooka, Champ	Mono.	502	Joe Kirkwood-Elyse Knox	May 28,'46	70m	Apr. 13,'46	2938	2809	....
Johnnie Comes Flying Home	20th-Fox	624	Martha Stewart-Richard Crane	Apr.,'46	66m	Mar. 23,'46	2905	2764	
Johnny Angel	RKO	604	George Raft-Signe Hasso	Block 1	79m	Aug. 4,'45	2639	2259	2810
Johnny Frenchman (British)	Ealing-Eagle-Lion	....	Francoise Rosay-Tom Walls	Not Set	112m	Aug. 4,'45	2577	....	....
Johnny in the Clouds (Br.)	UA	....	Michael Redgrave-John Mills	Mar. 15,'46	109m	Nov. 17,'45	2717	....	...
Jolson Story, The (color) (formerly The Story of Jolson)	Col.	....	Larry Parks-William Demarest	Not Set	....	....	....	2883	....
Journey Together (British)	English	....	Edward G. Robinson-Bessie Love	Mar. 2,'46	80m	Mar. 9,'46	2881	...	
Junior Miss	20th-Fox	603	Peggy Ann Garner-Allyn Joslyn	Aug.,'45	94m	June 16,'45	2631	2403	2798
Junior Prom	Mono.	514	Freddie Stewart-June Preisser	May 11,'46	69m	Mar. 2,'46	2869	....	...
Just Before Dawn (formerly Exposed by the Crime Doctor)	Col.	7021	Warner Baxter-Mona Barrie	Mar. 7,'46	65m	....	....	2756	....
KID from Brooklyn, The (color)	RKO	652	Danny Kaye-Virginia Mayo	Special	114m	Mar. 30,'46	2918	2628	....
Kid Millions (Reissue)	Film Classics	..	Eddie Cantor-Ann Sothern	Nov. 1,'45	92m	Oct. 27,'34	....	....	....
Killers, The	Univ.	574	Burt Lancaster-Ava Gardner	Aug. 30,'46	....	....	....	3055	....
† Kiss and Tell (Special)	Col.	7101	Shirley Temple-Jerome Courtland	Oct. 18,'45	90m	Sept. 8,'45	2637	2353	2898
† Kitty (Block 2)	Para.	4509	Paulette Goddard-Ray Milland	Jan. 25,'46	103m	Oct. 6,'45	2669	2093	3088
LADIES' Man	Para.	....	Eddie Bracken-Virginia Welles	Not Set				2809	
● Lady Luck	RKO	....	Robert Young-Barbara Hale	Block 1	97m	July 20,'46	3102	2756	....
Lady of Fortune (Reissue) (formerly Becky Sharp)	Film Classics	....	Miriam Hopkins-Frances Dee	Dec. 15,'45	69m	June 22,'35			
Landrush	Col.	....	Charles Starrett-Smiley Burnett	Not Set	....	....	....	2895	....
Larceny in Her Heart	PRC	....	Hugh Beaumont-Cheryl Walker	July 10,'46	68m	May 25,'46	3006	2963	....
Last Chance, The (Bl. 16) (Swiss)	MGM	621	E. G. Morrison-John Hoy	Apr.-May,'46	105m	Nov. 24,'45	2726	....	2930
Last Crooked Mile, The	Rep.	527	Donald Barry-Ann Savage	Aug. 9,'46	....	....	....	....	....
Lawless Empire	Col.	7202	Charles Starrett-Mildred Law	Nov. 15,'45	59m	Dec. 15,'45	2758	2543	...
† Leave Her to Heaven (color) (Special)	20th-Fox	614	Gene Tierney-Cornel Wilde	Jan.,'46	110m	Dec. 29,'45	2778	2499	2898
Letter for Evie, A (Block 15)	MGM	614	Marsha Hunt-John Carroll	Jan.-Feb.,'46	89m	Dec. 1,'45	2733	2655	2930
Life and Miracles of Blessed Mother Cabrini, The (Ital.)	Elliott	....	La Cheduzzi-Mila Lanza	July 6,'46	60m	July 6,'46	3077	....	....
Life with Blondie	Col.	7019	Penny Singleton-Arthur Lake	Dec. 13,'45	70m	Dec. 1,'45	2734	2686	....
Lightning Raiders	PRC	....	Buster Crabbe-Al St. John	Jan. 7,'46	61m	Dec. 29,'45	2778	2686	...
Lisbon Story (British)	Natl. Anglo	....	Patricia Burke-David Farrar	Not Set	100m	Mar. 16,'46	2894	...	
Little Giant	Univ.	520	Abbott and Costello	Feb. 22,'46	91m	Mar. 2,'46	2869	2756	3088
Little Iodine	UA	....	Jo Ann Marlowe-Marc Cramer	Not Set	....	....	....	3066	....
Little Miss Big	Univ.	....	Fay Holden-Beverly Simmons	Not Set	....	....	....	2963	....
Little Mister Jim	MGM	....	"Butch" Jenkins-Frances Gifford	Not Set	94m	June 8,'46	3030	2926	....
Live Wires	Mono.	509	Leo Gorcey-Huntz Hall	Jan. 12,'46	65m	Feb. 16,'46	2849	....	....
Locket, The (formerly What Nancy Wanted)	RKO	....	Laraine Day-Brian Aherne	Not Set	....	....	....	2939	....
Lonely Hearts Club	Rep.	....	Jane Withers-James Lydon	Not Set	....	....	....	2951	....
Lonesome Trail	Mono.	561	James Wakely-Lee "Lasses" White	Dec. 8,'45	57m	Jan. 12,'46	2793	2695	
† Lost Weekend, The (Block 1)	Para.	4503	Ray Milland-Jane Wyman	Jan. 25,'46	101m	Aug. 18,'45	2639	2242	2975
† Love Letters (Block 1)	Para.	4502	Jennifer Jones-Joseph Cotten	Oct. 26,'45	101m	Aug. 25,'45	2646	2230	2810
Love on the Dole (Brit.)	Four Continents	....	Deborah Kerr-Clifford Evans	Oct. 12,'45	89m	Oct. 20,'45	2685	.	...
Lover Come Back	Univ.	536	George Brent-Lucille Ball	June 21,'46	90m	June 22,'46	3054	2939	....
Loyal Heart (British)	Strand-Anglo	....	Harry Welchman-Percy Marmont	Not Set	78m	Mar. 16,'46	2895	....	....
MADONNA of the Seven Moons (British)	Univ.	526	Phyllis Calvert-Stewart Granger	Apr. 5,'46	88m	Jan. 26,'46	2818	....	....
Madonna's Secret, The	Rep.	510	Francis Lederer-Gail Patrick	Feb. 16,'46	79m	Feb. 23,'46	2858	2838	
Make Mine Music (color)	RKO	692	Disney Musical Feature	Special	74m	Apr. 27,'46	2662	....	3018
Mama Loves Papa	RKO	601	Leon Errol-Elisabeth Risdon	Block 1	60m	Aug. 4,'45	2639	2403	2862

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Man Alive	RKO	606	Pat O'Brien-Ellen Drew	Block. 2	70m	Sept. 29,'45	2661	2366	2798
Man from Rainbow Valley (color)	Rep.	5502	Monte Hale-Adrian Booth	June 15,'46	56m	June 22,'46	3053	2963	....
Man I Love, The	WB	....	Ida Lupino-Robert Alda	Not Set	....	....	....	2784	....
Man in Grey, The (Brit.)	Univ.	523	Margaret Lockwood-James Mason	Mar. 15,'46	90m	Dec. 8,'45	2746	.	...
Man Who Dared, The	Col.	7040	Leslie Brooks-George Macready	May 30,'46	65m	June 29,'46	3065	2926	....
Margie (color)	20th-Fox	....	Jeanne Crain-Alan Young	Not Set	....	....	...	2884	...
Marie Louise (French)	Mayer-Burnstyn	....	Josiane-Heinrich Gretler	Nov. 12,'45	93m	Nov. 24,'45	2726	....	....
Marshal of Laredo	Rep.	562	"Wild" Bill Elliott-Bobby Blake	Oct. 7,'45	56m	Nov. 17,'45	2718	2467	....
Mask of Diijon	PRC	....	Erich Von Stroheim-Jeanne Bates	Apr. 9,'46	74m	Feb. 2,'46	2829	2792	3018
Masquerade in Mexico (Block 3)	Para.	4512	Dorothy Lamour-Arturo de Cordova	Feb. 22,'46	98m	Dec. 1,'45	2733	2686	2975
Meet Me on Broadway	Col.	7014	Marjorie Reynolds-Fred Brady	Jan. 3,'46	69m	Feb. 23,'46	2857	2744	....
Meet the Navy (Br.)	Natl.-Anglo	....	Oscar Naske	Not Set	81m	June 15,'46	3043	....	....
Men in Her Diary	Univ.	502	Jon Hall-Louise Allbritton	Sept. 14,'45	73m	Sept. 22,'45	2653	2467	....
Michigan Kid, The	Univ.	....	Jon Hall-Rita Johnson	Not Set	....	....	....	3090	....
Mighty McGurk, The	MGM	....	Wallace Berry-Edward Arnold	Not Set	....	....	....	3066	....
† Mildred Pierce	WB	505	Joan Crawford-Jack Carson	Oct. 20,'45	111m	Oct. 6,'45	2670	2259	2798
Missing Lady, The	Mono.	....	Kane Richmond-Barbara Reed	Aug. 10,'46	....	....	....	3031	....
† Miss Susie Slagle's (Block 3)	Para.	4513	Sonny Tufts-Veronica Lake	Mar. 8,'46	89m	Dec. 8,'45	2745	2216	....
Mr. Ace	UA	....	George Raft-Sylvia Sydney	Aug. 2,'46	....	....	....	2926	....
Monsieur Beaucaire (Special)	Para.	4532	Bob Hope-Joan Caulfield	Aug. 30,'46	93m	May 18,'46	2997	2883	....
Moon Over Montana	Mono.	572	Jimmy Wakely-Lee "Lasses" White	Feb. 23,'46	56m	Apr. 20,'46	2951	2792	....
Murder in Reverse (Brit.)	Natl.-Anglo	....	William Hartnell-Jimmy Hanley	Oct. 22,'45	87m	Nov. 24,'45	2726	....	....
Murder in the Music Hall	Rep.	512	Vera Hruba Ralston-William Marshal	Apr. 10,'46	84m	Feb. 23,'46	2858	2748	...
Murder Is My Business	PRC	....	Hugh Beaumont-Cheryl Walker	Apr. 10,'46	63m	Mar. 9,'46	2881	....	....
My Brother Who Talked to Horses	MGM	....	Peter Lawford-"Butch" Jenkins	Not Set	....	....	....	3031	....
My Darling Clementine	20th-Fox	....	Henry Fonda-Linda Darnell	Nov.,'46	....	....	....	3078	....
● My Dog Shep	Screen Guild	008	Flame (dog)	Oct. 15,'46	....	....	....	....	....
My Name Is Julia Ross	Col.	7023	Nina Foch-George Macready	Nov. 27,'45	65m	Nov. 17,'45	2718	2655	3018
My Pal Trigger	Rep.	5541	Roy Rogers-George "Gabby" Hayes	July 10,'46	79m	June 22,'46	3053	....	...
† My Reputation	WB	510	Barbara Stanwyck-George Brent	Jan. 26,'46	96m	Jan. 12,'46	2793	2792	2975
Mysterious Intruder	Col.	7025	Richard Dix-Barton MacLane	Apr. 11,'46	61m	Mar. 30,'46	2917	2907	....
NAVAJO Kid	PRC	....	Bob Steele-Caren March	Nov. 21,'45	59m	Dec. 1,'45	2734	2695	....
● 'Neath Canadian Skies	Screen Guild	006	Russell Hayden-Inez Cooper	Sept. 1,'46	41m	....	....	....	....
Never Say Goodbye	WB	....	Errol Flynn-Eleanor Parker	Not Set			:	2838	..
Night and Day (color)	WB	523	Cary Grant-Alexis Smith	Aug. 3,'46	132m	July 13,'46	3089	2838	....
Night Boat to Dublin (Brit.)	A.B.P.C.-Pathe	....	Robert Newton-Raymond Lovell	Not Set	100m	Feb. 2,'46	2830		
Night Editor	Col.	7023	William Gargan-Janis Carter	Apr. 18,'46	67m	Apr. 6,'46	2925	2895	
Night in Casablanca, A	UA	....	Marx Brothers-Lois Collier	May 10,'46	85m	Apr. 20,'46	2949	2884	3018
Night in Paradise, A (color)	Univ.	529	Merle Oberon-Turhan Bey	May 3,'46	84m	Apr. 13,'46	2937	2278	3100
Night Train to Memphis	Rep.	523	Roy Acuff-Adele Mara	July 12,'46	....	....	....	2748	..
Nobody Lives Forever	WB	....	John Garfield-Geraldine Fitzgerald	Not Set	....	....	....	2830	....
Nocturne	RKO	....	George Raft-Lynn Bari	Not Set	....	....	....	3055	....
No Leave, No Love	MGM	....	Van Johnson-Marie Wilson	Not Set	....	....	....	2818	....
Nora Prentiss (formerly The Sentence)	WB	....	Ann Sheridan-Kent Smith	Not Set	....	....	....	2883	....
● North of the Border	Screen Guild	009	Russell Hayden-Inez Cooper	Nov. 1,'46	46m	....	....	3090	....
No Time for Comedy (Reissue)	WB	516	James Stewart-Rosalind Russell	Apr. 13,'46	99m	Sept. 7,'40	....	....	....
No Trespassing	UA	....	Edw. G. Robinson-Lon McAllister	Not Set	....	....	....	3090	....
Notorious	RKO	....	Ingrid Bergman-Cary Grant	Special	....	....	....	2870	...
Notorious Lone Wolf	Col.	7028	Gerald Mohr-Janis Carter	Feb. 14,'46	64m	Mar. 16,'46	2894	2792	....
OF Human Bondage	WB	522	Paul Henreid-Eleanor Parker	July 20,'46	105m	July 6,'46	3077	3031	....
Once There Was a Girl (Russ.)	Artkino	....	Nina Ivanava-Natasha Zashipina	Dec. 22,'45	72m	Jan. 12,'46	2793	....	...
One Exciting Week	Rep.	521	Al Pearce-Arline Harris	June 8,'46	69m	June 15,'46	3042	2809	....
One More Tomorrow	WB	519	Ann Sheridan-Dennis Morgan	June 1,'46	89m	May 18,'46	2997	2838	....
One Way to Love	Col.	7012	Janis Carter-Chester Morris	Dec. 20,'45	83m	Jan. 5,'46	2785	2686	2862
Open City (Italian)	Mayer-Burstyn	....	Aldo Fabrizi-Anna Magnani	Not Set	100m	Mar. 2,'46	2870	....	....
O.S.S. (Block 6)	Para.	4526	Alan Ladd-Geraldine Fitzgerald	July 26,'46	107m	May 18,'46	2997	2963	....
Our Hearts Were Growing Up (Block 5)	Para.	4522	Gail Russell-Diana Lynn	June 14,'46	83m	Mar. 16,'46	2893	2555	....
† Our Vines Have Tender Grapes (Block 13)	MGM	600	Margaret O'Brien-Edw. G. Robinson	Sept.,'45	103m	July 21,'45	2627	2230	2862
Outlaw, The	UA	....	Jack Buetel-Jane Russell	Feb. 8,'46	111m	Mar. 23,'46	2905	....	...
Out of the Depths	Col.	7035	Jim Bannon-Ross Hunter	Dec. 27,'45	61m	Feb. 16,'46	2849	2695	....
PARDON My Past	Col.	7005	Fred MacMurray-Marguerite Chapman	Dec. 25,'45	87m	Sept. 8,'45	2637	2543	3018
Paris-Underground	UA	....	Constance Bennett-Gracie Fields	Oct. 19,'45	97m	Aug. 25,'45	2646	2454	2810
Partners in Time	RKO	625	Pamela Blake-John James	Block 5	76m	Apr. 20,'46	2951	....	....
Passkey to Danger	Rep.	518	Stephanie Bachelor-Kane Richmond	May 11,'46	58m	....	....	2987	..
People Are Funny (Block 2)	Para.	4508	Jack Haley-Helen Walker	Jan. 11,'46	93m	Oct. 13,'45	2677	....	2810
● Perfect Marriage, The (Block 1)	Para.	....	Loretta Young-David Niven	Nov. 8,'46	....	....	....	2883	....
Perilous Holiday	Col.	7008	Pat O'Brien-Ruth Warrick	Mar. 21,'46	89m	May 25,'46	3007	2776	3018
Perils of Pauline (color)	Para.	....	Betty Hutton-John Lund	Not Set	....	....	....	2939	...
Personality Kid	Col.	....	Anita Louise-Michael Duane	Not Set	....	....	....	3031	....
Phantom of the Plains	Rep.	561	"Wild" Bill Elliott-Bobby Blake	Sept. 7,'45	56m	Oct. 13,'45	2677	2467	....
Phantom Thief, The	Col.	7031	Chester Morris-Jeff Donnell	May 2,'46	65m	June 22,'46	3053	2926	....
Pillow of Death	Univ.	512	Lon Chaney-Brenda Joyce	Dec. 14,'45	66m	Dec. 15,'45	2758	2454	....
Pink String and Sealing Wax (British)	Eagle-Lion	....	Mervyn Johns-Mary Merrall	Not Set	95m	Dec. 15,'45	2757	....	...
Pinocchio (color) (Reissue)	RKO	691	Disney Feature Cartoon	Special	85m	Feb. 3,'40	....	....	....
Portrait of Maria (Bl. 15) (Mex.)	MGM	612	Dolores Del Rio-Pedro Armendariz	Jan.-Feb.,'46	76m	Dec. 29,'45	2777	....	2930
Portrait of a Woman (Swiss)	Mayer-Burstyn	....	Francoise Rosay-Henry Guisol	Apr. 20,'46	80m	Apr. 20,'46	2950		....
Possessed	WB	....	Joan Crawford-Van Heflin	Not Set	....	....	....	3078	....
Postman Always Rings Twice, The (Block 16)	MGM	620	Lana Turner-John Garfield	Apr.-May,'46	113m	Mar. 16,'46	2893	2883	....

						REVIEWED			
Title	*Company*	*Prod. Number*	*Stars*	*Release Date*	*Running Time*	*M. P. Herald Issue*	*Product Digest Page*	*Advance Synopsis Page*	*Service Data Page*
Prairie Bad Men	PRC	....	Buster Crabbe-Al "Fuzzy" St. John	July 17,'46	....	....	....	3055	....
Prairie Rustlers	PRC	....	Buster Crabbe-Al "Fuzzy" St. John	Nov. 7,'45	56m	Nov. 3,'45	2703	2670	....
Pride of the Marines	WB	501	John Garfield-Eleanor Parker	Sept. 1,'45	120m	Aug. 11,'45	2639	2250	2738
Prison Ship	Col.	7036	Nina Foch-Robert Lowery	Nov. 15,'45	60m	Dec. 15,'45	2758	2670	....
Pursuit to Algiers	Univ.	507	Basil Rathbone-Nigel Bruce	Oct. 26,'45	65m	Oct. 27,'45	2693	2628	....
QUEEN of Burlesque	PRC	....	Evelyn Ankers-Carleton Young	July 24,'46	70m	July 6,'46	3078	2987	....
Quiet Weekend (British)	ABP	....	Derek Farr-Frank Cellier	Not Set	90m	May 25,'46	3006	....	....
RADIO Stars on Parade	RKO	605	Wally Brown-Alan Carney	Block 1	65m	May 11,'46	2986	2883	....
Rake's Progress, The (Brit.)	Eagle-Lion	....	Rex Harrison-Lili Palmer	Dec. 7,'45	110m	Dec. 29,'45	2777	....	....
Rebecca (Reissue)	UA	....	Laurence Olivier-Joan Fontaine	Apr. 26,'46	125m	Mar. 30,'40	....	....	....
Red Dragon	Mono.	513	Sidney Toler-Benson Fong	Feb. 2,'46	64m	Dec. 22,'45	2765	....	....
Red River Renegades	Rep.	557	Sunset Carson-Peggy Stewart	July 25,'46	....	....	....	3066	....
Rendezvous 24	20th-Fox	627	William Gargan-Marie Palmer	May,'46	70m	May 4,'46	2974	2951	....
Rendezvous With Annie	Rep.	525	Eddie Albert-Faye Marlowe	July 22,'46	....	....	....	3031	..
Renegades (color)	Col.	7003	Evelyn Keyes-Willard Parker	June 13,'46	87m	May 25,'46	3005	2776	3100
Resistance (French)	Vog	....	Lucien Coedel-Yvonne Gaudeau	July,'46	76m	July 13,'46	3089	....	....
Return of Frank James, The (Reissue)	20th-Fox	619	Henry Fonda-Gene Tierney	Feb.,'46	94m	Aug. 17,'40	....	....	....
Return of Rusty, The	Col.	7032	Ted Donaldson-Barbara Wooddell	June 27,'46	....	....	....	3007	....
† Rhapsody in Blue	WB	502	Joan Leslie-Robert Alda	Sept. 22,'45	139m	June 30,'45	2626	1530	2930
Riverboat Rhythm	RKO	620	Leon Errol-Glenn Vernon	Block 4	65m	Feb. 16,'46	2849	....	....
River Gang	Univ.	503	Gloria Jean-John Qualen	Sept. 21,'45	64m	Sept. 15,'45	2645	2279	....
† Road to Utopia (Special)	Para.	4531	Bing Crosby-Bob Hope-D. Lamour	Mar. 22,'46	90m	Dec. 8,'45	2745	2744	3088
Roaring Rangers	Col.	7205	Charles Starrett-Smiley Burnette	Feb. 14,'46	56m	Mar. 9,'46	2882	2543	..
● Rolling Home	Screen Guild	101	Jean Parker-Russell Hayden	Sept. 15,'46	....	....	....	....	....
Roll on Texas Moon (formerly Shine On Texas Moon)	Rep.	....	Roy Rogers-Dale Evans	Not Set	....	....	....	3030	....
Romance of the West (color)	PRC	....	Eddie Dean-Joan Barton	Mar. 20,'46	58m	Feb. 9,'46	2838	2792	....
Rough Riders of Cheyenne	Rep.	552	Sunset Carson-Peggy Stewart	Nov. 1,'45	56m	Nov. 10,'45	2709	2686	....
Runaround, The	Univ.	535	Ella Raines-Rod Cameron	June 14,'46	86m	June 15,'46	3043	2987	....
† SAILOR Takes a Wife (Block 15)	MGM	615	Robert Walker-June Allyson	Jan.-Feb.,'46	92m	Jan. 5,'46	2786	2555	2898
† San Antonio (color)	WB	509	Errol Flynn-Alexis Smith	Dec. 29,'45	112m	Nov. 24,'45	2725	2216	2930
† Saratoga Trunk	WB	514	Gary Cooper-Ingrid Bergman	Mar. 30,'46	135m	Nov. 24,'45	2725	1431	2975
Scandal in Paris, A	UA		George Sanders-Signe Hasso	July 19,'46	100m	July 20,'46	3112	2764	....
● Scared to Death	Screen Guild	007	Bela Lugosi-Joyce Compton	Oct. 15,'46	72m	....	....	....	....
† Scarlet Street	Univ.	514	Edw G Robinson-Joan Bennett	Dec. 28,'45	102m	Dec. 29,'45	2777	2662	2898
Scotland Yard Investigator	Rep.	501	Sir Aubrey Smith-Erich von Stroheim	Sept. 30,'45	68m	Oct. 13,'45	2677	2467	....
Searching Wind, The (Block 6)	Para.	4527	Robert Young-Ann Richards	Aug. 9,'46	118m	May 11,'46	2985	2884	....
Secrets of a Sorority Girl	PRC	...	Mary Ware-Rick Vallin	Not Set	....	....	....	3031	....
Senorita from the West	Univ.	506	Allan Jones-Bonita Granville	Oct. 12,'45	63m	Oct. 20,'45	2685	2418	
Sentimental Journey	20th-Fox	621	John Payne-Maureen O'Hara	Mar.,'46	94m	Feb. 9,'46	2837	2756	2975
† Seventh Veil, The (Brit.)	Univ.	519	James Mason-Ann Todd	Feb. 15,'46	94m	Nov. 10,'45	2786	....	....
Seven Were Saved	Para.	....	Richard Denning-Catherine Craig	Not Set	....	....	....	2972	....
Shadow of a Woman	WB		Andrea King-Helmut Dantine	Not Set	....	...	.	2543	...
Shadow Returns, The	Mono.	527	Kane Richmond-Barbara Reed	Feb. 16,'46	61m	Jan. 19,'46	2806	..	...
Shadows on the Range	Mono.	567	Johnny Mack Brown	Aug. 3,'46	....	....	....	3066	....
Shadows Over Chinatown (formerly The Mandarin Secret)	Mono.	518	Sidney Toler-Sen Yung	July 27,'46	....	....	....	2963	....
Shadrazad (color) (formerly Fandango)	Univ.	....	Yvonne de Carlo-Brian Donlevy	Not Set	....	....	...	2884	....
Shady Lady	Univ.	501	Charles Coburn-Ginny Simms	Sept. 7,'45	93m	Sept. 15,'45	2646	2543	....
Sheriff of Redwood Valley	Rep.	566	"Wild" Bill Elliott-Alice Fleming	Mar. 29,'46	54m	Apr. 13,'46	2938	2778	....
She Went to the Races (Bl. 14)	MGM	607	James Craig-Frances Gifford	Nov.-Dec.,'45	87m	Oct. 20,'45	2685	....	2930
She-Wolf of London	Univ.	531	June Lockhart-Jan Wiley	May 17,'46	61m	Apr. 13,'46	2938	2809	....
She Wrote the Book	Univ.	533	Joan Davis-Jack Oakie	May 31,'46	76m	May 11,'46	2987	2870	....
Shock	20th-Fox	615	Vincent Price-Lynn Bari	Feb.,'46	70m	Jan. 19,'46	2805	2764	....
Shocking Miss Pilgrim, The (color)	20th-Fox	....	Betty Grable-Dick Haymes	Not Set	....	....	....	2884	....
Short Happy Life of Francis Macomber, The	UA	....	Gregory Peck-Joan Bennett	Not Set	....	....	....	3076	....
Show-Off, The	MGM	....	Red-Skelton-Marilyn Maxwell	Not Set	....	....	....	2951	....
Sinbad, the Sailor (color)	RKO	....	Douglas Fairbanks, Jr.-Maureen O'Hara	Not Set	....	....	....	3031	....
Sing Your Way Home	RKO	614	Jack Haley-Anne Jeffreys	Block 3	72m	Nov. 17,'45	2717	2354	
Sing While You Dance	Col.	7033	Ellen Drew-Robert Stanton	July 25,'46	....	....	....	3055	....
Sin of Harold Diddlebock, The	UA	....	Harold Lloyd-Raymond Walburn	Not Set		...		2870	...
● Sister Kenny	RKO	....	Rosalind Russell-Alexander Knox	Block 1	118m	July 20,'46	3101	2907 •	....
Six Gun Man	PRC	....	Bob Steele-Jean Carlin	Feb. 1,'46	59m	Jan. 26,'46	2818	2744	...
Six P. M. (Russian)	Artkino	....	Marine Ladynina-Eugene Samoilov	Jan. 26,'46	65m	Feb. 2,'46	2830		....
Slightly Scandalous (formerly Oh Say Can You Sing)	Univ.	544	Sheila Ryan-Fred Brady	Aug. 2,'46	....	....	....	3031	....
Smoky (color)	20th-Fox	631	Fred MacMurray-Anne Baxter	July,'46	87m	June 15,'46	3041	2628	....
Smooth as Silk	Univ.	521	Kent Taylor-Virginia Grey	Mar. 1,'46	65m	Mar. 9,'46	2882	2809	....
Snafu	Col.	7010	Nanette Parks-Robt. Benchley	Nov. 22,'45	82m	Dec. 22,'45	2766	2655	2862
So Dark the Night	Col.	....	Micheline Cheirel-Steven Geray	Not Set	59m	Mar. 23,'46	2906	2850	....
So Goes My Love	Univ.	528	Myrna Loy-Don Ameche	Apr. 19,'46	88m	Mar. 30,'46	2917	2809	3018
Somewhere in the Night	20th-Fox	629	John Hodiak-Nancy Guild	June,'46	110m	May 11,'46	2986	2859	....
Song of Mexico	Rep.	506	Adele Mara-Edgar Barrier	Dec. 28,'45	57m	...	....	2628	....
Song of Old Wyoming (color)	PRC	....	Eddie Dean-Jennifer Holt	Nov. 12,'45	65m	Aug. 18,'45	2639	2454	....
South of Monterey	Mono.	530	Gilbert Roland-Frank Yacanelli	July 13,'46	....	....	....	....	....
† Spanish Main, The (color)	RKO	610	Paul Henreid-Maureen O'Hara	Block 2	101m	Oct 6,'45	2669	2259	2862
Specter of the Rose	Rep.	524	Ilan Kurov-Viola Essen	July 5,'46	90m	May 25,'46	3006	2776	..
† Spellbound	UA	....	Ingrid Bergman-Gregory Peck	Dec. 28,'45	111m	Nov. 3,'45	2701	2093	2975
Spider, The	20th-Fox	613	Richard Conte-Faye Marlowe	Dec.,'45	62m	Oct. 13,'45	2677	2499	..
Spider Woman Strikes Back, The	Univ.	524	Gale Sondergaard-Kirby Grant	Mar. 22,'46	59m	Mar. 23,'46	2906	2850	..
† Spiral Staircase, The	RKO	611	George Brent-Dorothy McGuire	Block 3	83m	Jan. 5,'46	2785	2695	2930
Splendor (Reissue)	Film Classics	....	Miriam Hopkins-Joel McCrea	June 15,'46	75m	....	....	....	....
Stallion Road	WB	....	Zachary Scott-Alexis Smith	Not Set	....	....	...	2939	...

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●Step By Step	RKO	....	Lawrence Tierney-Anne Jeffreys	Block I	62m	July 20,'46	3101	3076	....
State Fair (color)	20th-Fox	607	Dana Andrews-Jeanne Crain-Dick Haymes	Oct.,'45	100m	Aug. 25, 45	2638	2434	2810
Stolen Life, A	WB	521	Bette Davis-Glenn Ford	July 6,'46	109m	May 4,'46	2973	2756	3100
Stork Club, The (Block 2)	Para.	4507	Betty Hutton-Barry Fitzgerald	Dec. 28,'45	98m	Oct. 13,'45	2679	2555	2898
Stormy Waters (French)	MGM	....	Jean Gabin-Michele Morgan	Not Set	80m	July 13,'46	3089	....	....
Strange Confession	Univ.	505	Lon Chaney-Brenda Joyce	Oct. 5,'45	62m	Oct. 6,'45	2669	2454	..
Strange Conquest	Univ.	530	Jane Wyatt-Lowell Gilmore	May 10,'46	63m	Apr. 20,'46	2950	2883	...
Strange Holiday (British)	Elite	....	Claude Rains-Barbara Bate	Not Set	61m	Oct. 27,'45	2693	....	..
Strange Impersonation	Rep.	513	Brenda Marshall-William Gargan	Mar. 16,'46	62m	Feb. 23,'46	2859	2776	....
Strange Love of Martha Ivers (Block 6)	Para.	4529	Barbara Stanwyck-Van Heflin	Sept. 13,'46	117m	Mar. 23,'46	2907	2870	....
Strange Mr. Gregory	Mono.	516	Edmund Lowe-Jean Rogers	Jan. 12,'46	63m	Dec. 22,'45	2768	2598	..
Stranger, The	RKO	683	Edw. G. Robinson-Loretta Young	Special	85m	May 25,'46	3005	2756	.
Strange Triangle	20th-Fox	630	Signe Hasso-John Shepperd	June,'46	65m	May 11,'46	2986	2951	....
Strange Voyage	Mono.	521	Eddie Albert-Forrest Taylor	July 6,'46	80m	Mar. 2,'46	2870	....	....
Strange Woman, The	UA	...	Hedy Lamarr-George Sanders	Aug.,'46		....	....	2884	...
Strangler of the Swamp	PRC	....	Rosemary La Planche-Robt. Barrett	Jan. 1,'46	60m	Dec. 29,'45	2777	2686	...
Strike Me Pink (Reissue)	Film Classics	....	Eddie Cantor-Ethel Merman	May 15,'46	100m	Jan. 25,'36	....	....	...
Suddenly It's Spring	Para.	....	Fred MacMurray-Paulette Goddard	Not Set	....	....	....	2987	...
Sunbonnet Sue	Mono.	501	Gale Storm-Phil Regan	Dec. 8,'45	89m	Sept.29,'45	2661	....	...
●Sunset Pass	RKO	....	James Warren-Nan Leslie	Block I	59m	July 20,'46	3102	3090	....
Sun Valley Cyclone	Rep.	567	"Wild" Bill Elliott-Bobby Blake	May 10,'46	56m	June 15,'46	3042	2987	..
Susie Steps Out (formerly Miss Television)	UA	....	David Bruce-Cleatus Caldwell	Not Set	....	....	....	3078	....
Suspense (Special)	Mono.	699	Belita-Barry Sullivan	June 15,'46	101m	Mar. 30,'46	2917	....	3100
Swamp Fire (Block 6)	Para.	4528	Johnny Weissmueller-Virginia Grey	Sept. 6,'46	69m	May 11,'46	2986	2963	...
Swing Parade of 1946	Mono.	503	Gale Storm-Phil Regan	Mar. 16,'46	74m	Jan. 26,'46	2817	2628	....
Symphonie D'Amour (French)	Algazy	....	Fernand Gravet-Jacqueline Francell	Mar. 9,'46	90m	Mar. 23,'46	2906	....	....
TALK About a Lady	Col.	7016	Jinx Falkenburg-Joe Besser	Mar. 28,'46	71m	June 8,'46	3030	2818	....
Tangier	Univ.	522	Maria Montez-Preston Foster	Mar. 8,'46	76m	Mar. 16,'46	2895	2756	2975
Tars and Spars	Col.	7007	Alfred Drake-Janet Blair-Marc Platt	Jan. 10,'46	86m	Jan. 19,'46	2805	2710	2930
Tarzan and the Leopard Woman	RKO	618	Johnny Weissmuller-J. Sheffield-B. Joyce	Block 4	72m	Feb. 16,'46	2849	2655	....
Tenth Avenue Angel	MGM	....	Margaret O'Brien-George Murphy	Not Set	....	....	....	3031	....
Terror by Night	Univ.	517	Basil Rathbone-Nigel Bruce	Feb. 1,'46	60m	Feb. 2,'46	2830	2748	...
Terrors on Horseback	PRC	....	Buster Crabbe-Al "Fuzzy" St. John	May 1,'46	55m	Apr. 20,'46	2951	2884	....
Texas Panhandle	Col.	7203	Charles Starrett-Tex Harding	Dec. 20,'45	55m	Jan. 12,'46	2795	2744	...
That Brennan Girl	Rep.	....	James Dunn-Mona Freeman	Not Set	....	....	....	3090	....
That Night With You	Univ.	504	Franchot Tone-Susanne Foster	Sept. 28,'45	84m	Sept. 29,'45	2662	2434	....
That Texas Jamboree	Col.	7222	Ken Curtis-Jeff Donnell	May 16,'46	67m	....	....	2786	....
That Way With Women	WB	....	Sydney Greenstreet-Martha Vickers	Not Set	....	....	....	3031	....
These Three (Reissue)	Film Classics	....	Merle Oberon-Joel McCrea	Feb. 15,'46	95m	Feb. 29,'36	....	....	....
They Made Me a Killer (Bl. 4)	Para.	4518	Robert Lowery-Barbara Britton	May 3,'46	64m	Jan. 26,'46	2817	2695	.
†They Were Expendable (Bl. 14)	MGM	609	Robert Montgomery-John Wayne	Nov.-Dec.,'45	136m	Nov. 24,'45	2725	2384	2930
They Were Sisters (Brit.)	Gains.-G.F.D.	....	James Mason-Phyllis Calvert	Not Set	115m	May 12,'45	2445	....	....
This Happy Breed (Brit.) (color)	UA	....	Robert Newton-Celia Johnson	Not Set	115m	May 27,'44	1909	....	....
This Love of Ours	Univ.	508	Merle Oberon-Claude Rains	Nov. 2,'45	90m	Nov. 3,'45	2703	2662	2898
Three Little Girls in Blue (color)	20th-Fox	....	June Haver-Vivian Blaine	Oct.,'46	....	....	....	2907	..
Three Strangers	WB	511	Geraldine Fitzgerald-Sydney Greenstreet	Feb. 16,'46	92m	Jan. 26,'46	2817	2366	..
Three Wise Fools (Block 17)	MGM	628	Margaret O'Brien-Lionel Barrymore	Aug. 29,'46	90m	June 22,'46	3054	2907	..
Thrill of Brazil	Col.	....	Evelyn Keyes-Keenan Wynn	Not Set	....	....	....	3090	..
Throw a Saddle on a Star	Col.	7221	Ken Curtis-Adele Roberts	Mar. 14,'46	65m	Mar. 23,'46	2906	2850	...
Thunder Town	PRC	....	Bob Steele-Syd Saylor	Apr. 12,'46	57m	Apr. 6,'46	2926	....	...
Till the Clouds Roll By (color)	MGM	....	Robert Walker-Judy Garland	Not Set	....	....	....	2963	..
Till the End of Time	RKO	626	Dorothy McGuire-Guy Madison	Block 6	105m	June 15,'46	3041	2784	....
Time of Their Lives (formerly The Ghost Steps Out)	Univ.	546	Bud Abbott-Lou Costello	Aug. 16,'46	....	....	....	2939	....
Time, the Place, the Girl (color)	WB	....	Dennis Morgan-Jack Carson	Not Set	....	....	....	2555	....
To Each His Own (Block 5)	Para.	4524	Olivia De Havilland-John Lund	July 5,'46	122m	Mar. 16,'46	2894	2861	....
Tokyo Rose (Block 3)	Para.	4511	Byron Barr-Lotus Long	Feb. 8,'46	69m	Dec. 8,'45	2745	2744	2930
†Tomorrow Is Forever	RKO	682	Claudette Colbert-Orson Welles	Special	105m	Jan. 19,'46	2805	2555	2975
Too Good to Be True (formerly Easy Come, Easy Go)	Para.	....	Sonny Tufts-Diana Lynn	Not Set	....	....	....	2748	....
Too Young to Know	WB	507	Joan Leslie-Robert Hutton	Dec. 1,'45	86m	Nov. 17,'45	2718	2384	2898
Traffic in Crime	Rep.	522	Kane Richmond-Adele Mara	June 28,'46	....	....	....	3055	....
Trail to Mexico	Mono.	574	Jimmy Wakely-Lee "Lasses" White	June 29,'46	56m	July 6,'46	3077	3031	....
Trail to Vengeance	Univ.	1103	Kerby Grant-Fuzzy Knight	Nov. 30,'45	54m	....	....	2748	....
Trouble with Women	Para.	....	Ray Milland-Teresa Wright	Not Set	....	....	....	2776	....
True Glory, The	Col.	7050	Documentary	Oct. 4,'45	84m	Sept. 15,'45	2646	....	2798
Truth About Murder, The	RKO	624	Bonita Granville-Morgan Conway	Block 5	63m	Apr. 20,'46	2950	2776	....
Turn of the Century (Swedish)	Scandia	....	Edvard Persson-Stina Hedberg	Feb. 23,'46	110m	Mar. 9,'46	2882	....	...
Two Fisted Stranger	Col.	7208	Charles Starrett-Smiley Burnette	May 30,'46	50m	June 15,'46	3043	2951	....
Two Guys from Milwaukee	WB	524	Dennis Morgan-Joan Leslie	Aug. 17,'46	90m	....	....	2884	....
Two Mrs. Carrolls, The	WB	....	Barbara Stanwyck-Humphrey Bogart	Not Set	....	....	....	2628	
Two Sisters from Boston (Bl. 16)	MGM	622	Jimmy Durante-June Allyson	Apr.-May,'46	112m	Mar. 9,'46	2881	2695	3088
2,000 Women (British)	Gains.-G.F.D.	....	Phyllis Calvert-Flora Robson	Not Set	97m	Sept. 9,'44	2626	....	....
Two Smart People	MGM	....	John Hodiak-Lucille Ball	Not Set	93m	June 8,'46	3029	2748	....
●Two Years Before the Mast (Block I)	Para.	....	Alan Ladd-Brian Donlevy	Nov. 22,'46	....	....	....	3055	....
UNDER Arizona Skies	Mono.	561	Johnny Mack Brown-Raymond Hatton	Apr. 27,'46	59m	June 8,'46	3030	2870	....
Undercover Woman	Rep.	515	Stephanie Bachelor-Robert Livingston	Apr. 11,'46	56m	July 6,'46	3077	2748	....
Unholy Garden (Re-Issue)	Film Classics	....	Ronald Colman-Fay Wray	July 29,'46	77m	Aug. 8,'31	....	....	...
Undercurrent	MGM	....	Katharine Hepburn-Robert Taylor	Not Set	....	....	....	3007	....
Unknown, The	Col.	7027	Karen Morley-Jim Bannon	July 4,'46	....	....	....	3055	....
Up Goes Maisie (Block 15)	MGM	613	Ann Sothern-George Murphy	Jan.-Feb.,'46	90m	Dec. 29,'45	2778	....	2930

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED		Advance Synopsis Page	Service Data Page
						M. P. Herald Issue	Product Digest Page		
VACATION from Marriage (Block 14) (British)	MGM	608	Robert Donat-Deborah Kerr	Nov.-Dec.,'45	94m	Dec. 1,'45	2733	2710	2862
Valley of the Zombies	Rep.	520	Robert Livingston-Adrian Booth	May 24,'46	56m	June 1,'46	3017	3007	....
Verdict, The	WB	....	Sydney Greenstreet-Peter Lorre	Not Set	....	....	....	2764	....
† Virginian, The (color) (Bl. 4)	Para.	4516	Joel McCrea-Brian Donlevy	Apr. 5,'46	86m	Jan. 26,'46	2817	2242	2975
Voice of the Whistler	Col.	7024	Richard Dix-Lynn Merrick	Oct. 30,'45	60m	Feb. 23,'46	2859	2655	....
WAGON Wheels Westward	Rep.	564	"Wild" Bill Elliott-Bobby Blake	Dec. 21,'45	55m	Jan. 19,'46	2806	2555	
Walk in the Sun, A	20th-Fox	616	Dana Andrews-Huntz Hall	Mar.,'46	117m	Dec. 1,'45	2733	2242	2975
Walls Came Tumbling Down, The	Col.	7011	Lee Bowman-Marguerite Chapman	June 7,'46	82m	May 25,'46	3005	2963	....
Waltz Time (British)	Nat'l-Anglo	....	Carol Raye-Peter Graves	Not Set	95m	July 28,'45	2566	....	....
Wanderer of the Wasteland	RKO	609	James Warren-Audrey Long	Block 2	67m	Sept. 29,'45	2662	....	....
Wanted for Murder (Brit.)	20th-Fox	....	Eric Portman-Dulcie Gray	Not Set	103m	Apr. 13,'46	2937	....	....
Way Ahead, The (British)	20th-Fox	606	David Niven-Stanley Holloway	Aug.,'45	106m	June 17,'44	2626	....	2523
Wedding Night (Reissue)	Film Classics	....	Gary Cooper-Anna Sten	June 15,'46	83m	Feb. 23,'35	....	....	....
† Weekend at the Waldorf (Spcl.)	MGM	605	Ginger Rogers-Lana Turner-Walter Pidgeon	Oct.,'45	130m	July 28,'45	2627	2242	3018
Welcome, Stranger	Para.	....	Bing Crosby-Barry Fitzgerald	Not Set	....	....	....	2939	....
Well Groomed Bride, The (Bl. 4)	Para.	4519	Ray Milland-Olivia DeHavilland	May 17,'46	75m	Feb. 2,'46	2829	2786	3088
West of the Alamo	Mono.	573	Jimmy Wakely-Lee "Lasses" White	Apr. 20,'46	58m	May 25,'46	3006	2883	....
What Next, Corporal Hargrove? (Block 14)	MGM	606	Robert Walker-Keenan Wynn	Nov.-Dec.,'45	96m	Nov. 17,'45	2717	2710	2975
Where There's Life	Para.	....	Bob Hope-Signe Hasso	Not Set	....	....	....	3078	....
While Nero Fiddled (Brit.)	Bacon-Bell	....	Tommy Trinder-Frances Day	Apr. 29,'46	65m	May 11,'46	2986	....	....
Whirlwind of Paris (French)	Hoffberg	....	Charpin-Marguerite Perry	Feb. 9,'46	88m	Feb. 23,'46	2859	....	....
Whistle Stop	UA	....	George Raft-Ava Gardner	Jan. 25,'46	84m	Jan. 12,'46	2793	2744	3100
Wicked Lady, The (Br.)	Eagle-Lion	....	Margaret Lockwood-James Mason	Not Set	103m	Dec. 15,'45	2757	....	....
Wife of Monte Cristo	PRC	....	John Loder-Lenore Aubert	Apr. 23,'46	80m	Mar. 30,'46	2918	2895	3018
Wild Beauty	Univ.	545	Don Porter-Lois Collier	Aug. 9,'46	....	....	....	3076	....
● Wildfire	Screen Guild	001	Bob Steele-Sterling Holloway	May,'46	60m	....	....	....	....
Wilson (color) (Special)	20th-Fox	602	Alexander Knox-Charles Coburn	Aug.,'45	154m	Aug. 5,'44	2094	1676	2342
Without Dowry (Russian)	Artkino	....	Olga Pyshova-Nina Alisova	Apr. 6,'46	81m	Apr. 27,'46	2962	....	....
Without Reservations	RKO	621	Claudette Colbert-John Wayne	Block 5	107m	May 11,'46	2985	2884	....
Woman Chases Man (Reissue)	Film Classics	....	Miriam Hopkins-Joel McCrea	May 15,'46	70m	May 1,'37	....	....	....
Woman on the Beach (formerly Desirable Woman)	RKO	....	Joan Bennett-Robert Ryan	Not Set	....	....	....	2883	....
Woman Who Came Back, The	Rep.	507	Nancy Kelly-John Loder	Dec. 13,'45	68m	Dec. 22,'45	2765	2555	....
YANK in London, A (Br.)	20th-Fox	622	Anna Neagle-Dean Jagger	Mar.,'46	106m	Feb. 23,'46	2858	....	....
Yearling, The (color)	MGM	....	Gregory Peck-Jacqueline White	Not Set	....	....	....	2883	....
Years Between, The (British)	GFD	....	Michael Redgrave-Valerie Hobson	Not Set	100m	Apr. 20,'46	2949	....	....
Yolanda and the Thief (color) (Block 14)	MGM	610	Fred Astaire-Lucille Bremer	Nov.-Dec.,'45	108m	Oct. 20,'45	2685	2354	2930
Young Widow	UA	....	Jane Russell-Louis Hayward	Mar. 1'46	98m	Feb. 23,'46	2857	2454	3100
† ZIEGFELD Follies of 1946 (color) (Special)	MGM	617	MGM Contract Stars	Mar.,'46	110m	Aug. 25,'45	2638	1913	3088

Feature Products, including Coming Attractions, listed Company by Company in Order of Release on pages 3103 and 3104.

A Scandal in Paris

United Artists—Converted Criminal

Arnold Pressburger's production based on the life of Eugene-Francois Vidocq, a converted criminal, is an interesting film with excellent characterizations. George Sanders, as Vidocq, is a suave and polished person who devoted 29 years of his life to petty crimes and is about to enter the big crime circuit. Akim Tamiroff, a former cell-mate, is his assistant.

Signe Hasso plays the part of the girl who influenced Sanders to give up his life of crime. She is charming in the portrayal of the sensitive girl who inspires Sanders to the straight and narrow. Carole Landis, as a night club entertainer, sings "Flame Song," which is one of the highlights of the film. Sanders, whose petty crimes include stealing a ruby garter from Miss Landis, has himself appointed prefect of police and while holding this position he plans to rob the Bank of Paris. However, he alters his plans and becomes a champion of law and order and wins the hand of Miss Hasso.

The supporting cast includes such veterans as Tamiroff and Gene Lockhart, whose excellent portrayals add to the value of the film. Fred Pressburger is the associate producer and Douglas Sirk is the director. The screenplay, by Ellis St. Joseph, incorporates the story of the life of Vidocq in a manner which makes this a fascinating and unusual film.

Seen at the home office projection room. Reviewer's Rating: Good.—M. R. Y.

Release date, July 19, 1946. Running time, 100 min. PCA No. 11036. General audience classification.

Vidocq	George Sanders
Therese	Signe Hasso
Loretta	Carole Landis

Akim Tamiroff, Gene Lockhart, Jo Ann Marlowe, Alma Kruger, Alan Napier, Vladimir Sokoloff, Pedro de Cordoba, Leona Maricle, Fritz Leiber, Shelton Knaggs, Fred Nurney, Gisella Werbiseck, Marvin Davis.

(Review reprinted from last week's HERALD*)*

SHORT SUBJECTS

THE NEW FRANCE (20th-Fox)

March of Time (V12-12)

The France of today, with its national and international problems, as compared with the France of laughter and gaiety that Americans know, has been brought to the screen in this latest March of Time subject. With the skill associated with these subjects, "The New France" reveals the reconversion difficulties encountered by that country, along with the problems of individual life which involve the shortage of foods and materials, and the immense job of reconstruction that faces a coalition government, functioning only provisionally until a new constitution is adopted.

Release date, July 12, 1946 19 *minutes*

OKAY FOR SOUND (WB)

Special Featurette (3011)

To be released concurrently with "Night and Day," August 3, "Okay for Sound" is an excellent subject on the cavalcade of sound in films. Tracing the history of sound from its inception when Thomas A. Edison and other scientists began experiments for its adaptation to films, through the trial period of sound motion pictures when it was beset by many failures to the advent of the first sound picture when "Don Juan" was publicly acclaimed August 6, 1926, this absorbing film contains many nostalgic scenes from the early days of sound and talking pictures. The subject then presents an instructional tour of synchronizing sound with films. The two-reel subject concludes with scenes from various Warner pictures which trace the development of sound on the screen.

Release date, August 3, 1946 18 *minutes*

LITTLE BROTHER RAT (WB)

Blue Ribbon Hit Parade (2301)

Little Brother Rat, in quest of an owl's egg, encounters the vexing reality of an irate cat. Brother Rat finally manages to get the egg, which then hatches a very unusual offspring.

Release date, June 8, 1946 7 *minutes*

INTERNATIONAL
MOTION
PICTURE
ALMANAC
QP
EDITED BY
TERRY RAMSAYE

Out Soon!

THE 1946-47 INTERNATIONAL MOTION PICTURE ALMANAC IS ON THE PRESS WORLD-WIDE DISTRIBUTION WILL BEGIN SOON. RESERVE YOUR COPY NOW!

EDITED BY TERRY RAMSAYE **$3.25 IN U. S. A., $5. ELSEWHERE**

QUIGLEY PUBLICATIONS
ROCKEFELLER CENTER NEW YORK (20)

Aladdin was a Punk!

compared to

the PRIZE BABY

SO Aladdin rubbed a teapot . . . and got himself an office boy! . . . SO WHAT? . . . So Aladdin gives his slavey the "*office*" to fetch him a doll . . . and "*presto*" a curvaceous cutie appears . . . on the spot . . . Again, SO WHAT? . . . The PRIZE BABY rubs *his* magic lamp *84,020 times each week . . . and almost ONE HUNDRED MILLION PATRONS get the idea . . . and plank down their entertainment dollars . . . on the deal plates of over SIXTEEN THOUSAND THEATRES . . . a stunt that makes Aladdin look like a rank amateur . . . BUT . . . The PRIZE BABY has something *more* than a Genie in *his* magic lamp . . . he has the stuff that makes the patron *dig* for the price of admission to your theatre . . . BECAUSE . . . he's rubbing the lamp that contains . . . "The Magic Touch of Showmanship!"

NATIONAL Screen SERVICE
PRIZE BABY OF THE INDUSTRY

84,020 shipments weekly averaged by NSS nationally, according to last survey.

DO NOT REMOVE

MOTION PICTURE HERALD

REVIEWS

(In Product Digest)

- Notorious
- Claudia and David
- Holiday in Mexico
- Great Day
- The Gentleman Misbehaves
- Prairie Badmen
- Night Train to Memphis
- God's Country
- Bowery Bombshell
- The Desert Horseman

(In News Section)

- Two Guys from Milwaukee

DISTRIBUTORS and GOVERNMENT debate definition and plan for new "auction selling"

BOOKING COMBINES out; "Buy one or all" Columbia sales policy

EXHIBITORS demand Government appeal New York decision

JOHNSTON tells IATSE to end jurisdictional strikes

Better Theatres

How a Country Circuit Cooled Its Theatres

•

Staff Training Methods Today

VOL. 164, NO. 4; JULY 27, 1946

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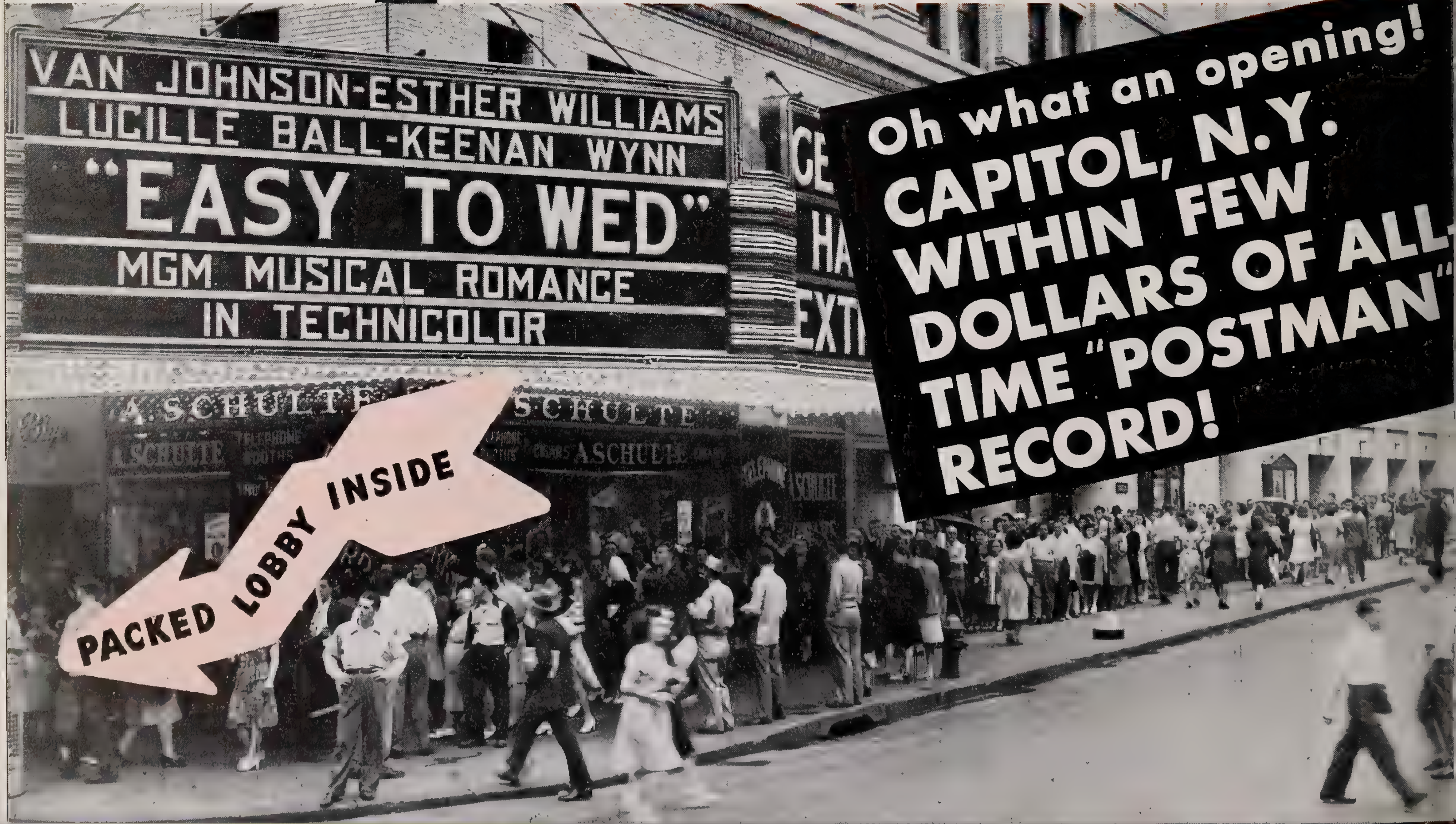
Oh Van!

Oh Esther!

POLICE DEPT.
THIS WAY TO

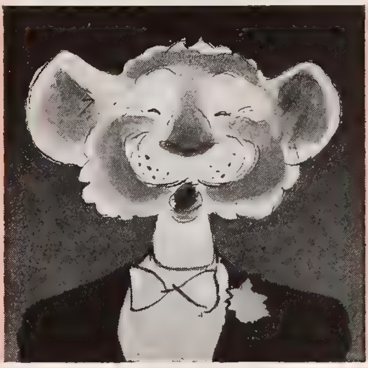
Get On "EASY" STREET!


VAN JOHNSON-ESTHER WILLIAMS
LUCILLE BALL-KEENAN WYNN
"EASY TO WED"
MGM MUSICAL ROMANCE
IN TECHNICOLOR
A. SCHULTE
SCHULTE
PACKED LOBBY INSIDE

Oh what an opening! CAPITOL, N.Y. WITHIN FEW DOLLARS OF ALL-TIME "POSTMAN" RECORD!

Oh Keenan!

Oh Lucille!



Oh Leo!

OH THOSE REVIEWS!

"EASY TO WED" IS A SENSATION IN LOS ANGELES EXTENDED-RUN AND NOW BROADWAY ACCLAIMS M-G-M HIT!

"Box-office sock ... will rock audiences with laughter ... real warm-weather special ... don't dare to miss it ..."
***—Lee Mortimer,* DAILY MIRROR**

"Fine hot weather entertainment ... on par with big Metro musicals ..."
***—Wanda Hale,* DAILY NEWS**

"Tall, cool and sparkling ... effervescent screen entertainment ..."
***—Otis L. Guernsey, Jr.,* HERALD TRIBUNE**

"One of those colossal entertainments for which M-G-M is most superbly equipped ... it's for the big public ... sure-fire for popularity ..."
***—Archer Winsten,* POST**

"Laughs, loud and happy ... merry musical comedy treat ..."
***—Eileen Creelman,* SUN**

"Decidedly easy to enjoy ..."
***—Bosley Crowther,* TIMES**

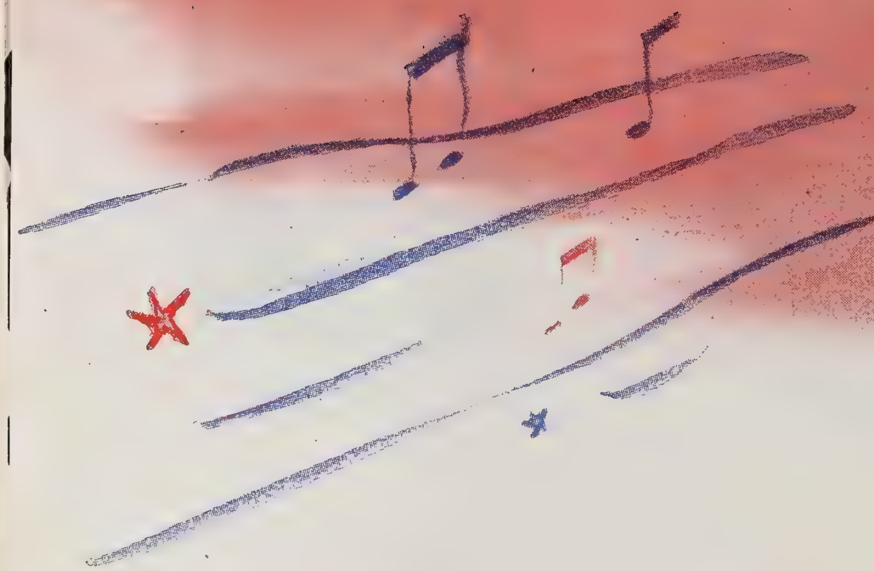
"M-G-M with remarkable talent for deft handsome musical comedies has broken out with another one ... you ought to have a very nice time seeing it all ..."
***—John Maynard,* JOURNAL-AMERICAN**

"The Capitol added another hit to its list when 'Easy To Wed' replaced 'Two Sisters From Boston' which followed 'Postman Always Rings Twice' and 'Ziegfeld Follies of 1946'. Four in a row is a lofty average."
***—Herbert Cohn,* BROOKLYN EAGLE**

★

M-G-M presents VAN JOHNSON • ESTHER WILLIAMS • LUCILLE BALL • KEENAN WYNN in "EASY TO WED" • In Technicolor • Cecil Kellaway • Carlos Ramirez • Ben Blue • Ethel Smith at the Organ • Adapted by Dorothy Kingsley • From the Screenplay "Libeled Lady" by Maurine Watkins, Howard Emmett Rogers and George Oppenheimer • Directed by EDWARD BUZZELL • Produced by JACK CUMMINGS

TBOCFMGM ←(The Big Ones Come From M-G-M)



The story of Cole Porter and his Song Sensations C

ALEXIS SM

Beautiful

"NIGHT AND

in

in Anniversary *Technicolo*

GINNY SIMMS · JANE WYMA

and Delightful MARY MARTIN

SCREEN PLAY BY CHARLES HOFFMAN, LEO TOWNSEND, WILLIAM BOWERS • ADAPTATION BY JACK MOFFITT
BASED ON THE CAREER OF COLE PORTER • ORCHESTRAL ARRANGEMENTS BY RAY HEINDORF

TWENTIETH AN
OF TALKING P

NOW

RY GRANT *wonderful as Cole Porter*

TH *as his "Get a Kick Out of You" girl*

AY" *at the N.Y. Hollywood Theatre*

ith a tremendous cast MONTY WOOLLEY

EVE ARDEN • CARLOS RAMIREZ • DONALD WOODS

DIRECTED BY MICHAEL CURTIZ PRODUCED BY ARTHUR SCHWARTZ

DANCES CREATED AND STAGED BY LeROY PRINZ

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JOHN PAYNE

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as **ISABELLE**

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W. Somerset Maugham's THE RAZOR'S EDGE,
destined for surpassing boxoffice greatness—from 20th Century-Fox
Directed by Edmund Goulding · Screen play by Lamar Trotti

W. SOMERSET
MAUGHAM
The Razor's
Edge
A NOVEL

Second in a series of advertisements about "The Razor's Edge"

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher *TERRY RAMSAYE, Editor*

Vol. 164, No. 4 July 27, 1946

JOHNSTON to LABOUR

MANY the industrial leader has been talking with candour about the relations of capital and labour. Few have ever spoken quite so candidly to labour as did Mr. Eric Johnston, as president of the Motion Picture Association, addressing the International Alliance of Theatrical Stage Employees and Motion Picture Machine Operators in Chicago, Tuesday.

"The whole world," observed Mr. Johnston, "is breaking its neck trying to emulate American production methods, and we're breaking our necks trying to run away from them." He dwelt on "the snare of the philosophy of scarcity", with all the rest of the world struggling to produce.

"In my opinion, the American union which does not believe in full production is doomed to oblivion as something anti-social." He called for elimination of make-work practices, feather-bedding, stoppages, slowdowns and strikes.

The speaker viewed with special alarm recent strikes which he holds brought America dangerously close to collectivism: "When government starts taking over industry, that's collectivism, at least in incipient form."

Mr. Johnston observed that industry outraged the public by ignoring public opinion in the nineteen-twenties, and thereupon got socked by Congress. Now he would warn labour.

"Just as surely as an outraged public twisted industry's arm until it cried for mercy, it will twist yours if you persist."

"I know of nothing which outrages the American people more than a strike because two unions cannot agree on who should do what work and who should collect dues from whom."

In sum, Mr. Johnston's prescription is:

1—"The doctrine of production must be made popular."

2—"The doctrine of arbitration must be accepted as natural, normal."

The Chicago speech goes a distance to clarify and make emphatic the Johnston position, as an industrialist and as a representative of this industry.

■ ■ ■

¶ When money fails, barter takes over, as demonstrated traditionally by the country editors who used to accept produce and cordwood for subscriptions. Today in Hungary, where the pengoe has soared off into outer reaches of mad inflation, exhibitors are now reported to be taking eggs at the box office. At Lajosmizse, about fifty miles from Budapest, the single admission is only two eggs, but it is higher in the cities. A roadshow circus charges five eggs. In Budapest, fifty eggs and three geese will buy a good radio set.

¶ The site of the world's first million dollar box office, the gate of the arena of the Carpentier-Dempsey fight on Boyle's Thirty Acres in Jersey City, July 2, 1924, has been sold for the erection of a vast motor express terminal.

¶ The Department of Justice is getting serious. This week it struck with a Federal grand jury indictment, in Cleveland, of five corporations with conspiracy to monopolize the mimeograph industry in violation of the Sherman Act. That is ex post facto, because in Mr. Sherman's days the popular duplicating device was the hectograph, working on a very different principle. Meanwhile, freedom of the mimeograph must be defended. It is the voice of public relations, of which we have so many.

¶ Up at Olean in New York state a real buyers' strike of four days protested against coffee at ten cents a cup, and the price has been set back to a nickel. That suggests a movement to put the Manhattan cocktail back to two for two bits where it made its reputation.

¶ The remarkable retroactive photographic reporting on that "Operation Pierre" in the May-Garsson munitions research by the Mead Committee in Washington reminds one of that adage from the famed Jim Reed of Missouri, who remarked, "Them as sucks eggs must learn to hide the shells". For the general information of public relations experts there is an agent in New York in touch with all cafe society photographers who specializes in pictures of prospective legal importance.

¶ McFadden Publications have been out asking wage earner customers, including no white collar workers, questions about advertising and finds 25% of the men and 29% of the women opposed to radio commercials. The dislike was held most intense in the cities and among the young, less dislike in the south at 18%, most in the middle west at 35%. There's no report on what they'd do about it.

■ ■ ■

ADVERTISING & PM

THAT eccentric, leftish New York tabloid daily, *PM*, has been most notable for its proclaimed policy of accepting no advertising. Now it is going to seek advertising, paid advertising. It has continuously presented tidings about merchandise, differing from advertising principally in the matter of display. Apparently it is still a paper in pursuit of a policy.

The decision to sell advertising space in *PM* was made known in Chicago last week in an interview with Mr. Marshall Field. He indicated that *PM* was waiting for enough sales to justify the purchase of equipment, and for its availability.

Mr. Field seems to have advertising considerably on his mind these days. Out in Milwaukee he made a speech before the Advertising Club advocating a public relations campaign to tell the people about advertising. He cited some public impressions about advertising: "increases product cost", "wasteful economically and socially", "vulgar, corrupting our culture", "too flamboyant, occasionally misleading". He wants correction, either of advertising or the public's opinion.

It might be observed to Mr. Field-the-critic that advertising tells the public about itself, automatically. Readers who do not evaluate advertisements will not be interested in being *told how* to do it.

To Mr. Field-the-publisher, with his stake in adless *PM*, it may be observed that able journalism in America has long recognized and capitalized the fact that advertising is news about merchandise and that it has important circulation value. That is most markedly true of department store advertising, which is devoted to the great feminine entertainment known as shopping. The American newspaper is as much a product of advertisers as of editors. —*Terry Ramsaye*

THIS WEEK IN THE NEWS

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Dog Days

NEW YORK theatre owners were surprised to hear the other day that summer in their state has been extended two months. They were interested. Summer is a competitor. People at summer resorts are not people in city theatres. The information came from the New York State Department of Commerce which reported that for the first time most of the state's resorts will remain open in September and October. Eighty-five per cent will remain open in September; 69 per cent in October.

Expert

THE State Department this week requested, and received, the cooperation of a noted statistician who is also head of the film industry's largest checking agency. He is Dr. Isador Lubin, president of Confidential Reports, Inc., and he was to leave this weekend for London as United States representative on the Reconstruction Commission of the United Nations. James F. Byrnes, Secretary of State, personally requested Dr. Lubin to accept the appointment. The Commission will survey economic conditions in European and Near Eastern countries damaged by the Nazis.

Dr. Lubin will be chief of a staff from the State and Commerce Departments, will establish survey machinery, and will return to this country in mid-August.

Service

TEXAS is still the Lone Star State. One of its theatres the other day put in a bid for service to customers the like of which has not been reported elsewhere. Mothers now may not only bring their babies to the South Main Drive-In Theatre, Dallas; they may also feed them in comfort. The theatre has installed bottle warmers for baby's snack.

Garsson

MURRAY W. GARSSON, who is currently attracting front-page Congressional attention pertaining to the operation of his munitions combine, has some motion picture background. He was well known in the industry 20 years ago and presided over and operated a handful of producing companies.

His first was the Ideal Film Studio and laboratory at Hudson Heights, N. J., in 1917-18. In 1918 he organized and was president of the Foundation Film Corporation and produced and distributed for a motion picture commission "Americanism vs. Bolshevism." Foundation lasted two years.

During 1920-23 he organized and was president of Fine Arts Pictures and was a distributor for various independent companies. In 1925 he headed Garsson Enterprises and was complaining to Will Hays that he and other independent producers wanted Mr. Hays' aid in obtaining a governmental inquiry into film monopolies.

In 1928 he was president of Buck Jones Corporation, a producing company.

Active in New York real estate since 1920, he aided in the building of the Chester theatre for Keith Albee in the Bronx. This was in 1926-27.

Then Mr. Garsson went to Washington. In 1930-32 he was a special assistant to the Secretary of Labor and in that capacity was investigating aliens smuggled into the U. S. He made his biggest newspaper splash when he went to Hollywood and announced: "We are engaged in seeking out motion picture workers who came to this country . . . on visitor permits and who have overstayed." Later, Mr. Garsson was pleased to tell the press, several of the workers and stars returned to their home lands voluntarily.

When Frances Perkins became Secretary of Labor in 1933 she abolished Mr. Garsson's "secret service" activities. Later Mr. Garsson was an assistant to the Sabath Congressional Committee, inquiring into the manner and means of the corporate reorganization of various firms, including producing companies.

Now Mr. Garsson is in Cuba for reasons of "poor health," while a Senate war investigating committee seeks to link Representative Andrew J. May with a number of war contracts Mr. Garsson obtained.

Inspiration

WHAT MAKES the musical world go 'round? The Warner answer is Alexis Smith. The statuesque Miss Smith exerted a considerable influence over George Gershwin—see the Warner biography, "Rhapsody in Blue"—and over Cole Porter—see the Warner biography, "Night and Day." And now, it appears, Miss Smith's strange fascination was linked with the magic talents of the Irishman Chauncey Olcott. See the forthcoming Warner biography, 'My Wild Irish Rose" with Dennis Morgan.

Report from Germany

"OUR Movies Leave the Germans Hostile" ran a headline in the *New York Times* of Tuesday, the summation of a survey for the *Times* by correspondent Dana Adams Schmidt. Said he, in part:

"The 35 American films shown to Germans since the end of the war, with only a few exceptions, have had no observable effect in the political and psychological reeducation of the Germans; and have, on the contrary, reduced American cultural prestige."

The "exceptions" have been films with military content, he said, such as "Thirty Seconds Over Tokyo" and "Destination Tokyo," recently withdrawn from circulation.

Mr. Schmidt lists the other films shown. Nowhere in his dispatch does he say why American films have been inimical to the American cause. He does say, "according to a group of information control officers."

Demonstration

Dublin Bureau

EIRE AUDIENCES, suffering from a crammed session of dated war films imported after the Emergency Powers Prohibition was lifted, have just had their first real taste of what might have happened had there been no Emergency Censorship.

Recently two Dublin houses showed the color short of London's "Victory Parade" which featured Winston Churchill and other prominent English personalities. Other first run houses in the city tactfully avoided booking the film.

For four nights the film was run uneventfully. The fifth night a group of 20 youths demonstrated inside the Grafton when the film was shown and finished their demonstration by hurling a fire bucket through the screen.

Subsequent screenings of the film in both houses were almost uneventful, the audiences receiving all appearances of Mr. Churchill in cold silence and applauding only Irish-born Field Marshal Montgomery.

Home

WILLIAM PAY, during the war a flight lieutenant with the Royal Air Force, has rejoined the staff of the London Bureau of Quigley Publications. Mr. Pay volunteered for services with the RAF when he was 17 and served for nearly six years. During the war he became a captain with a Lancaster bomber and was in command on more than 30 bombing missions over Germany. Mr. Pay was decorated with the Distinguished Flying Cross and was awarded a Royal citation which read: "This officer pressed home with the utmost gallantry attacks on heavily fortified areas, such as Berlin, Nuremberg, Stuttgart, etc."

Shaw

A BIRTHDAY dinner from which the guest of honor was absent was held Thursday night at the Waldorf-Astoria, New York. The honored one was George Bernard Shaw, British playwright and author, who remained in Great Britain. The dinner, an observance of his 90th birthday, was under auspices of the Saturday Review of Literature. The guests were the great and the notable in the worlds of literature, the stage, and the screen.

The latter was represented in the fact that it has transcribed Mr. Shaw's work several times, and ably; by the presence of Howard Dietz, advertising and publicity director and vice-president of MGM, who participated in a special, unbroadcast "Information Please" program; and by the screening, for the first time in this country, of the Gabriel Pascal-J. Arthur Rank production of one of Mr. Shaw's plays, "Caesar and Cleopatra."

Guest speakers were Howard Lewis, Deems Taylor, Lawrence Langner, Leonard Bacon, Henry Seidel Canby and Maxwell Anderson. In the "Information Please" program with Mr. Dietz were Clifton Fadiman, conducting; Franklin P. Adams, Louis Kronenberger, and Margaret Webster. John Mason Brown was master of ceremonies; Harrison Smith, chairman.

To Private Practice

BORIS KOSTELANETZ, the man who put Willie Bioff and George Browne, and the "boys from Chicago" in jail, and who recently prosecuted Henry Lustig, the restaurateur, on income tax evasion charges, has resigned. He was chief of the War Frauds section of the Department of Justice, operating in New York, and previously was special assistant to the Attorney General. He will practice law privately.

It was as assistant to the Attorney General that Mr. Kostelanetz investigated racketeering in the motion picture industry. IATSE leaders Willie Bioff and George Browne and others were found to have extorted more than $1,000,000 from industry companies.

Attorney General Tom C. Clark accepted Mr. Kostelanetz's resignation with "deep regret."

No Personal Firms

IN ANNOUNCING that personal film corporations would no longer be recognized for income tax purposes, Commissioner Joseph D. Nunan, Jr., of the Bureau of Internal Revenue, notified Samuel Goldwyn from Washington Wednesday that five single picture corporations formed by the producer were considered of "income status rather than capital gains status.

"We have ruled that where single pictures are incorporated and the profits for the pictures are divided by liquidation of the corporation that those profits will be taxed to the individuals concerned as ordinary income at ordinary tax rates instead of as capital gains at a 25 per cent rate," Mr. Nunan said.

The ruling is expected to affect many other corporations formed in Hollywood.

PEOPLE

David Blum, director of advertising, publicity and exploitation for Loew's International Corp., and **Sam L. Seidelman**, PRC's foreign sales manager, left New York by plane Tuesday for extended tours of their respective offices in Europe.

Salem Applegate, Universal district manager working out of the Philadelphia territory, has resigned his position as of August 2, it was announced by **W. A. Scully**, vice-president and general sales manager of Universal, in New York Monday.

William P. Murphy, who has been sales manager of the New York branch of Republic, has been appointed branch manager of that office.

Harry Bostwick, manager of the M. & P. State theatre in Portland, Me., October 5 will take the post of city manager of Paramount theatres in Philadelphia.

Douglas John Granville has been appointed Warner manager in Chile and will take over his duties August 1, with headquarters in Santiago, it was announced Monday in New York by **Wolfe Cohen**, vice-president of Warner International. He succeeds **Isidro Rosenfeld**, resigned.

Morrie Steinman, formerly Minneapolis city salesman for Monogram, has been appointed Minneapolis branch manager for the company, succeeding **Tom Burke**, resigned.

Lt. Col. William Wyler has been awarded the Legion of Merit for his work as motion picture technical director with the Eighth Air Force in Europe.

Edgar J. Mannix and **B. B. Kahane** Tuesday were named to the executive committee of the Associated Motion Picture Producers in Hollywood, to serve with **Eric Johnston** and **Byron Price**.

Vic Shapiro Tuesday in Hollywood announced his retirement from the independent public relations field in which he has handled film accounts for five years.

Ben Meshbesher has been added to PRC's Minneapolis branch sales staff, it was announced this week by **Abbott Swartz**, manager. Mr. Meshbesher will cover the North and South Dakota territory with **Conrad Friedberg**.

John C. Bullwinkle last week was promoted from sales manager for Columbia Pictures in the Buffalo district, to branch manager in Albany.

C. J. Briant, New Orleans branch manager for MGM, has been installed as president of the Rotary Club.

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THIS WEEK the Camera reports:

By the Herald

BORIS MORROS, left, and William LeBaron last week, in a Hampshire House, New York, press interview disclosed details of their picture, "Carnegie Hall", whicl will be produced in New York. Story on page 45.

THE WINNER in the Mexican Presidential election, Miguel Aleman, is visited in Mexico City by the Skouras brothers, Spyros and Charles. The felicitous scene above includes Luis Montez, Mexico Variety Club chief barker; Spyros Skouras, Twentieth Century-Fox president; Mr. Aleman, and Charles Skouras, National Theatres president.

A LONDON DISCUSSION, right, between Joseph Breen, left, Production Code Administrator, and J. Arthur Rank, British film industry leader.

1946
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SUNNY RIV
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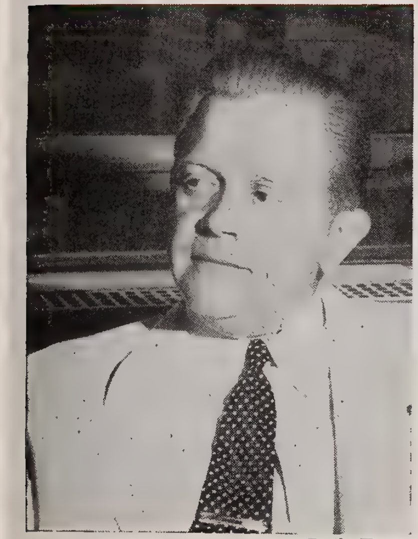
PORTRAIT

Vitaphoto News Service

IN QUEBEC, at Empire-Universal's first postwar sales meeting. The men standing at the dais are M. Iseman, executive assistant to Alfred Perry, the company president; F. J. A. McCarthy, southern and Canadian sales manager for Universal; William A. Scully, vice-president and general sales manager of Universal; Mr. Perry, and E. T. Gomersall, general sales manager of Enterprise Productions, releasing through Universal. Product to be released during the 1946-47 season was discussed in content and sales disposal. The meeting was at the Chateau Frontenac.



By the Herald

CARL NELSON, Swedish theatre owner and producer, and Universal customer, declared in New York last week that Swedish theatres will withstand the present general employees' strike which has closed all theatres.

By the Herald

CARL WALLMAN, RKO manager for Scandinavia, returning there after attending the RKO convention in New York, reported last week that Scandinavian economy is still unsettled. See page 32.

THE FIRST CZECH picture using Agfacolor is the historical feature, "Jan Rohacz Dube," being made at the Barrandov studio, Prague. It will cost $480,000. Above is a scene from the studio.

By the Herald

RECEPTION AT "21", left. Henry Ginsberg, Paramount vice-president in charge of production, arriving in New York, last week, was the guest of the home office. Executives and writers from newspapers and trade and fan magazines attended. At the left are Mr. Ginsberg, Adolph Zukor, Charles Reagan and Barney Balaban, president, and, in the rear, Eugene Zukor and Adolph Zukor II, Mr. Zukor's grandsons.

IN ROME, at the luncheon tendered the other day to exhibitors by Columbia: Michele Lauria, Columbia representative; Mrs. Linda Penotti, of Columbia; the Hon. Alfredo Proja, president of the Italian Association of Exhibitors and Distributors; Comm. Francesco Penotti, president of CEIAD, Columbia distributor.

E. A. CATLIN has been promoted by Warners from Cleveland sales to branch manager of the Buffalo office.

JAMES H. ESHELMAN, who recently was made Paramount city manager in Rochester, supervising three houses.

A FAREWELL from his colleagues. Francis L. Harley, standing, was guest of honor, last week, at an industry luncheon in London. Twentieth Century-Fox has promoted Mr. Harley from British manager to manager of Europe, the Middle East and Africa. At his right are Otto Bolle, his London successor, and Major Reginald Baker, KRS president.

Metropolitan Photo

SALES STRATEGY on "Sister Kenny" is discussed in New York by Dudley Nichols, producer and director; S. Barret McCormick, RKO Radio Pictures advertising-publicity director, and Ned E. Depinet, that company's executive vice-president.

Chicago Photographers

AT A CHICAGO VARIETY CLUB dinner in the Congress Hotel, the other day: seated, Jack Rose, chief barker; Colonel William McCraw, honor guest; Irving Mack and Edward Brunell; standing, Henri Ellman, Richard Sachsel and Harold Stevens.

AT THE WARNER THEATRES' Cleveland meeting on the company's anniversary of sound plans:

Seated, left to right: J. Knox Strachan, director of advertising and publicity; Marvin Samuelson, Bud Gilliam and Tony Stern, booking department; Dick Wright, assistant zone manager; Robert Giles, sound department head; Nat Wolf, zone manager; Louis Ratener, contact manager; D. Leonard Halper, construction and maintenance chief; Ray C. Brown, district manager; Frank Harpster, district manager, and Robert Cox, contact department. Standing, first row, left to right: Joe Scholer, Ohio, Sandusky; James Salman, Sixth Street, Coshocton; Nick Condello, Pastime, Coshocton; William Dworski, Harris, Findlay; George Frazer, Palace, Lorain; Bud Friedman, Lake, Cleveland; Harold Olds, Madison, Mansfield; Don Jacobs, Ohio, Mansfield; Eddie Miller, Hippodrome, Cleveland; Lou Milder, Colony, Cleveland; Paul Jacobs, Columbia, Portsmouth; Julius Lamm, Uptown, Cleveland; Ted Davidson, Sigma, Lima; Wallace Elliott, Ohio, Lima, and Paul Montavon, Sherman, Chillicothe. Standing, back row: Clarence Sletz, Ohio, Sidney; Millard Ochs, Strand, Akron; Irwin Solomon, Ohio, Canton; Frank Savage, Warner, Youngstown; Ted Rose, sound engineer; John Bidwell, Doan, Cleveland; James Pitts, sound engineer; Ben Schwartz, Lincoln, Massillon; Frank Wheatley, Variety, Cleveland; William Harwell, Laroy, Portsmouth; Robert Adler, director of publicity; Mike Chakeres, district manager, and Lou Weinsz, contact manager of Chakeres-Warner theatres, Springfield.

By the Herald

EDWARD SCHNITZER, who was United Artists home office executive, succeeds Jack Goldhar, resigned, as eastern division manager.

"BUY ONE OR ALL" COLUMBIA SALES POLICY: MONTAGUE

Sales Chief Details Plan to "Stick Strictly" to Court's Decision

Point by point and paragraph by paragraph, the Federal Court's decision in the anti-trust case is the book of rules for the licensing of Columbia's 1946-47 product, Abe Montague, vice-president in charge of distribution, told the industry press Monday in his office in New York.

Selling again after almost a month of inactivity, the sales force for the past three weeks has been offering 41 features, three serials and an assortment of short subjects under the company's interpretation of the decision, he said.

"Buy One, Buy All" Plan, Individually Negotiated

Early in June, Mr. Montague ordered discontinuance of 1946-47 sales, advancing no explanation. Shortly thereafter, on June 11, the U. S. District Court filed its decision in the anti-trust case. At the interview Monday, he smilingly disclaimed possession of a crystal ball or a pipeline into the Court. He explained Columbia could not make a profit under the old method of selling and had to work out a new plan.

Under a "buy one or all" policy the company is licensing its pictures singly, pricing them singly and offering them theatre by theatre.

The whole lineup is offered on such a basis, with cancellation privilege to the extent finally ordered by the court applying to those pictures purchased prior to screenings.

All exhibitors will be afforded an opportunity to view each picture at trade showings as prints become available.

Groups of more than one feature may be sold on single contracts, but priced and negotiated separately.

Short subjects will be offered by series, of which there are 10, but any one of the 112 subjects may be purchased singly.

The present clearance schedule will be observed for the most part, except where they appear to be "unreasonable" in time or area.

Serials will be sold singly. Mr. Montague added with feigned concern that he did not mean "by the chapter."

New Contract Clause Cites "Single" Nature of Sales

The product is licensed on a new form of contract, which carries the list of 41 features, the shorts and the serials. It features in bold type a clause which has the exhibitor testify when he signs the contract that each picture has been priced and negotiated for singly, that the licensing of one has not been conditioned upon the licensing of another, and that short subjects have not been forced with features.

By the Herald

IN HIS OFFICE, Monday, as he outlined the company's new sales plan, Abe Montague, Columbia vice - president in charge of distribution.

Competitive bids will not be sought for the current season, Mr. Montague said. He pointed out that a final decree in the anti-trust case may be handed down in October which would clarify the conditions for such bidding, but contended it was impossible now to know how to proceed with that feature.

"We shall stick strictly to the opinion," he asserted. "That is apparently what the Government wants and that is what it will get. We do not want to over-price the market, but we intend to make the business profitable for the company."

Commenting on his observation that there was no longer profit in the old block booking type of licensing, Mr. Montague said that "some such change had to come about anyway." He pointed to increased production and distribution costs already in effect, and predicted they would climb even higher.

New System Cost Will Be Higher, Montague Predicts

The new system will cost more, the sales chief declared. He said that it might be necessary to increase the sales force. He also pointed out that more travel would be necessary, and cited the economic problem posed if salesmen had to travel long distances to sell "one or two pictures" to individual accounts.

"Where will the spiral end," he was asked, "when and if the auction selling plan is ordered by the court and exhibitors start bidding against each other?"

"I don't honestly know," he replied. "I hope it stays within reason."

The new system is bound to slow up distribution of product, Mr. Montague predicted. He said that the mass of added detail could not be processed without more manpower and additional time, observing that it was likely some shortages would appear before the distributors could hit their stride.

Asked if booking and buying combines were being serviced, he replied they were not. Columbia, he said, considers that any deal made with such a group for more than a single theatre and a single picture at a time constitutes a blanket deal, which is outlawed in the decision.

There has been no decision on reissues to bridge the gap, but the company will study the demand and base its decisions on the conclusions.

Series of Regional Meetings Start August 3 in Chicago

To keep the sales force posted regularly on fast-developing changes, a series of regional meetings to be spaced four to six weeks apart will be inaugurated August 3 with a three-day session at the Drake Hotel in Chicago. District and branch managers will participate with home office executives.

The announced lineup of 41 features will not constitute the total for 1946-47, Mr. Montague said. There will be more. How many more, he did not disclose. The product will be tradeshown singly and in groups, as it is ready for the exchanges, with no set number of films sought for any blocks.

Listed on the contracts are 27 Special Feature Attractions, four Action Musical Attractions, and 10 "Durango Kid" series starring Charles Starrett and Smiley Burnette. The titles follow:

The Special Feature attractions are: "Wreck of the Hesperus," "Keeper of the Bees," "Singin' in the Corn," "So Dark the Night," "Blondie Knows Best," "Blondie's Holiday," "King of the Wild Horses," Horse Picture No. 2, "For the Love of Rusty," "Son of Rusty," "Sing It Sweet," "Crime Doctor's Man-Hunt," "Crime Doctor" No. 2, "Secret of the Whistler," "Whistler," No. 2, "Bulldog Drummond" Nos. 1 and 2, "Boston Blackie" Nos. 1 and 2, "The Lone Wolf," "The Man with a Fear," "Blind Spot," "The Creaking Gate," "Cigarette Girl," "When a Girl's Beautiful," "Chant of the Voodoo" and "I Don't Like to Die."

"Action Musical" Series Pictures Are Listed

The "Action Musicals" series consists of "Smoky River Serenade," "Over the Santa Fe Trail," "Swing the Western Way" and "Lone Star Moonlight."

The "Durango Kid" Westerns will include "Land Rush," "Terror Trail," "The Fighting Frontiersman," "West of Dodge City," "South of the Chisholm Trail," "The Lone Hand Texan," "Law of the Canyon," "Prairie Raiders," "Stranger from Ponco City" and "Riders of the Lone Star."

IT TAKES ALL KINDS OF
EXCITEMENT TO MAKE
BOX-OFFICE RECORDS—

"Canyon Passage"
has it!

AND

WALTER WANGER *presents*

Dana ANDREWS Brian DONLEVY Susan HAYWARD

in

CANYON PASSAGE

IN TECHNICOLOR

introducing Patricia ROC

with HOAGY CARMICHAEL WARD BOND ANDY DEVINE
STANLEY RIDGES FAY HOLDEN VICTOR CUTLER

Directed by JACQUES TOURNEUR • Produced by WALTER WANGER
A UNIVERSAL RELEASE • Screenplay by Ernest Pascal
Adapted from the Saturday Evening Post Story "Canyon Passage" by Ernest Haycox

UNIVERSAL PICTURES

Business proves it!

World-premiered at the Broadway Theatre, Portland, Oregon, 2000 people stood in line for three hours waiting for the second show, with the first show a complete sell-out! First week's receipts nearly double top past hits and the picture holds for indefinite run!

●

All opening day records smashed at the RKO Palace, Chicago! Second day and week-end business definitely indicates a new high for the theatre!

●

Setting a new box-office pace at the Spreckles in San Diego after a record-breaking mid-week opening!

●

And from Keith's, Baltimore, comes the following wire: "OPENING DAY'S RECEIPTS UNPRECEDENTED. ANTICIPATE HOUSE GROSS FOR WEEK WILL ESTABLISH NEW ALL TIME RECORD. CANYON PASSAGE SHOULD BE BOOKED FOR EXTENDED RUNS!"

Yes, sir! "CANYON PASSAGE" HAS ALL THE EXCITEMENT THAT GUARANTEES NEW BOX OFFICE RECORDS!

EXHIBITION, WITH ONE VOICE, CONDEMNS AUCTION SELLING

MPTOA and Allied Score Court Plan in Talks at Justice Department

by JIM H. BRADY
in Washington

The nation's theatre owners, through their national trade associations, are telling the Department of Justice what they think of the Government's theory of how to run the motion picture business. What they have to say does not exactly qualify Uncle Sam as an expert in the field he wants to reform.

So uniform is the exhibitor opposition to the "auction block" remedy suggested by the Federal Court that it has drawn together for informal discussion of the "crisis" the executive leaders of Allied States Association of Motion Picture Exhibitors and of the Motion Picture Theatre Owners of America. That, anyone of experience in the trade will testify, is unique.

All Industry Branches Opposed to Ruling

The crystalized opinion of exhibition, expressed in conferences in Washington last week with Robert L. Wright, Assistant U.S. Attorney General in charge of the film case, left scarcely an articulate friend of the opinion handed down June 11 in New York.

Mr. Wright received the recommendations from the exhibitor groups with an expression of "interest and appreciation." However, the Department does not plan to submit these suggestions directly to the Court. It is believed that if such recommendation were to be sent directly to the court through the Government, the Court might think the recommendations fostered and sponsored by the Justice Department—which is not the case.

Wendell Berge, Assistant Attorney General, explained that the suggestions from exhibition, distribution or production groups must be submitted "directly" by them rather than through the Department.

Exhibitor Leaders Voice Alarm in Conferences

The exhibitor association leaders voiced their alarm openly. Abram F. Myers, general counsel and board chairman, characterized the "auction block" method of selling an "unprecedented remedy" and an unworkable substitute "for the traditional remedy of divestiture and dissolution." He called for an appeal that would embrace the licensing suggestions and the provisions permitting the distributors to retain their theatres.

The Allied executive committee drafted a "tentative" policy for study by its board and dispatched copies to the various members by mail. It was considered likely a board meeting would be called for discussion prior to the annual convention September 14-17 in Boston.

MPTOA-ALLIED TALK "JUST HAPPENED"

There was nothing formal about it. The conversation of several members of the executive committee of Motion Picture Theatre Owners of America, last Thursday, in Washington, with Abram F. Myers, general counsel and board chairman of Allied States Association of Motion Picture Exhibitors, was not planned in advance. The report goes that Fred Wehrenberg, MPTOA president, Herman Levy, Morris Loewenstein and Mack Jackson took a stroll after their conference with Robert L. Wright in the Department of Justice offices. They just happened to find themselves in front of 729 Fifteenth St., Northwest. On the spur of the moment, they decided to make a social call on Mr. Myers. They were received graciously, found the two associations were very close together on auction selling, but still far apart on divorcement.

Attending the discussions with Mr. Wright were Mr. Myers, Washington; Jack Kirsch, president, Illinois; Col. H. A. Cole, Texas; M. A. Rosenberg, Pennsylvania; Sidney E. Samuelson, Pennsylvania; Martin G. Smith, Ohio, and Nathan Yamins, Massachusetts.

MPTOA Head Sees Chaos If Auction System Prevails

Fred Wehrenberg, MPTOA president, set the tenor of that association's opinion when he declared that institution of the court's brand of competitive bidding for product would "throw the entire industry into chaos." He predicted that the type of open market suggested would flood the industry with product and make theatres "as numerous as filling stations."

Present with Mr. Wehrenberg, of Missouri, in the talks with Mr. Wright were Arthur Lockwood, Massachusetts; Lewen Pizor, Pennsylvania; J. J. O'Leary, Pennsylvania; Thomas J. Friday, Pennsylvania; Mitchell Wolfson, Florida; Albert B. Bernstein, Florida; Herman M. Levy, Connecticut; R. B. Beichele, Kansas; Mack Jackson, Alabama, and Morris Loewenstein, Oklahoma. Mr. Levy is MPTOA general counsel. Mr. Friday is general counsel for Comerford Theatres, and Mr. Bernstein is counsel for the Wometco circuit.

An announcement of the MPTOA position following the conference reiterated and somewhat amplified the stand announced as the result of a meeting of the executive committee July 26 at the Commodore Hotel in New York.

Six points concerning the government's decision were emphasized by the MPTOA committee, as follows:

"1. It is urged that the government appeal the decision of the court and that the scope of that appeal be all-embracing rather than limited to the refusal of the court to order complete divorcement.

"2. Opposition to the licensing of film on the competitive bidding basis suggested and outlined in the decision because:

> a. That system violates the basic philosophy of the Sherman Act, to wit, the protection of the public, since under it the license fees will of necessity increase and this increase will be reflected in higher admission prices.
>
> b. That system sacrifices and violates the rights of the small business unit in favor of the large.

Urge Provision Which Would Prohibit Overbuying

"3. That there be included in the decree a provision prohibiting overbuying and that it be recommended that any such overbuying be an arbitrable matter.

"4. That there be included in the decree a guarantee of 'some-run' to every exhibitor in language and in scope similar to section VI of the consent decree.

"5. That there be included in the decree a provision that where arbitration is resorted to the arbitrators be 'men versed in the complexities of this industry'. The court has suggested arbitration by such men as an alternative to local suits in 'controveries over clearances'. This should be extended in scope to include all arbitrable matters.

"6. That the highest bid made should not be the only major factor considered in the granting of licenses."

Opposition, meanwhile, continued to mount in the field. Meeting at the Detroiter Hotel in Detroit, the new Independent Theatre Owners of Michigan condemned the court's suggestions as impracticable. The ruling, the convention held, would work a hardship upon the small exhibitors the Government assertedly set out to protect.

"Worst for Small Theatres, Best for Distributors"

"The ruling is the very worst thing that could happen to small exhibitors and the very best thing that could happen to the distributors," Oscar Gorelick, a board member, told the meeting.

The Southern California Theatre Owners Association also is studying the decision.

AUCTION SALES DEFINITION CHIEF LAWYERS' PROBLEM

Government Wants Complex System; Distributors Seek Bid Latitude

The New York Federal court decision in the case of the United States vs. Paramount *et al.*, designed to bring a new order of distribution to the motion picture industry, was six weeks old this week, but its terms and future effect were still unclear to the industry.

A court decree, implementing the terms of the decision, is to be agreed upon by the Department of Justice and by the defendant distributors this autumn. At this point in midsummer the Department and the defendants are poles apart in their interpretation of what the decision means.

Working toward that autumn deadline and the presentation to the court of proposals for a decree, attorneys for the Government and the distributors, in informal discussions, have been striving for an area of agreement. It is not expected that even a tentative draft of the decree proposals will be ready until late in September.

One of the principal points of difference, it became clear this week in an informal exchange of memoranda, lies in the definition of "auction sales" and the bids which, the court ruled, must be made by each theatre for each film it buys.

Government attorneys, studying the decision in the austere marble Department of Justice building on Washington's Constitution Avenue, said their main goal still was complete divorcement and that they would appeal to the Supreme Court for that but that in the meantime "auction selling" meant just that.

They elaborated with a sample and very complex plan.

Want Conditions Other Than Price for Bids

Attorneys for the distributors, spending a humid and busy summer in New York, urged a series of conditions to determine when the highest bid had been reached.

Meanwhile, while Wendell Berge, assistant attorney general, contends that he will "uphold the court's auction sales provision," the Department indicated this week that when the case comes before the Supreme Court, the Government will argue that auction sales will not be necessary after complete divorcement has been achieved.

Robert Wright, assistant attorney general, points out that it will be from four to five years after a court decree before divorcement is a reality. During this period, if they win the appeal, the Department would certainly want single sales in effect to assure a free competitive system, Mr. Wright added.

The system Mr. Wright would set up for the handling of the new selling adventure is considered complex by distributor counsel. It would operate somewhat as follows:

The distributor would offer publicly a non-exclusive first run on each feature in a designated competitive area at a minimum price and within a stated time limit for completion of the run. No clearance would be granted. Theatres outside the designated area in competition with houses therein would be offered the picture at the same time. The distributor would have to offer the picture nationally within a specified number of days after it had been offered in any area.

Exhibitors in each competitive area who wanted the picture would enter a bid for a run at the designated minimum price within a specified number of days after the offer. This, apparently, would be to get a bid on record. From the minimum figure, the exhibitors would bid upward for clearance protection against competing theatres in other zones and simultaneous or close subsequent bookings in their own areas. In such higher bids, the exhibitor would state the time within which he proposed to complete his run, together with the clearance desired.

Would Accept Bids From All Responsible Showmen

Then the Government would have the distributors accept within a specified time as many of the bids as are made by financially responsible exhibitors with theatres adequate to play the run bid for. Where the terms of two or more such bids are equally exclusive, the distributor would accept the highest money bid.

The distributor would publicly announce acceptance of any bid for a protected run, disclosing the film rental and clearance terms and the date for completion of the run. If no bids were received, the picture could be offered again on new terms in the same manner. When a bid is rejected, the distributor would advise the exhibitor why it was not accepted.

Offers to subsequent runs would occur within a specified time after first run offers, and on a similar basis until the picture had played its possibilities.

Would Bare Non-Competitive First-Run Details

Where there is only one theatre of first-run calibre, the distributor would publicly announce rental and clearance terms for that theatre and the time for completion of the run. Within a specified time, he would offer subsequent runs in the area.

Where there are no competing theatres, the distributor would publicly announce details of the deals for the houses licensed, and he would be restrained from discriminatory practices among such non-competitive areas.

In the Government's theory, the matter of time plays an important role. Playdates for first runs would begin within a specified time after a deal, and be completed within a given time. Each subsequent run, except the last run, would be similarly bracketed.

The distributor would be required to make prints available to all exhibitors playing the picture at approximately the same time, without discrimination among them.

Distributors Have Ideas About "Highest Bid"

The definition of what constitutes a "highest bid" has been a matter puzzling legal minds and sales departments since the decision was handed down June 11. The distributors want to take into consideration the following 11 factors in arriving at a determination.

1. The rental terms and license fees offered.
2. The film revenues received from the previous exhibition of pictures on the run in question in the theatres involved.
3. The number of days the theatre would play the pictures, the days of the week and the time of the year.
4. Theatre policy of operation in such matters as duals, giveaways, etc.
5. Character and location, size, appointment and appearance of the theatre.
6. Admission price the exhibitor would charge for the run.
7. Comparative suitability of the theatre for advantageous exhibition for the run.
8. Total revenue the distributor estimates would be returned.
9. The effect of the exhibition on the future of the picture in the area.
10. Character and ability of the exhibitor and his reputation for showmanship, honesty, etc.
11. Financial responsibility.

Government Could Intervene In Arbitration Cases

Under the Government plan, notice of arbitration proceedings would be sent to the Attorney General's office at the time of filing with local tribunals. It also would require notice when any proceeding is withdrawn, and complainant's reasons for such action. The Government then would be allowed at its discretion to continue the prosecution of the complaint in its name to a final award. It also would be permitted to enter the case when a complainant did not prosecute it diligently. The effect, distributors say, would be to make arbitration an enforcement agency.

ON THE MARCH

by RED KANN

IN what reads as a remarkably frank address, Eric Johnston went into further display of his views on management and labor in a speech before the IATSE convention in Chicago on Tuesday. His philosophy of get-together is well known. But this time, and perhaps more concisely than on previous occasion, he branched off generalities and wheeled himself and his comment squarely into the arena of labor volcanics in Hollywood. A limited, but pointed, excerpt:

> "The jurisdictional strike is the one which has plagued Hollywood the most. Some of them not only have been outrageous, but ridiculous. They have been so ridiculous that comedians have used the arguments involved as meat and substance for their jokes. . . . The [jurisdictional] strike has done more to hurt the cause of labor than any other single thing. It cannot be defended on any grounds at all. It is without justification. It is immoral. . . . I want to say to labor that it will either outlaw the jurisdictional strike or Congress will outlaw it for labor."

After the hammer descended came a softening touch with:

> "I'm proud to tell you this: I know the producers in this industry. I know them all. I know what they think, and I don't know of a single one of them who isn't in favor of collective bargaining. That's an industry condition of which I'm very proud. I say again, that should simplify our efforts to work together . . . We can't be too hidebound in sticking to our rights. Management has the right to the lockout, but it rarely uses it; labor has the right to strike, but it should rarely use it. There are times when rights can mean ruin."

◆ ◆

Uncertainty trailing the New York court decision still rides the open range, and will. Booking combines, for instance. Are they in, or are they out? On this, as on many other points, there is no uniform stand. It depends on who's thinking out loud.

The opinion puts it this way:

> ". . . there can be no objection to operating booking, or film buying through agents, provided the agent is not also acting in respect to theatres owned by other exhibitors, independent or affiliated, and provided that in case the agent is buying films for its principal he does this through the bidding system, theatre by theatre."

For acceptance or rejection, this is understood to be national Allied's approach:

1.—That some of the defendant companies operate buying or booking combines for their own theatres and, in some cases, for others as well.

2.—That this raises the question of whether, and how, the court ruling will affect *independent* booking combines, Allied thereby establishing a distinction in the ranks.

3.—That the effect on *independent* combines is an open question on the conclusion [Allied's] that there are persuasive reasons for distinguishing between what is described as well-conducted *independent* operations and the operating, buying and booking pools maintained by some major companies.

4.—That, finally, there is no answer until a case defining the legal status of the *independent* buying combine is decided.

The choice is what you make it.

◆ ◆

Abe Montague, first distribution chief over the line to discuss the probable effects of the anti-trust case decision, foresees much and probably including this:

A larger sales force, for Columbia anyway, and perhaps for other companies, although he does not presume to talk for the others. At a greater cost, of course.

Precipitous rise in traveling. Salesman X traveling 300 to 400 miles may sell Exhibitor Y only a few pictures. The need for X to re-visit Y three or four more times in the same season to sell an additional bill of goods. At a cost which is apparent.

More paper work, more working tools [supplies, records and such]. And more home office staff to handle auction block selling.

Increased distribution charges, therefore, which have to be met. How? By [a] passing them along to the exhibitor [*who passes them along to whom?*] or [b] by splitting these costs between distributor and exhibitor.

A more discerning analysis of film values accruing to the distributor, or Columbia anyway. This would not be entirely new, for distributors always knew Westerns, for example, topped hoity-toity dramas in many situations. But the lines already are the more sharply drawn, observes Montague, and the values in clearer focus. He acknowledges surprise, is non-committal as to the effect on production policy, doesn't say there won't be any.

◆ ◆

Les Kaufman, on the ball for International, picks up an earlier comment on Eddie Small, "Bella Donna" and the crack it's a novel and not a heart stimulant.

"In discussing this very sage comment with your Thalia Bell [Hollywood Bureau staff writer] the thought occurred to both of us that it may not be a 'heart stimulant,' but it certainly is a mydriatic, which Mr. Funk and Mr. Wagnalls will both tell you, is an eye-opener which Bella Donna, the drug, actually is.

A hint's a hint, and this is one.

◆ ◆

QUERY IN MAY: Whatever happened to the prefabricated theatre?

ANSWER IN JULY: Fox West Coast throws back the portals on its first at Long Beach, Cal., August 8.

MPA Meets on "Outlaw" Action

A special meeting of the board of directors of the Motion Picture Association of America was scheduled Thursday in New York to take possible action on the withdrawal of the Production Code Administration seal from Howard Hughes' "The Outlaw." Action had been deferred while Mr. Hughes remained in critical condition from injuries sustained in the crash of his new photographic plane in a test flight several weeks ago on the west coast.

The withdrawal of the seal of approval was to be taken under consideration as a result of Mr. Hughes' refusal to comply with the Advertising Code Administration regulations in violation of the conditions under which the seal was issued for the production.

Meanwhile, "The Outlaw" was continuing to have difficulties. In New Orleans, Joy Theatres, Inc., last Thursday in Municipal Court sought an injunction against the city alleging that the 1909 municipal ordinance under which the city fined John Sasser, manager of the Joy, for the exhibition of "The Outlaw," was inoperative due to the passage in 1935 by the state legislature of a statute creating a state board of censorship.

Last weekend the Tacoma, Wash., City Council voted unanimously to ban "The Outlaw" in an action which overruled the city's censor board. Legal representatives of theatre owners who had booked the picture indicated the ban would be contested.

Universal International Shifts Field Staffs

Universal International Films, pursuing a long range plan for foreign sales operations, on Wednesday announced transfers and promotions of its field executives.

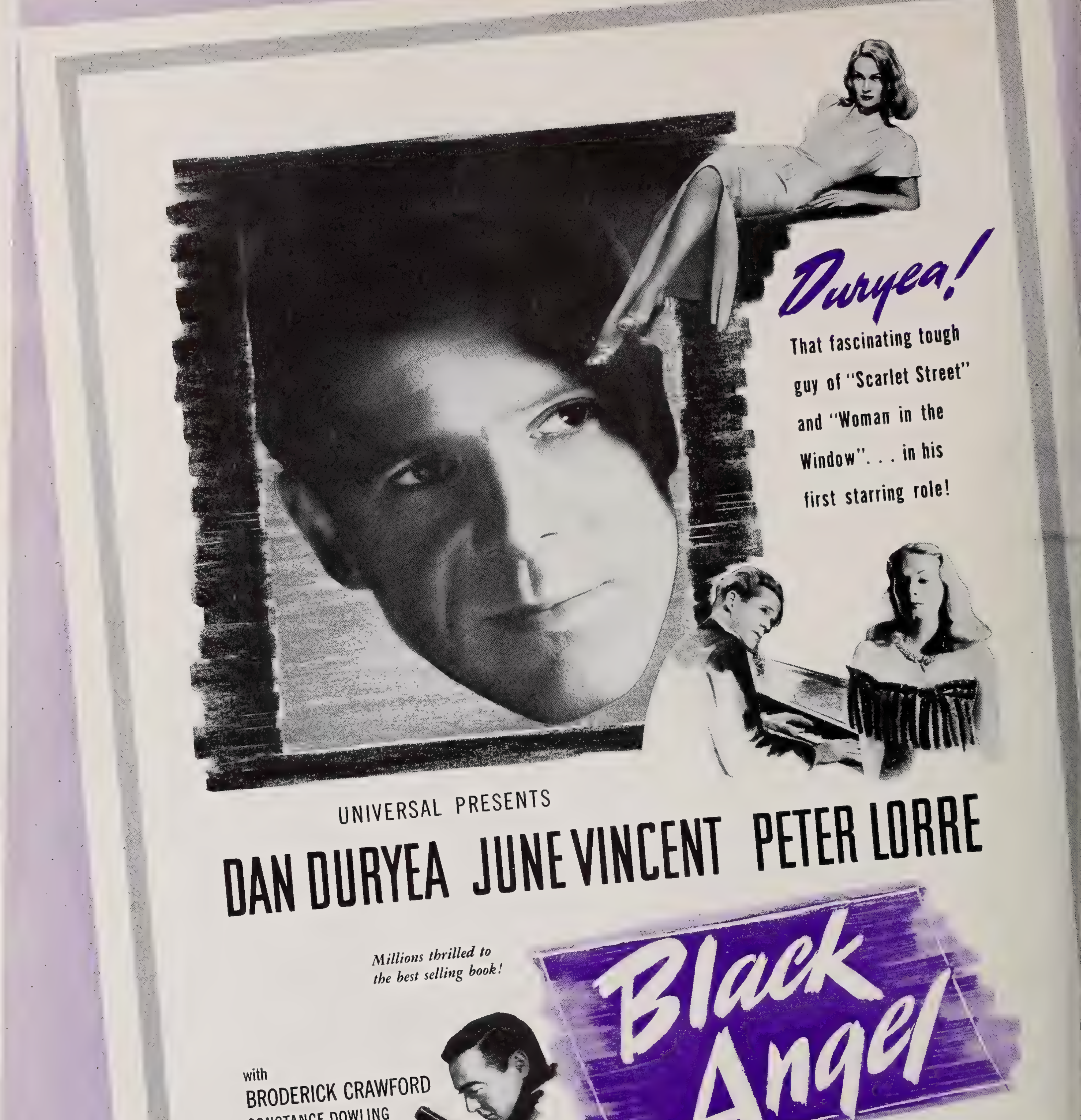
Robert E. Lury (manager for Singapore before the war), eastern supervisor with headquarters in Singapore; Michael Bergher, far eastern supervisor; Louis Foeldes, general sales manager for Europe with headquarters in Paris; Keith Goldsmith, from manager, India, to home office executive; Americo Aboaf, home office executive; Herbert Tonks, from Australian field staff, to manager, Philippine Republic; Saul Jacobs, from manager, Trinidad, to manager, India; Moe Rotman, from assistant manager, India, to manager, Singapore.

Also, Eric Hoskier, from manager, Casablanca, French Morocco, to manager, French North Africa, with headquarters in Algiers; K. E. Joergensen, manager for Denmark; Paul Wir, home office representative, China and Hongkong; A. Unurraga, manager, Peru and Bolivia; Ginarn Lao, manager, Hongkong; Horace Telucksingh, from field staff, Trinidad, to manager; Tony Guaitella, southern district manager, France; Jerry Lipow, from New York office staff, to assistant manager, Panama; Ferdinand Rieger, from home office staff, to head of branch operations; Felix Sommers, home office executive; Milton Yeoman, branch operations.

This man
DURYEA has quite a way . . .
with the ladies and the boxoffice
The likeable rascal of "Scarlet Street"

This man DURYEA – women called him "Heartbreak!"

The likeable rascal of "Scarlet Street"



Duryea!

That fascinating tough guy of "Scarlet Street" and "Woman in the Window". . . in his first starring role!

UNIVERSAL PRESENTS

DAN DURYEA JUNE VINCENT PETER LORRE

Millions thrilled to the best selling book!

Black Angel

with
BRODERICK CRAWFORD
CONSTANCE DOWLING
WALLACE FORD
FREDDIE STEEL

Screenplay by Roy Chanslor Based on the Novel by Cornell Woolrich
Directed by ROY WILLIAM NEILL Produced by TOM McKNIGHT and ROY WILLIAM NEILL

Above is one of the full page advertisements soon to appear in all the leading fan magazines

JOHNSTON TELLS IATSE TO END JURISDICTIONAL STRIFE

Says Labor, Management Must Pull Together to Increase Production

More than 1,000 representatives of the International Alliance of Theatrical Stage Employees met for their thirty-eighth annual convention Monday at Chicago's Stevens Hotel to hear, in the early days of meeting, an unequivocable endorsement of Richard I. Walsh, president, and some sharp and incisive comment on jurisdictional strikes and production.

The Walsh endorsement came from William Green, president of the American Federation of Labor. The plain speaking on strikes came from Eric A. Johnston, president of the Motion Picture Association.

Green Eulogizes Walsh As Distinguished Leader

"I never," said Mr. Green of Mr. Walsh, "saw a labor leader stand by and never waver from his rightful uncompromising position as does your distinguished leader —Richard F. Walsh." While it is customary to eulogize a leader after his death, Mr. Green continued, "I want to pay him this compliment now."

These statements were greeted by a thunderous ovation which, combined with unofficial observations from high-ranking officials, indicated that Mr. Walsh and his entire slate would be swept into office in the elections which were to have been held Friday.

Predicting that "there's going to be more legislation to regulate labor-management relations," Mr. Johnston spoke before the IATSE gathering Tuesday, calling on labor and management to pull together to increase production.

AEneas MacKenzie of Sir Walter Scott's

Better management-labor relations means, said Mr. Johnston, "the elimination of make-work practices; the elimination of feather-bedding, the elimination of work stoppages and slowdowns and the elimination of strikes."

Jurisdictional Strikes Called "Ridiculous"

"The jurisdictional strike," he said, "is the one which has plagued Hollywood the most. Some of them have not only been outrageous but ridiculous. . . . The jurisdictional strike has done more to hurt the cause of labor than any other single thing. It cannot be defended on any grounds at all. It is without justification. It is immoral. . . . I want to say to labor that it will either outlaw the jurisdictional strike or Congress will outlaw it for labor. . . . Gentlemen, discipline yourselves."

ON THE OPENING DAY, *at the International Alliance of Theatrical Stage Employees' 38th biennial convention, at the Hotel Stevens, Chicago: Richard F. Walsh, president of the organization; William Green, president of the American Federation of Labor, and Dwight Green, Governor of Illinois.*

The greatest challenge today to free labor and to free management, the industry leader said, is this: "The whole world is breaking its neck trying to emulate American production methods, and we're breaking our necks trying to run away from them. . . . If we're going to continue to furnish leadership to the world, we can't afford to abandon the doctrine of production and swing to the snare of the philosophy of scarcity when all the rest of the world is running counter-fashion.

"In my opinion, the American union today which does not believe in full production is doomed to oblivion as something anti-social."

Doctrines of Production and Arbitration Are Needed

The industry, Mr. Johnston believes, can set new styles in thinking and in living. Two new styles need setting now, he told the delegates.

"The doctrine of production must be made completely popular. It must become the style. The doctrine of arbitration—give and take—must be accepted as the natural, normal thing to do. It must become the style."

"Having the things we want," he concluded, "spells Utopia. Utopia now and always is production."

Production immediately was pledged by Mr. Walsh. Turning to the delegates after the Johnston speech, he said, "we are going to see if we can't turn out production"; and he added: "I invited Mr. Johnston here to talk because of my experience with him, and I hope our industry will stand behind him."

The IATSE has been willing to abide by the findings of the American Federation of Labor executive council in the studio labor situation, and William Hutcheson, leading the Brotherhood of Carpenters, has refused to do so, Mr. Walsh declared. After reading for two hours a report on the Hollywood scene, he received a standing ovation when he said, "I request power from you to protect further the source of supply from our Hollywood studios. I place the Hollywood situation in the hands of the convention."

The AFL executive council decision cost the IATSE some jurisdiction, but it hasn't decreased IATSE membership there.

The IATSE convention was preceded by a flurry of comment from the field. In Chicago Mr. Walsh denied reports that the IA was planning to organize film salesmen, but he was emphatic in stating that the field of television belonged to his organization.

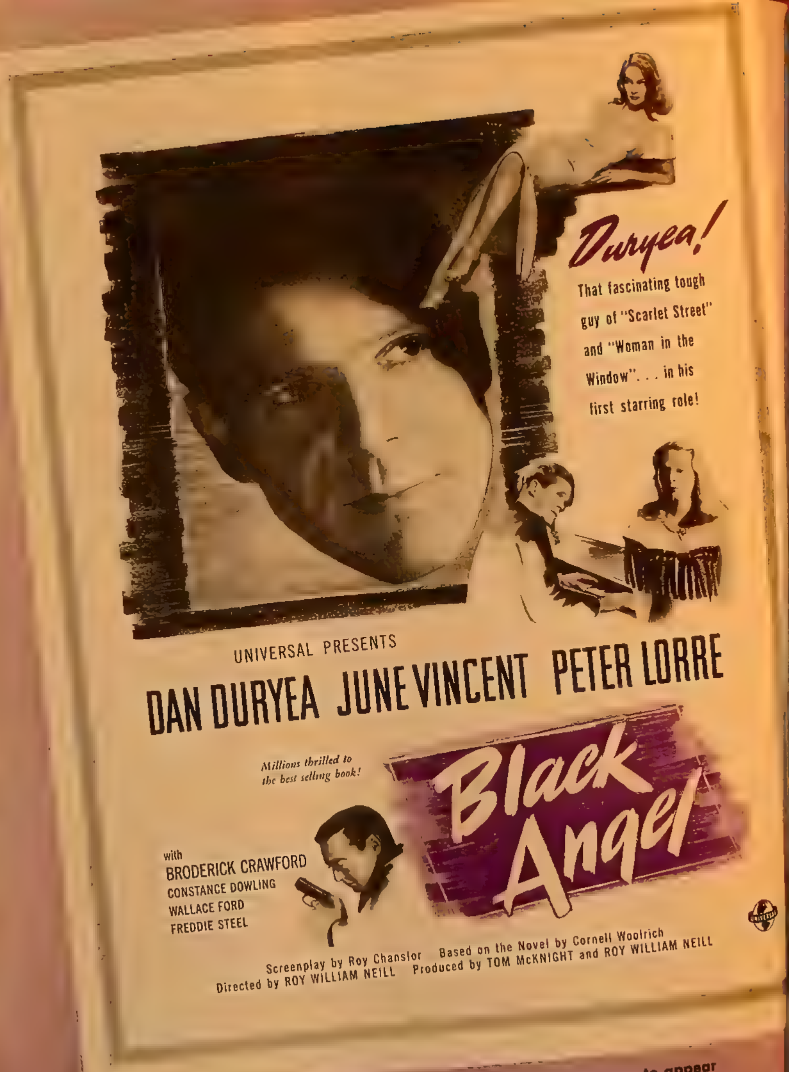
Cites Television Contracts Held

He reported his union held a contract for all employees at the Dumont station in New York and the Balaban and Katz station in Chicago. In the New York NBC and CBS television stations, he said, IATSE had a contract for men handling everything in front of the cameras, including scenery, props and lights. The union is now negotiating with west coast studios and is seeking to enlarge its jurisdiction.

During the meeting of the executive

(Continued on following page, column 3)

DURYEA has quite a way . . .
with the ladies and the boxoffice



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That fascinating tough guy of "Scarlet Street" and "Woman in the Window". . . in his first starring role!

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Screenplay by Roy Chanslor Based on the Novel by Cornell Woolrich
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Above is one of the full page advertisements soon to appear in all the leading fan magazines

CAROLINIANS JOIN ATA; HIT DECISION

Charleston Meeting Hears Warning Auction Sales Will Bring "Chaos"

The Theatre Owners of North and South Carolina, which proudly identifies itself as the oldest exhibitor organization in the world, retreated this week from the sticky midsummer heat of the south to the air-conditioned ballroom of the Francis Marion Hotel in Charleston, S. C., to ponder, at its first summer convention in five years, those twin subjects of the hour—the New York Court opinion and the American Theatres Association.

The convention reacted to the first of these exactly as exhibitors in other parts of the nation appear to be doing. It approved a resolution authorizing its president, Ben Strozier of Rock Hill, S. C., to voice the organization's protest against the opinion and its probable consequences to the exhibitor and to join with other organizations in presenting its views for relief to the Federal Court. This was after R. B. Wilby of Atlanta and William F. Crockett of Virginia Beach, Va., had made some prognostications of just where and in what condition the exhibitor may expect to find himself if the opinion stands as written.

Join ATA, but Stay in MPTOA

On the second subject, the convention voted approval of the Carolina organization's affiliation with ATA while perpetuating its membership in Motion Picture Theatre Owners of America.

Ted R. Gamble, ATA chairman, explained the aims of the new organization to the convention and illustrated the work it proposed to do. He reported that it already has held conferences with Treasury Department officials who are at work on new Federal revenue legislation for next year, in the hope of obtaining a reduction of the 20 per cent Federal admissions tax.

"Other organizations think about those things," Mr. Gamble observed, "but insofar as we know ATA is the only one which actually is doing something about them."

Mr. Gamble said that ATA, in its campaign to limit theatre collections to one a year, has convinced the American Red Cross that it is no longer entitled to a separate theatre collection; that it has won signs of understanding to the same effect from the American Cancer Society, and is now at work with less progress to convince the March of Dimes of the same.

Brings Membership to 7,400

The ATA chairman claimed that the organization now has a membership of 6,800.

"Are you including the 600 theatres of this organization in that figure?" inquired Roy Rowe of Burgaw, N. C. A former president of the organization. This was before the vote on affiliation with ATA had been taken.

"No," Mr. Gamble replied.

So the vote raised ATA's claimed membership to 7,400 theatres.

Mr. Rowe led the opposition to the affiliation with ATA. He wanted to know why the organization needed $200,000 a year for its program of activities; he asked whether it was not simply a device to maintain in the limelight the former officers of the Theatres Division of the War Activities Committee who, Mr. Rowe said, "took all the credit for the war work we exhibitors did."

The reference drew applause from the meeting.

Mr. Gamble explained that ATA's program could not be accomplished with halfway measures. He said it took money to maintain proper exhibitor representation on the national level. He advised the meeting that ATA's present officers were temporary ones and would be replaced at the end of a year.

Warns of Government Rule

Discussing the New York Court opinion, Mr. Wilby predicted that it would result in higher film terms and higher admission scales; that it would take the exhibitor away from his theatre on film buying procedures, and that theatre operations and the standard of theatres would suffer in consequence. He urged the industry to agree on recommendations for relief in the future lest Congress, to end the controversy once and for all, proclaim the industry a public service operation and set up a commission to regulate and supervise it.

"When we got the Consent Decree," he said, "we were worse off than before we had it. Now we have the New York opinion and we are worse off than when we had the Decree. The distributors are hurrying its provisions into effect. They are like little boys on Christmas morning — just can't wait to see what Santa Claus has brought them."

Mr. Wilby charged that auction film sales evolved from championing of the theory of the right-to-buy by Allied States and the Independent Theatre Owners Association of New York in the NRA Code days of 1933.

Sees Price Increases

Mr. Crockett urged that the court be properly advised of the public interest in the decision, which he predicted will bring higher costs.

"Ultimately," he said, "if the decision stands, I can see only chaos; higher prices followed probably by Government control such as is now exercised over public utilities."

The convention adopted a resolution commending Warner Brothers on the 20th anniversary of talking pictures. Earlier resolutions of the organization opposing the use of local checkers and the inclusion of advertising in films were reaffirmed.

Although the annual convention is scheduled to be held in Charlotte next January, Charles W. Picquet, veteran of the organization who was its president for 14 years and who brought the exhibitors of the two Carolinas into a single organization, urged that the convention be held in his home baliwick of Pinehurst, N. C. Decision was reserved.

A crowded calendar of social events sponsored by Charleston exhibitors, Albert Sottile and J. C. Long, diverted the 300 members and guests who registered for the convention. There were beach parties, fish fries, barbecues, dances and cocktail parties. Business sessions were limited to three hours daily on Monday and Tuesday.

JOHNSTON SAYS

(*Continued from page 23*)

board in Chicago preceding the convention, George Dunn, president of the Motion Picture Theatre Operating Managers and Assistant Managers Guild, representing 41 RKO theatres in the Metropolitan New York area, appeared to ask IATSE affiliation. It is now independent. The Dunn petition for membership was to have been placed before the convention. It was neither approved nor disapproved by the executive board.

Governor Urges Stake in Preserving Freedom

Opening the convention, Governor Dwight H. Green of Illinois said, "Of all the professions and vocations, the entertainment profession is one which cannot afford to countenance regimentation in any form. If individual talent is to have its opportunity for expression and development, it must have first of all freedom of all groups that compose our great nation. Your (group) has perhaps the greatest understanding of the need for freedom and self-expression in the individual. Therefore, your membership has, if that is possible, a greater stake in preserving our American tradition of personal freedom and of individual opportunity."

Robert Montgomery of the Screen Actors Guild was to have given the principal address Wednesday with other speeches by George T. Moore of the Treasury Department, Herbert Borchardt of the Social Security Board and by Robert L. Gordon, Director of Labor for Illinois.

Thursday Patrick Sullivan, president of the Chicago Building Trades Council, and Nathan D. Golden, of the Film Bureau of the Department of Commerce, were to have addressed the delegates. Elections were to have been held Friday.

Meanwhile it was reported from Detroit that the newly-organized Michigan Independent Theatre Owners had assumed representation for approximately 80 member houses in Detroit for negotiation with the IATSE, which is seeking pay raises for projectionists.

Loew's 40-Week Net Increases To $12,579,245

Loew's, Incorporated, reported this week a net profit, after Federal taxes, of $12,579,245 for the 40-week period ended June 6, 1946. This compares with a net profit of $9,312,243 for the 40-week period ended June 7, 1945.

The 1946 figure is equivalent to $2.47 per share of common stock and compares with $1.84 per share in 1945.

The detailed report follows:

	40 Weeks Ended June 6, 1946	40 Weeks Ended June 7, 1945
Company's share operating profit after subsidiaries' preferred dividends	$27,490,835	$23,551,812
Reserve for contingencies	3,800,000	3,800,000
Reserve for depreciation	2,754,590	2,789,192
Company's share profit before Federal taxes	$20,936,245	$16,962,620
Reserve for Federal taxes	8,357,000	7,650,377
Company's share net profit after taxes	$12,579,245	$9,312,243
Per share—common stock	$2.47	$1.84

For the 12 weeks ended June 6, 1946, gross sales and operating revenues were estimated at $45,754,000 compared with $41,460,000 for the same period last year.

Sidney Lust Asks Reversal Of Arbitration Ruling

In what is regarded as an unprecedented move, counsel for Sidney B. Lust, Washington exhibitor, Monday filed a petition in the U. S. District Court, New York, asking the three-judge statutory court which decided the New York anti-trust case, to set aside a decision by a motion picture arbitration appeals board which ruled against him.

In rendering its decision last July 12 the appeals board reversed the ruling of a Washington arbitrator who had held there was no competition between Mr. Lust's Kaywood Gardens theatre in Mr. Ranier, Md., and the Village and Newton theatres in downtown Washington, operated by Louis Bernheimer.

Mr. Lust's counsel, Harold L. Schilz, asks the three-judge statutory court to vacate the appeals board decision after a stay and a possible hearing. He asks for restoration of the original arbitrator's decision of last March, which granted the Kaywood Gardens a 21-day availability on pictures after Washington first run on the theory that no competition existed between that house and Washington.

General Precision Net $529,486 for Three Months

General Precision Equipment Corporation and subsidiary companies this week reported consolidated net operating profit for the three months ended June 30, 1946, after provision for federal income taxes, of $529,486, subject to year-end adjustment. In addition, a profit of $486,576 was realized from the sale of investments.

LATE REVIEW

Two Guys from Milwaukee

Warner—Comedy

Dennis Morgan and Jack Carson run rampant through this broadly drawn version of the tale about a prince who masquerades as a commoner, which collected a lot of laughs, some of them tinged with blushes, at its theatre preview in Beverly Hills. Joan Leslie and S. Z. Sakall are the principal entertainers, but it's a sort of audience-surprise secret that Lauren Bacall and Humphrey Bogart appear, as themselves, in the final sequence.

The quality of the comedy is more mixed than strained, and the biggest laugh derives from a gag of dubious taste at the expense of the President of the United States, but for people who just want to laugh at something the picture contains ample provocation.

The screen play by Charles Hoffman and I. A. L. Diamond, produced by Alex Gottlieb and directed by David Butler, concerns a Balkan prince who goes incognito on arrival in New York, becomes a pal of a Brooklyn taxi driver, and learns about democracy in bars, barber shops and similar settings. He falls in love with the cab-driver's girl, causing complications too numerous and strange for recital here, and winds up in the employ of a Milwaukee brewer after the cab driver blunders into a live microphone and gets the prince ousted in a Balkan plebiscite. It's even more complicated, and a good deal longer, than this synopsis suggests.

Market-wise, the names and the laughs may get the attraction a substantial opening in most situations.

Previewed at the Warner Theatre, Beverly Hills, to the reaction noted above. Reviewer's rating: Average.—WILLIAM R. WEAVER.

Release date August 17. Running time 90 min. PCA No. 11468. General audience classification.

Prince Henry	Dennis Morgan
Buzz Williams	Jack Carson
Connie Read	Joan Leslie
Polly	Janis Paige
Count Oswald	S. Z. Sakall

Patti Brady, Tom D'Andrea, Rosemary DeCamp, John Ridgely, Pat McVey, Franklin Pangborn, Francis Pierlot.

Television Trailers Set For Paramount Pictures

A "Live Trailer" series promoting the interest of television viewers in Paramount Pictures was inaugurated by television station W6XYZ at Paramount's Hollywood studio, Klaus Landsberg, west coast director of Television Productions, Inc., announced Tuesday. The first show of the series Tuesday night was devoted to Irving Berlin's "Blue Skies," with Olga San Juan modeling costumes she wears in the picture. The series, "Costumes for the Stars," will be part of an over-all series, "Movietown Backstage." The program is to be presented weekly.

Claim 400,000 of CIO See 16mm Pictures

More than 400,000 members of the CIO see educational films in their own local union halls regularly, it was announced here Monday. The new CIO film service is directed by the Research and Education Branch. All films contracted for and exhibited are 16mm. Distribution is handled by Brandon Films, Inc., New York; College Film Center, Chicago; the UAW Film Library, Detroit, and Visual Education, Inc., Austin, Texas

SMPE Marks 30th Year, Cites Achievements

The talking picture is the "most far reaching accomplishment of the scientists and technicians on behalf of the entertainment world in the past 30 years, or longer," declares the Society of Motion Picture Engineers.

This month, celebrating its thirtieth anniversary, the SMPE, in the persons of president Don E. Hyndman and executive vice-president Loren L. Ryder, declares that "in solving the technical problems that enabled the Warner Brothers to launch the successful career of sound, 20 years ago, the engineers made one of the greatest contributions of all time to not only the entertainment but the scientific, cultural and educational progress of the world."

Cite Speed in War Work

In reviewing the organization's past activities, Mr. Hyndman and Mr. Ryder point out that another important achievement of the Society was the speed in supplying test-film standards for the Army and Navy during the war. The job was completed within a few months after the request was made. Many of the War Standards Specifications have been adopted for general use.

SMPE was incorporated in Washington, D. C., July 24, 1916, by a small group of men led by C. Francis Jenkins. It now has a membership of 2,200 and 16 engineering committees.

Thirty years ago there were four committees: cameras and perforations, motion picture electrical devices, motion picture theatre equipment and optics.

Today there are the following committees: cinematography, color, exchange practice, film projection practice, laboratory practice, preservation of films, process photography, screen brightness, 16mm and 8mm pictures, sound, standards, studio lighting, television, television projection practice, test film quality and theatre engineering, construction and operation.

Standards Widely Accepted

The Society's most important work has been done in the field of standardization. Plans and safety specifications for projection booths drawn up by the Society have been officially recognized by being incorporated into the building codes of many states, including New York. The recommended procedure and equipment specifications formulated by the SMPE for the 16mm field have been adopted generally.

The organization also publishes a monthly *Journal* in which more than 2,500 technical papers have appeared to date. It holds semi-annual conventions in the east and on the coast, monthly meetings of sectional groups, and supplies technical and engineering information to the industry and other fields.

WARNER MEMENTO TO U.S. ARCHIVES

Smithsonian and Library of Congress Get Talking Picture Material

Warner Brothers and talking pictures moved hand in hand into the Library of Congress and the Smithsonian Institution this week when Major Albert Warner, vice-president of Warner Brothers, presented early mementoes of sound film to those two institutions Wednesday in Washington in commemoration of the Twentieth Anniversary of Talking Pictures.

To the Library of Congress went a print of the first all-talking picture, "Lights of New York"; to the Smithsonian Institution, a piece of early sound projection equipment.

Evans Praises Warners

To Major Warner went this compliment from Dr. Luther H. Evans, Librarian of Congress, as he accepted the gift: "Major Warner has acknowledged that others pioneered in this field (of sound) before the Warner brothers became interested in it as a vehicle of mass communication. By the same token I am sure that everyone will agree that it was Warner Brothers who brought sound motion pictures to the multitudes and their place in history is unchallengeable."

Talking pictures, Dr. Evans declared, not only brought full expression to the screen, but raised motion pictures to heights never before thought possible as an entertainment and cultural art.

In making the presentation, Major Warner declared that with the advent of the talking film "a great new influence in world affairs came into its own. . . . The most potent American ambassador . . . turned out to be the motion picture. And when war came, this same motion picture became established as our best teacher."

"A Strong Right Arm"

Although, said Major Warner, "we knew that this great new invention would revolutionize our industry and be of considerable value to the public," few realized that "the sound motion picture would be the strong right arm of humanitarian undertakings, like the war against infantile paralysis."

The presentation ceremonies were broadcast, with John B. Kennedy, as the commentator, over the ABC network.

Dr. Alexander Wetmore, secretary and director of the Smithsonian Institution, accepted the projection equipment.

Following this there was a reception to Major Warner in the Wittall Pavilion of the Library of Congress.

Mort Blumenstock, Warner vice-president in charge of advertising and publicity, accompanied Major Warner to Washington.

With the sound anniversary week almost upon the industry, new honors and celebrations of the event continue in the news.

The Academy of Motion Picture Arts and Scienes has announced it will sponsor a ceremonial program commemorating August 6 as the anniversary of talking pictures.

Birthday Cake in New York

Thursday, Hugo Rogers, Borough President of Manhattan, was to have unveiled in Columbus Circle a huge "birthday cake" topped by a platform on which daily shows are to be given until August. 6. Robert Alda, Monty Woolley and Ray Bolger were among those scheduled to appear in the first performance.

More than 230 mayors have issued proclamations setting aside the week of August 6 as the sound film anniversary week. Many large public utility companies and banks are joining the anniversary with special advertisements.

While celebrating the old, Warners has perfected the new. The company announces the completion of a new type of miniature control panel for the improvement of sound perspectives. The panel is small, measuring only nine by six inches, permitting the mixer to hold it in his lap and move close enough to the players to see that the sound matches the action.

Warners End Paramount Pool in Oklahoma City

James Coston, Warner Theatre district manager, and Alex Halperin, booker and buyer for the circuit, have concluded negotiations for Warners to take over management of four Oklahoma City theatres which Warners had been operating under a pooling arrangement with Paramount and Joseph Cooper. The theatres are the Midwest, Liberty, Folly and Warner. Mr. Coston will be division manager for the theatres, and Mr. Halperin will do the booking and buying. Marceg Brazee, former Warner district manager in Milwaukee, has been transferred to Oklahoma City to take charge of the houses. Al Kvool has been appointed to succeed Mr. Brazee.

Brierley Joins Githens

Wallace H. Brierly, general supervisor of schools for Kern County, Cal., has been appointed regional director of National Educational Films, Inc., for the northeastern states, it was announced last week by W. French Githens, president. Mr. Brierly will join the company in July and temporarily will make his headquarters in New York.

Vanguard Films Realigns Executive Studio Staff

The executive staff of Vanguard Films, producers of Selznick International Pictures, has been reorganized, according to an announcement from David Selznick and Daniel T. O'Shea, president of Vanguard.

Argyle Nelson, who has been with Selznick for two years, has been moved up to general studio manager. Dewey Starkey, former RKO Radio assistant manager, has been named production manager. L. M. Eckert, former trust offcer for the Bank of America in Beverly Hills, is assistant studio manager for overhead in charge of all departments not directly connected with shooting and editing.

Fred Ahern, now in England for the Selznick production of "The Paradine Case," has been moved up to assistant studio manager in charge of departments contributing to production. James Stewart has been appoint to the newly-created post of technical supervisor. Hal Kern, chief film editor, will expand his duties to include pre-production editing and script work.

Duke Interests to Finance New Independent Artists

A. B. Duke and Company is making its first investment in the motion picture industry as financial backer of the newly formed Independent Artists, it was announced in Hollywood last weekend. Final details of the Duke sponsorship were to be worked out this week by executive vice-president Louis J. Urlan, who was scheduled to arrive in Hollywood Wednesday. President Angier Biddle Duke and vice-president Anthony Biddle Duke are understood to be giving special attention to the operation. According to a previous announcement, Independent Artists will make 10 pictures in the next five years.

Judge Knight Stays Schine Theatre Disposition Order

Pending final determination of an appeal to the Supreme Court, all provisions of the recent order directing the disposition of many of its theatre holdings will be stayed, according to a concession granted Schine Chain Theatres Monday by Federal Judge John Knight in Buffalo, N. Y. "We intend to prosecute our appeal vigorously and without delay." said Willard S. McKay, chief Schine counsel, who said he was in court mainly to obtain a clarification of the court's order relative to the stay. Permission to renew leases on theatres whenever they are in danger of expiring also was obtained by Mr. McKay.

Field Buys Station KJR

Station KJR, Seattle, Wash., has been purchased by Field Enterprises, Inc., headed by Marshall Field of Chicago, it was announced last Friday by Birt Fisher, owner of the station. The sale of the 5,000-watt station for $700,000 must be approved by the Federal Communications Commission.

Follow the golden arrows!
RKO RADIO PICTURES
RKO RADIO PICTURES
RKO RADIO PICTURES
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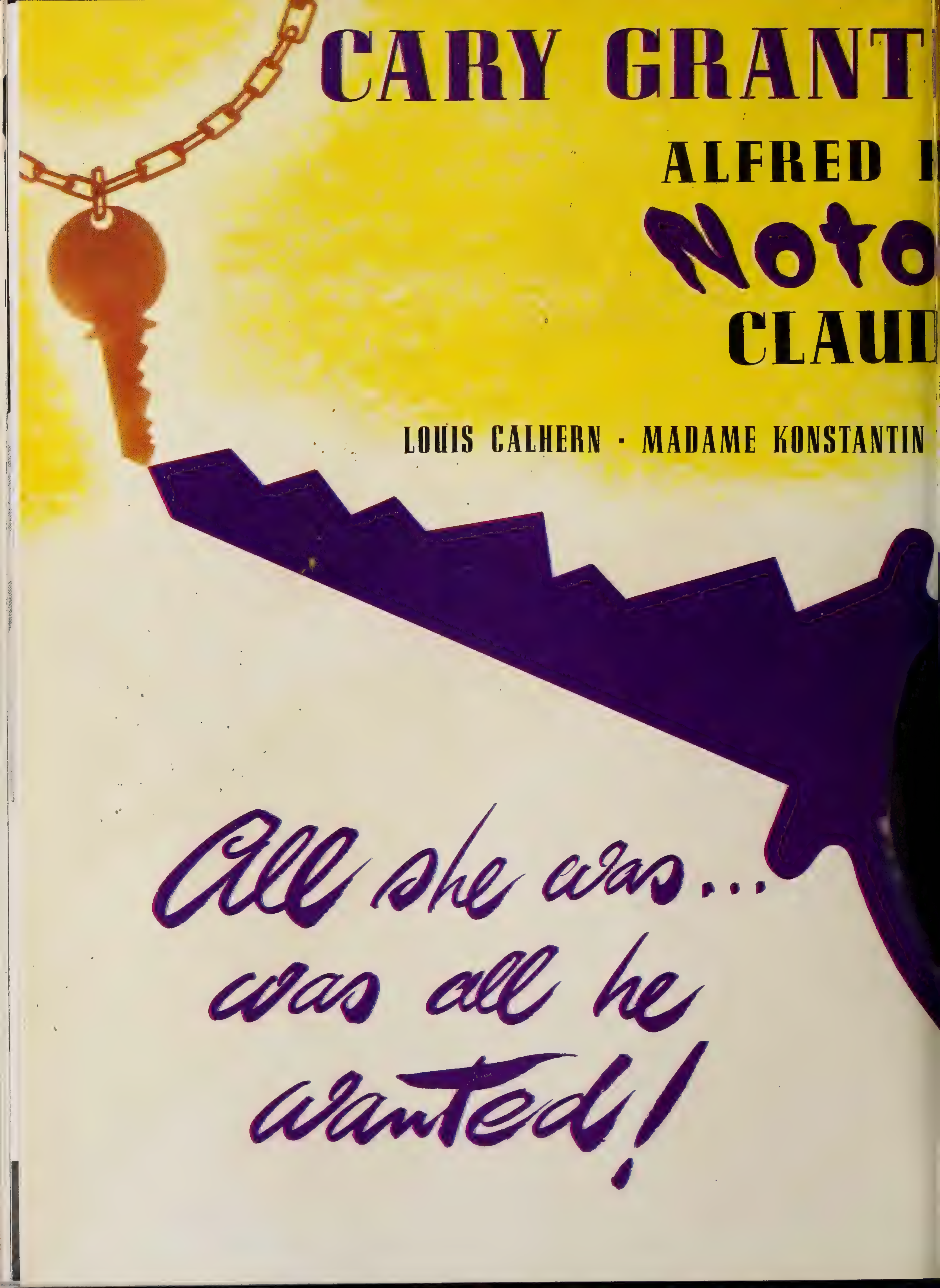

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LOUIS CALHERN · MADAME KONSTANTIN

All she was...
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ious!

A Radio City Music Hall Attraction

RAINS

directed by **ALFRED HITCHCOCK**

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NINETY SEVEN MILLION SIXTY THOUSAND AND SEVENTY TWO

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any way you say it...it's TOPS!...

RKO's tremendous national campaign on "NOTORIOUS" . . . in magazines and newspaper supplements totaling 97,060,072 CIRCULATION . . . Five different insertions in LIFE and LOOK . . . Four different insertions in WOMAN'S HOME COMPANION . . . Full pages in LADIES HOME JOURNAL – SATURDAY EVENING POST – McCALL'S – COSMOPOLITAN – TIME – GOOD HOUSEKEEPING – REDBOOK – COLLIER'S – AMERICAN – TRUE STORY – LIBERTY – THE FAN LIST – THE AMERICAN WEEKLY – THIS WEEK and Canadian Magazines.

WatchFilmTrend Abroad: Mulvey

It is vitally necessary that American distributors ascertain trends of European production which were ignored during the war but which prevail now and will continue to prevail, James Mulvey, president of Samuel Goldwyn Productions, said in London Monday. Mr. Mulvey is visiting England on a combined fact-finding tour and a routine check of Goldwyn interests.

Mr. Mulvey said the trends referred to concern the present and forthcoming flow of European films, not only British, but French and others, which do not conform to accepted Hollywood formulas.

From what he has observed in England so far, Mr Mulvey said he is impressed with the British use of Technicolor, as demonstrated by "Henry V" and "Caesar and Cleopatra" on improvised equipment.

On the conclusion of his tour of England, which has also included a short trip to Ireland, Mr. Mulvey will visit France, Italy, Belgium and the Scandinavian countries.

Byrnes Assures Johnston of Foreign Trade Support

Secretary of State James Byrnes Monday in Washington assured Eric A. Johnston, president of the Motion Picture Association of America, of his interest in the industry's problem abroad. In a 40-minute conference with the Secretary of State, Mr. Johnston told Secretary Byrnes of his plans to go abroad this autumn to study the film barriers which stand in the way of greater foreign trade. It is reported that the State Department and MPA officials soon will work out detailed plans for the forthcoming international trade conference to be held in Europe. The State Department has asserted that it will give films "priority" during the trade discussions.

Detroit Theatrical Post Elects Harry Brewer

Harry G. Brewer of the Downtown theatre, Detroit, has been elected commander of the Russell Johnson Theatrical Post of the American Legion. He succeeds Harry Carson. Other officers are: H. O. Blough, senior vice-commander; Gilbert Lubin, junior vice-commander; George Turner, finance officer; Pearce Bradley, chaplain; Leon Crowell, historian; Francis Light, sergeant-at-arms; Wilber Haartge, adjutant.

Greek Film Distribution Resumed by Olympic

With the release of the documentary, "Greece Lives Again," Olympic Motion Picture Corporation, New York, which handles Greek films in the U. S., has resumed the distribution of feature product. Not since the entry of Greece into the war in 1940 has a feature from that country been exhibited in the United States.

WOLFF AND "BELLS" HIT DUBLIN AND REPORT TO HOME OFFICE

ARRIVAL at Collinstown airport, Eire. Robert S. Wolff, RKO managing director for Great Britain, is greeted by Hubert McNally, manager for Eire. Mr. Wolff is accompanied by David Griffiths, left, representing International Pictures, and Colonel Jack Votion, RKO studio representative. The trio came to Dublin for the premiere of "The Bells of St. Mary's" at the Savoy theatre.

"Bells of St. Mary's" opened at the Savoy theatre in Dublin, Eire, last Friday night. Whereupon Robert S. Wolff, managing director for RKO in Britain, filed a typically conservative report in the language of the showman, reporting to Phil Reisman, president of RKO International, in New York, thus:

"Dublin: Gala premiere 'Bells' acclaimed most glittering even in Irish entertainment history STOP President of Eire, Sean O'Kelly, Mrs. O'Kelly, five out of seven leading Cabinet Ministers, high church dignitaries, foreign diplomats and representatives of all sections Irish society headed capacity audience STOP This is first time Irish President has attended film premiere STOP Huge crowds mobbed theatre often stopping traffic STOP Capacity audience gave 'Bells" greatest reception I remember any film receiving with sustained applause and laughter often drowning complete sequences STOP Later at reception President and other distinguished guests personally expressed their appreciation of film as most magnificent they had ever seen STOP Am convinced 'Bells' is the most outstanding attraction history Irish motion picture business STOP Queues for premiere tickets formed many hours before box office opened and twenty-five hundred seats sold in one hour STOP Again special Sunday booking completely sold in two hours STOP This completely unprecedented in history of theatre STOP Dublin has few premieres and this occasion undoubtedly inestimable value to film industry generally STOP Am personally delighted RKO sponsored such an event STOP Queues formed early this morning and continuing all through day STOP 'Bells' will break every record Savoy Dublin's biggest grossing theatre.

(Signed) Wolff."

See $2,240,000 Post-War Expenditure in St. Louis

The St. Louis Chamber of Commerce last week made public a report in which it was predicted expenditures for post-war construction and improvements would reach $587,000,000, of which $2,240,000 would be spent by the theatre industry alone. Employment was expected to rise from 623,000 to 784,000, the report indicated.

Cincinnati Theatres Form New Booking Combine

A group of Cincinnati-area theatre men have formed Theatre Owners Corporation to buy and book films for the member theatres, it has been announced from Cincinnati by Herman H. Hunt, secretary of the group. Officers include Louis Wiethe, president; Ralph Kinsler, first vice-president; Willis Vance, second vice-president; Frank W. Huss, Jr., treasurer, and Mr. Hunt. They, together with Maurice A. Chase, comprise the board of directors.

Film Industry WAC Reports Distributed to Libraries

One thousand bound copies of the motion picture industry's War Activities Committee annual reports for the years 1942, 1943, 1944 and 1945 were distributed by mail this week to public libraries in large cities throughout the country. Some 40,000 copies of each report were circulated at the time of publication.

BRITISH LABOR AND EXHIBITION AGREE

Early Ratification Is Seen for Contract Hailed as First Nationwide Deal

by PETER BURNUP
in London

What labor itself has characterized as "the first nationwide agreement in the film industry" has been reached this side in an agreement between the National Association of Theatrical and Kine Employees and the Cinematograph Exhibitors Association.

The new agreement provides for a 48-hour working week throughout the whole country; two weeks' holiday with pay; increases in overtime rates; payment for Sunday work, together with a day off during the working week for any employee who works on the Sabbath.

Set Basic Pay Rates

New basic pay rates are established which consolidate the pre-war basic and the three cost-of-living bonuses conceded at different times during the war. In addition, the new basic rates will be subject to a 15 per cent increase on wages not exceeding 50 shillings weekly. Over that amount the special increase will be 10 per cent.

The vexed question of theatre gradings is left for discussion with the local branches concerned; a diplomatic decision having regard to the fact that provincial exhibitors, particularly those in more remote areas, feel most strongly that their particular problems can never be dealt with effectively at CEA headquarters.

This agreement is at present only a temporary one, but there seems little doubt but what both the CEA and NATKE branches will ratify it.

See Early Ratification

In view of the circumstance that the CEA's negotiating committee was unanimous in the agreement with NATKE, ratification should be achieved at an early date. There will be some hard talking in certain of the CEA branches, whose members are still smarting under the remarks of T. J. O'Brien, NATKE secretary, who spoke slightingly of the "miserly, selfish attitude of the Victorian-minded small exhibitor." But ratification will occur well in advance of September 2, the date fixed for the inauguration of the new pay rates for the workers of the British film industry.

So far as NATKE's members are concerned, ratification is equally assured. Mr. O'Brien has gone on record to MOTION PICTURE HERALD as follows:

"The agreement does not satisfy the union in every respect. There are many things we do not like about it. It can safely be assumed that my executive committee will recommend its acceptance nevertheless.

"It is the first nationwide agreement in the film industry; that in itself is such a progressive step that it would be irresponsible, to say the least of it, if it were rejected merely because it does not contain everything the union asked for."

Determine Cost of Increase

Comes now the accountancy of the agreement's cost to the industry generally. CEA branch secretaries have been instructed to bring forward as early as possible their own detailed accounts of the new burdens their members will be called upon to bear. But, say shrewder CEA leaders, whatever the cost, it will be well worth achieving peaceable working conditions.

Francis Harley Honored By British Industry

Francis L. Harley, recently promoted by Twentieth Century-Fox from managing director for Britain to managing director for Europe, Scandinavia, the Middle East and Africa, was honored recently in London at a luncheon given by the British Film Producers Association, the Kinematograph Renters Society, the Cinematograph Exhibitors Association and the Newsreel Association. Mr. Harley, who is being succeeded in London by Otto Bolle, will make his headquarters in Paris. Lord Rothermere, owner of the *London Daily Mail,* toastmaster, described Mr. Harley as "a friend and counselor and a great American who stood by the British throughout our most hazardous days and who is regarded by many as more British than the British themselves, although always faithful to his own great national ideals."

House of Commons Approves Dual Taxation Treaty

Confirming the arrangement between the United States and England under the dual-taxation treaty, the House of Commons in London last Thursday approved an order whereby British stars working in America for British employers pay the British income tax only, instead of both British and American taxes, as heretofore. The order also applies to American stars working in Great Britain for American employers.

Dudley Joins Willard

Chester W. Dudley, now on inactive service from the Navy, has been appointed sales manager of Willard Pictures in New York, producers of films for industry and theatrical and television uses. Mr. Dudley is also a director and the treasurer of the Capitol Theatre Corporation, New York.

Reports Grosses Drop in Sweden

A report on Scandinavia last week by Carl Wallman, RKO general manager for those countries, indicates a shortage of goods, foreign exchange, and equipment, and in certain areas a drop in business.

A decline has occurred in Sweden, he said, from which 500,000 Norwegians, Finns and Danes have returned to their homes.

The equipment shortage is apparent in the entire territory, and few new theatres are being built. In Denmark, especially, he said, prospects for new theatres are remote because theatre operation is controlled and is a gift from the Government to those who have performed national services.

The American loan to Britain probably will facilitate American film imports to Denmark, according to Mr. Wallman. The country lacks dollars, but has considerable British credits. American films are being imported into Finland and Norway, but funds remain frozen.

Mr. Wallman discounted the effects of a general strike of Swedish theatre employees, noting that that country's houses normally close in summer. Of 16 mm, Mr. Wallman remarked it possibly would find a market in sparsely populated northern Finland and Norway.

Telefilm Introduced for Television News Shows

A new motion picture film, Telefilm, which is said to greatly facilitate the telecasting of public events within a few hours of their occurrence and produce improved television images was introduced to the New York television audience last Monday in a joint Du Pont-NBC demonstration. NBC cameramen used the new Telefilm to make pictures of a full dress parade and Presidential color ceremony in Washington Monday afternoon. Immediately after the ceremony the exposed film was developed, flown to New York, and used in negative form with the television film camera reversing the image electrically to its positive form. Pictures of the event were broadcast a few hours after coverage.

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200 Television Receivers Produced in Six Months

Television set production was extremely limited during the first six months of this year, according to a report from the Radio Manufacturers Association, released in Washington last Friday. However, the report predicts a great increase in the output of television sets in the months to come. From January through June only 200 sets were produced, the report said, but several Manufacturers Association, released in sizeable production in the early autumn and winter, it was stated. Show models head the list of television sets manufactured. During June, radio receiver production passed the industry's prewar monthly average.

Loew to Offer 30 In 16mm Abroad During Season

By the end of the 1946-47 season, Loew's International will have released three blocks of ten 16mm pictures in France and French-speaking areas of Belgium and Switzerland, according to Seymour Mayer, the company's 16mm promotional director.

The first block of 10 has been released and has been signed for by approximately 320 exhibitors. Plans for the second block have been completed.

Loew's, according to Mr. Mayer, is practically the only American 16mm distributor now operating in France, where there are about 7,000 16mm theatres—3,000 of them permanent, 4,000 of them mobile units.

All of the pictures are complete with French dialogue and are distributed on percentage deals as required by French law.

Mr. Mayer, although declining to estimate French 16mm earnings, indicated that the returns would be surprisingly large. Loew's International, he said, regards itself as being in an excellent position to compete with the long-established French 16mm industry.

The first block of pictures is made up of "Random Harvest," "Mutiny on the Bounty," "The Devil's Brother," "Too Hot to Handle," "Queen Christina," "Tarzan Escapes," "Girl of the Golden West,' "The Little Shop Around the Corner," "The Hardys Out West" and "Marie Antoinette."

The second block, to be released shortly, consists of "San Francisco," "The Great Waltz," "Conquest," "Captains Coureageous," "Navy Blue and Gold," "Good-by Mr. Chips," "Tarzan's Secret Treasure," "Stable Mates," "Let Freedom Ring" and "Ziegfeld Girl."

Loew's International Corp. Honors 20-Year Employees

Loew's International Corp. set aside the past week to honor employees throughout the world who have been in the organization's employ for 20 years or more. Arthur M. Loew, president, announced that 75 men and women were to receive diamond rings and engraved certificates, attesting to membership in Loew's "Twenty-Year Club." At the same time similar recognition was to be given to more than 400 men and women who have been with the company 10 years or more. They were to receive gold lapel pins and appropriate certificates.

To Offer Italian Films

Leo Cohen has concluded a deal with Hoffberg Productions, Inc., for the distribution in the U. S. of six Italian pictures selected by Mr. Cohen. Four of the six were produced by C. L. Bragaglia. Another is based on Shakespeare's "Measure for Measure." Mr. Hoffberg plans releases to begin in the autumn.

Holland Exhibitors Showing American Product Now

The exhibition of Motion Picture Export Association product started last week in Holland, when the Hague's Excelsior theatre opened with Twentieth Century-Fox's "The Sullivans." According to reports received from Holland by the MPEA New York offices, this picture will be followed by other MPEA releases, the first of which will be United Artists' "I Married a Witch."

The Excelsior is not a member of the Bioscoop Bond, the Dutch trade organization which the U. S. industry has characterized as "monopolistic." Newspaper advertising on MPEA releases is now being accepted by the Hague's newspapers. Formerly the Dutch Newspaper Association refused to take ads from any theatre not a member of the Bond.

Irving Maas, vice-president and general manager of MPEA, has confirmed reports that other Dutch theatres will soon be releasing the organization's product.

International Advertising Budget at $3,500,000

International Pictures has set a budget of $3,500,000 for 1947 for advertising and promotion of its eight to 10 pictures to be released through United World. Campaigns will range from $300,000 to $400,000 a film, it was announced this week following conferences between International and United World executives. Emphasis will be placed on key city newspaper ads and trade paper advertising. National and fan magazines, radio, billboards, national exploitation and promotion are other media to be included. Already under way are campaigns for "The Egg and I" and "Bloomer Girl." Details for campaigns on "The Dark Mirror" and "Bella Donna" are to be worked out soon.

Public Wants Action Films, Screen Guild Heads Claim

Despite the claims of some producers, the public's screen taste continues toward Westerns and other action films, Robert L. Lippert and John W. Maugham, head of Screen Guild Productions, said in Atlanta last week. "Let the big producers turn out their multimillion dollar spectacles," said Mr. Lippert. "Screen Guild will stick to the kind that are bread and butter." Not counting reissues which Screen Guild controls, the company's production schedule for 1946-47 calls for 16 new pictures, five of which will be in color, Mr. Lippert said.

Provincial Theatres, London, Report Profit of $956,000

Provincial Cinematograph Theatres, London, has reported net profit of $956,000 for the year ending January 31, 1946, an all-time high. Profit for the previous year was $768,000. Provincial Theatres is a subsidiary of Gaumont-British and operates 120 theatres in London and the provinces. The company has increased its ordinary stock dividend from 15 to 35 per cent.

Theatre Building Goes on Despite Material Crisis

Despite indications from the Civilian Production Administration in Washington that critical building materials would not be available before autumn for non-residential construction, theatre operators continue to plan extensive building, while others have acquired priorities and are going ahead with construction programs.

Last week in Columbus, Ohio, J. Real Neth announced the eighth theatre in his circuit would be the Colonial, to be erected on the city's west side. The site was purchased from the Socony-Vacuum Oil Co., for $27,500. Also in the Columbus area three new combination indoor and drive-in theatres are planned by Frank Yassenoff and Harold Schwartz, partners in the operation of the Riverside and Eastside auto theatres. The theatres are expected to be opened for the 1947 outdoor season.

The Felt interests in the Philadelphia area have acquired another theatre, now being built at Swarthmore, Philadelphia suburb. The new theatre will be named the College and will be operated by Harry Felt and his son, Maurice, in association with Jacob Kalish. The theatre is expected to be opened early in September.

Five war veterans have opened or have started construction on new theatres in the St. Louis area.

One involves a conversion of surplus property. Phillip and Paul McSpadden have converted a portable airplane hangar into a theatre at Herrin, Ill. Kenneth Madsen and Preston Wettaw have opened the 275-seat Duchess theatre in New Windsor, Ill. The fifth exhibitor recently discharged from the service is Martin Moritz, who is building a 550-seat house at Roanoke, Ill.

In Michigan Paul Millunzi of Milwaukee will build a 1,000-seat theatre at Bessemer. In Belding a theatre will be built and operated by Harvey Collier of Dearborn.

Name ATS Chairmen

Eight committee chairmen appointed by George T. Shupert, president of the American Television Society, were approved last week by the board of directors. They are: Alice Pentlarge, reception; Jack Levine, program laboratory; Myrtle Ilsley, library; Edward Stacheff, education; Charles Alicoate, motion pictures; Ralph Rockafellew, publications; Frederick A. Kugel, general chairman of program committee; Bud Gamble, ATS training program.

Plan Benefit Show

The DeLuxe theatre in Detroit, owned and operated by Elliot Fine and Adrian D. Rosen, were to hold a benefit July 20 for the Martin-Robert Bulger Post of the Veterans of Foreign Wars. The post was named in honor of the Bulgar brothers.

THE FACTS TELL THE YEAR'S BIGGEST BOXOFFICE STORY!

Never Before Has One Company Had So Many Record-Breakers In So Many Key Engagements At One Time!

JEROME KERN'S

Centennial Summer

in Technicolor

RECORD AT THE ROXY, N. Y.!

. . . As hold-overs match record opening weeks in PHILADELPHIA, PITTSBURGH, WASHINGTON, BALTIMORE, MEMPHIS . . . North, South, East and West!

. . . . As a matter of FACT the Boxof

ANNA AND THE KING OF SIAM

6th RECORD WEEK AT RADIO CITY MUSIC HALL!

...and maintaining same tremendous pace across the country...in San Francisco, Boston, Los Angeles, Cleveland, Dallas, Denver, Houston, Portland, EVERYWHERE!

Smoky

in Technicolor

RECORDS ACROSS THE NATION!

Hundreds of all time highs in cities Big and Small! Chicago! San Francisco! St. Louis! Denver! Trenton! St. Paul! Seattle! Dallas! San Diego!

inners are always from 20 *Century-Fox*

Australian Unit Decides on 40% Maximum Rental

by CLIFF HOLT
in Sydney

Members of the Exhibitors' Association of Queensland resolved at their annual conference to pay no more than 40 per cent for percentage pictures. Only in certain cases may this figure be exceeded and then only if authorized by the Association's executive board. The conference included in the resolution a clause giving "adequate protection" to members buying on flat rate and for those who are committed to percentage contracts in excess of 40 per cent.

This 40 per cent decision is likely to influence other state exhibitor organizations in the Commonwealth. In New South Wales a similar decision was made last year, resulting in what amounted almost to an exhibitor boycott of high percentage pictures.

The Queensland association's membership includes the majority of the State's independents. Most important non-member is the Birch, Carrol and Coyle circuit, controlling 10 theatres.

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Feature production as a stable secondary industry is considered an eventual possibility here following the success of "Smithy," produced in Australia by Columbia at a negative cost of £80,000. The film was a technical improvement over previous Australian standards and was received favorably by the critics in Sydney and Melbourne. The Greater Union Theatres, in which J. Arthur Rank is a partner, purchased the film for its city houses.

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A strike of operators and assistants closed Melbourne's city and suburban theatres for a Saturday night and Monday matinee performances resulting in a box office loss of £20,000. It was the industry's first serious industrial upset in 30 years.

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Warner Brothers has applied for a license to build a theatre in Sydney on a valuable corner site purchased by the company several years ago. The New South Wales Film Commission is studying the application but even if the decision is favorable, the chances of actually proceeding with construction are remote due to the scarcity of labor and materials.

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Australian theatremen say the current fiscal year will show a poor return for the industry, poorer than those dark days of the prewar depression. For this they blame wholesale closing of theatres in Queensland due to power restrictions and heavily reduced transport services; similar difficulties in West Australia, which blacked out theatres for several weeks; the operators' strike in Melbourne, and loss of tram and train transport services in Sydney except during business hours.

IN NEWSREELS

MOVIETONE NEWS—Vol. 28, No. 93—Secretary Byrnes reports on Paris parley. . . . Siam stunned by mysterious death of young king. . . . Churchill in France. . . . Violence in Trieste. . . . Postmaster General's daughter christens destroyer in Maine. . . . French cycle fans get around. . . . Sports: champion Great Danes, tarpon fishing thrills.

MOVIETONE NEWS—Vol. 28, No. 94—Greek General in U. S. . . . Churchill at Patton's grave. . . . Gas explosion in Massachusetts. . . . New jet plane. . . . U. S. helps fight food famine. . . . Premiere of "Centennial Summer." . . . Lew Lehr in world of pets. . . . Sports: water follies, women's swimming meet, boxing in Siam, diaper derby.

NEWS OF THE DAY—Vol. 17, No. 291—Byrnes reports on peace as Trieste riots. . . . New king takes Siam throne. . . . France hails Churchill. . . . Nation honors Japanese-Americans. . . . Yanks relax in Japan. . . . Cycle mania in France.

NEWS OF THE DAY—Vol. 17, No. 292—Carrier tests phantom plane. . . . U. S. harvests record crop in world famine. . . . Cattle for Greece. . . . Churchill at Patton's grave. . . . Cabinet wives set example. . . . Sports: boat race, diaper derby, boxing in Siam.

PARAMOUNT NEWS—No. 94—Operation Goodwill. . . . Russian cleared of espionage. . . . Churchill keeps a promise. . . . Palestine—days of crisis. . . . Royal mystery in Siam. . . . France celebrates.

PARAMOUNT NEWS—No. 95—Small-fry speedway. . . . Action on the food front. . . . King size bus. . . . Last German prisoners of war leave U. S. . . . Blame it on the heat.

RKO PATHE NEWS—Vol. 17, No. 96—King's death is Siam mystery. . . . France marks Bastille Day. . . . British bombers begin U. S. tour. . . . San Francisco trolleys make big news. . . . G. I.s enjoy "Pyle Roof Garden."

RKO PATHE NEWS—Vol. 17, No. 97—Last German PW's leave U. S. . . . France seizes German horses. . . . Ship hid from Nazis launched. . . . Hindus in juggernaut rites. . . . Kaiser's two-section bus. . . . Exclusives of George Bernard Shaw. . . . Everything goes in Siam boxing.

UNIVERSAL NEWSREEL—Vol. 19, No. 521—Siam's king dies. . . . British bombers arrive. . . . Truman reviews Nisei troops. . . . Dirigible pioneer retires. . . . Festival of towers. . . . Lumberjack tourney. . . . Stars shine on Portland.

UNIVERSAL NEWSREEL—Vol. 19, No. 522—Gas blast rocks town. . . . Drought ravishes Arizona. . . . Bumper wheat crops. . . . Diaper didoes. . . . Sports: sailing, boxing, horse racing.

Legion of Decency Reviews Eleven New Productions

The National Legion of Decency reviewed 11 new productions this week, approving all but one. In Class A-I, unobjectionable for general patronage, were: "Conquest of Cheyenne," "Cuban Pete," "Great Day," "Let's Go Steady," "Song of the Prarie" and "Two Years Before the Mast." In Class A-II, unobjectionable for adults, were: "Caesar and Cleopatra," "The Cockeyed Miracle," "Freddie Steps Out," and "Night Train to Memphis." "Lady Luck" was placed in Class B, objectionable in part, because it "reflects the acceptability of divorce."

U. A. Appoints Jack Ellis Eastern District Manager

Jack Ellis, United Artists' New York branch manager for the past two years, this week was appointed eastern district manager supervising New York, Albany, and Buffalo. He will be succeeded at the New York exchange by Mark Silver, formerly branch manager in Washington. Gerald Price replaces Mr. Silver. The appointments followed an earlier announcement that Edward Schnitzer, home office executive, had been appointed eastern division manager, succeeding Jack Goldhar, resigned.

27 New Houses For Mexico City Are Blueprinted

by LUIS BECERRA CELIS
in Mexico City

The practical halt to production here is not discouraging the building of theatres in Mexico. A study of city records shows permits granted for 27 new theatres, of which 17 are now in construction.

All will mark a new trend in local theatres, being modern in every respect. Opinion in exhibitor-distributor circles is that these new theatres will make possible a policy of simultaneous showings of the same picture in two or more theatres.

Unless unforeseen obstacles arise, all of the 17 theatres now in construction will be in operation by next summer. The combined seating capacity is approximately 60,000. Many of these theatres can charge the standard high prices—65 to 85 cents.

However, these new theatres are a matter of concern to producers. These theatres must have lots of pictures and they must be good ones. Mexican pictures have of late been freely criticized as of poor quality. Competition from Hollywood is stronger. England has come back strongly. So has Argentina, and France is expected soon to figure in the Mexican market.

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Suspension of practically all production, largely because of the halting of credits, is only a temporary situation and next month should witness the resumption of most of this work, declares Mario Pavon Flores, counsel for the Picture Production Workers Union. He added that within a few months the industry would again be flourishing for more money will certainly be invested in it.

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The industry's own bank, the Banco Cinematografico, has financed the industry by loans, discounts and credits in the amount of $4,352,186 during the first six months of 1945.

▽

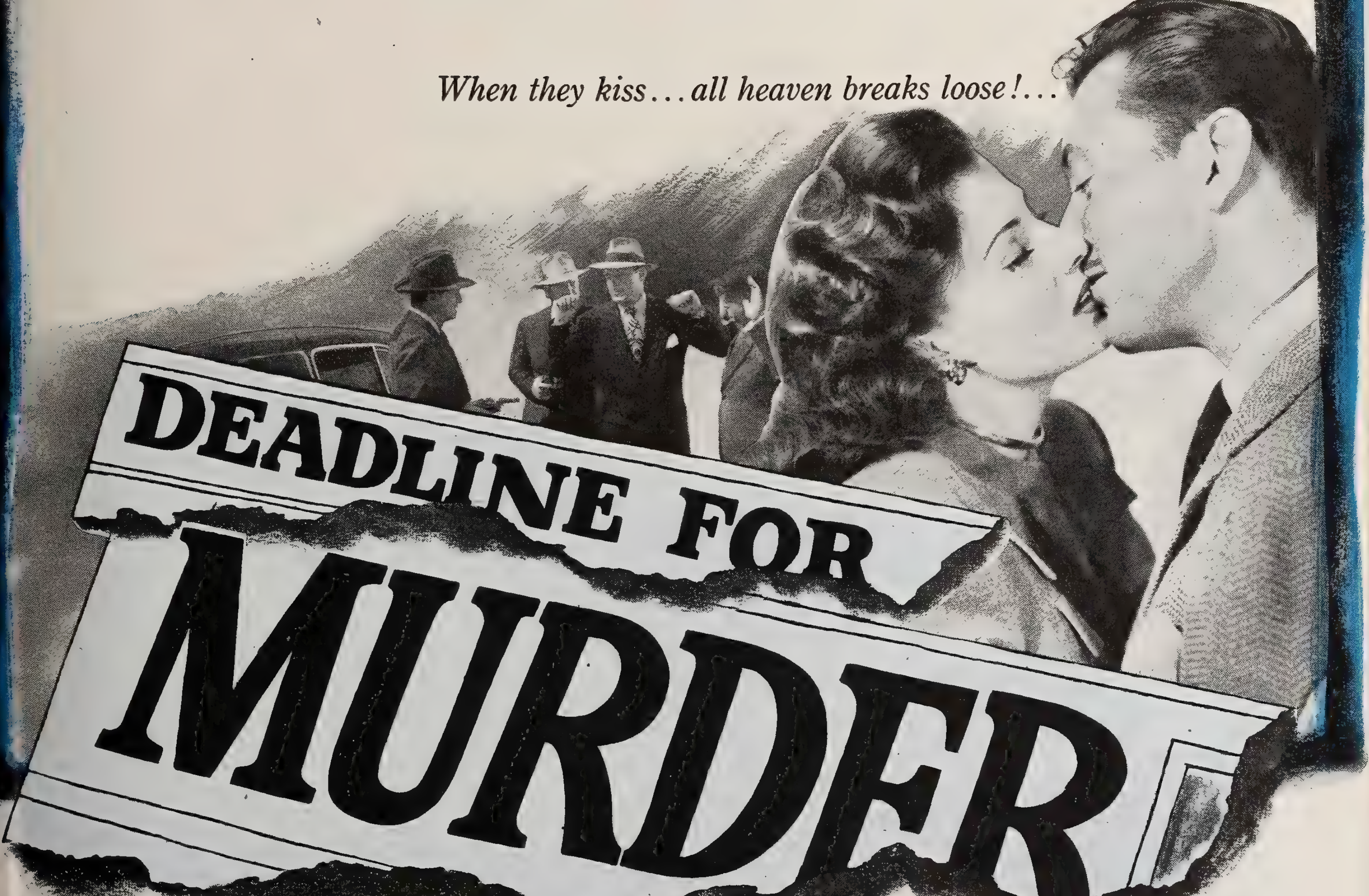
It is reported here that Eagle-Lion is to produce pictures here in English and in color. The pictures will not be dubbed in Spanish. While the company will employ its own technicians and lead and secondary players, the reports say that the company will use some Mexican talent.

Eagle-Lion Increases Its Budget by $5,000,000

Eagle-Lion, which will start its first picture next week, has increased its original budget from the announced $20,000,000 to $25,000.000 for the year. The increase was made, it was announced in Hollywood Monday, to meet the increased production costs caused by the recent 25 per cent increase in labor scales. The company's original schedule of 22 pictures remains unchanged.

"ACTION!"

VARIETY, FILM DAILY, BOXOFFICE, M. P. DAILY—ALL THE EXPERTS—USE THAT BOXOFFICE WORD TO DESCRIBE IT!



When they kiss . . . all heaven breaks loose! . . .

DEADLINE FOR MURDER

"DEADLINE FOR MURDER" with PAUL KELLY · KENT TAYLOR · SHEILA RYAN
JEROME COWAN and Renee Carson · Marian Martin · Joan Blair · Leslie Vincent
Edward Marr · Matt McHugh · Jody Gilbert · Emory Parnell · Directed by JAMES TINLING
Original Story and Screenplay by Irving Cummings, Jr. · A SOL M. WURTZEL Production

20th CENTURY-FOX

THE *HOLLYWOOD SCENE*

Production Jumps to 58 In Work; 14 Pictures Started During Week

Hollywood Bureau

Freed from the uncertainties which beset it during several weeks of labor unrest, production bounded forward to reach a total of 58 pictures in work, a new high for the year. Fourteen new films reached the camera stage during the week, and six went to the cutting rooms.

At Mackinac Island, Michigan, work began on MGM's new Technicolor musical, "This Time for Keeps." The cast has Esther Williams, Jimmy Durante, Lauritz Melchior, Johnnie Johnston, Dick Simmons, Sharon McManus and Moyna MacGill in lead roles. Richard Thorpe is directing and Joe Pasternak is producing. After three weeks of location shots at the Michigan resort, the cast and crew will return to the studio.

Paramount launched "My Favorite Brunette," a satire on the current abundance of mystery pictures. Bob Hope, Dorothy Lamour, Peter Lorre, Charles Dingle, John Hoyt and Lon Chaney head the cast. Daniel Dare produces; Elliot Nugent directs.

Grant and Shirley Temple Star in RKO Picture

At RKO Radio, work began on "The Bachelor and the Bobby-Soxer," starring Cary Grant as the bachelor and Shirley Temple as the bobby-soxer. Myrna Loy and Rudy Vallee also have stellar roles. Dore Schary is the producer, and Irving Reis the director.

Twentieth Century-Fox trained cameras on two: "I Wonder Who's Kissing Her Now," and "Bob, Son of Battle." The first is a Technicolor musical which Lloyd Bacon is directing for producer George Jessel. Topping the cast are June Haver, Mark Stevens, Martha Stewart, Reginald Gardiner and George Cleveland.

"Bob, Son of Battle," a film version of the famed dog story by Alfred Oliphant, is being produced by Robert Bassler, and directed by Louis King. Peggy Ann Garner, Lon McCallister, Edmund Gwenn and Cara Williams head the cast.

Three new pictures started at Columbia. Virginia Van Upp is producing "My Empty Heart," whose cast is headed by Rosalind Russell, Melvyn Douglas and Sid Caesar. Charles Vidor is the director.

"The Secret of the Whistler" is another in the studio's series of melodramas starring Richard Dix. Others in the cast include Leslie Brooks, Michael Duane, Nancy Saunders and Doris Houck. George Sherman directs; Rudolph Flothow produces.

"Ghost Town" stars Judy Canova, with Allen Jenkins and Big Boy Williams heading the supporting cast. Ted Richmond is the producer; Del Lord the director.

"A Miracle Can Happen" Is Started by Bogeaus

Benedict Bogeaus and Burgess Meredith launchced "A Miracle Can Happen," which they are producing for United Artists release. The picture will be made in several sections, with different directors and different casts in each section. King Vidor is directing the current episode, which stars Charles Laughton, with John Qualen, Nana Bryant and Elmira Sessions in supporting roles. James Stewart and Henry Fonda will star in sections to be filmed at a later date.

Another picture destined for United Artists release is "Dangerous Venture," third in the new William Boyd series of Hopalong Cassidy Westerns. Lewis Rachmil is producing; George Archainbaud directing. The cast, in addition to Boyd, includes Andy Clyde, Rand Brooks, Betty Alexander, Douglas Evans, Harry Cording and Francis McDonald.

"Arch of Triumph," Enterprise Productions' film version of Erich Maria Remarque's best seller, went before the cameras with Ingrid Bergman and Charles Boyer in stellar roles, and Louis Calhern and J. Edward Bromberg in top featured spots. Lewis Milestone is the director; David Lewis the producer. The picture will be released through Universal.

On the Universal lot, the writer-producer team of Michael Fessier and Ernest Pagano started work on "Flame of Tripoli," which Charles Lamont is directing. Yvonne De Carlo, George Brent, Dona Drake and Broderick Crawford head the cast of the Technicolor production.

Republic's new venture is "Homesteaders of Paradise Valley," another in the studio's series of "Red Ryder" Westerns featuring Allan Lane, Bobby Blake and Martha Wentworth. R. G. Springsteen produces; Sidney Picker directs.

Producer-director Robert Tansey trained cameras on his latest PRC picture, "Drifting River," action musical whose cast includes Eddie Dean, Shirley Patterson, Roscoe Ates and Lee Bennett.

Incidental News of Pictures and People

John Payne has been assigned the key role in "Boomerang," which Louis de Rochemont will produce and Elia Kazan will direct for 20th Century-Fox. The picture, concerning which the studio is being unusually mysterious, is based on certain events which took place in and around Bridgeport, Conn., where "Boomerang" will be filmed. Fictitious names will be used throughout the story, but in the final scene the real name of the actual protagonist, who is said to be one of the greatest personalities in America, will be revealed.

Johnny Sands, young film newcomer, has been signed to a two-picture contract by Eagle Lion Studios. His first assignment will be a starring role in "Born to Speed."

Charles Coburn has been signed by International Pictures for a stellar role in the studio's projected Technicolor picture, "Bloomer Girl," which Milton H. Feld will produce. . . . Hal Wallis has engaged John Hodiak to star opposite Lizabeth Scott in "Desert Town," his next film for Paramount release. . . . RKO Radio has requested 92 museums, galleries and individuals to lend paintings by Toulouse-Lautrec for use in the studio's forthcoming picture, "Flowers of Evil," based on the French painter's life.

Paramount Plans Film Based on "Ivanhoe"

Paramount plans production of "The Black Knight," a free adaptation by Aeneas MacKenzie of Sir Walter Scott's immortal "Ivanhoe." . . . Erle Kenton will direct Universal's "Mark of the Rajah," Charles Schneer's initial production for the studio. . . . A. Pam Blumenthal, vice-president of Enterprise, is in Hollywood conferring with David Loew and Charles Einfeld on the studio's current productions, "Ramrod" and "Arch of Triumph."

RKO Radio has signed Alexander Knox to star in "Indian Summer," the story of a small town judge who leaves home for a belated fling at romance. Boris Ingster, who will direct, wrote the original story, and will write the screenplay in collaboration with Knox. Michel Kraike will produce under the supervision of Sid Rogell. . . . "House of Shadows," a story by Gerald Adams, and "Whispers in the Dark," adapted from a mystery by Patrick Quentin, have been purchased by Republic and assigned to William J. O'Sullivan for production.

COMPLETED

INDEPENDENT

Here Comes Trouble (Roach)

RKO RADIO

Beat the Band

REPUBLIC

Rio Grande Raiders

20TH CENTURY-FOX

Razor's Edge

UNIVERSAL

Lawless Breed
Pirates of Monterey

STARTED

COLUMBIA

My Empty Heart
Ghost Town
Secret of the Whistler

MGM

This Time for Keeps

PARAMOUNT

My Favorite Brunette

PRC

Drifting River

RKO RADIO

Bachelor and Bobby-Soxer

REPUBLIC

Homesteaders of Paradise Valley

20TH CENTURY-FOX

I Wonder Who's Kissing Her Now
Bob, Son of Battle

UNITED ARTISTS

Miracle Can Happen (Bogeaus-Meredith)
Dangerous Venture (Hopalong Cassidy)

UNIVERSAL

Arch of Triumph (Enterprise)
Flame of Tripoli

SHOOTING

COLUMBIA

Johnny O'Clock
Dead Reckoning
Down to Earth
Return of Monte Cristo (Small)

MGM

Summer Holiday
Secret Heart
Sea of Grass
High Barbaree
Beginning of the End
Sacred and Profane
Ballerina

MONOGRAM

Sweetheart of Sigma Chi
Silver Trail

PARAMOUNT

Big Haircut
Emperor Waltz

RKO RADIO

Code of the West
Devil Thumbs a Ride
Katie for Congress
Best Years of Our Lives (Goldwyn)
Secret Life of Walter Mitty (Goldwyn)
It's a Wonderful Life (Liberty)
Mr. Fix

REPUBLIC

Calendar Girl
Magnificent Rogue
Heldorado

20TH CENTURY-FOX

Homestretch
High Window
Dangerous Millions (Wurtzel)
Late George Apley
13 Rue Madeleine

UNITED ARTISTS

Strange Bedfellows (Stone)
Monsieur Verdoux (Chaplin)
Dishonored Lady (Stromberg)
Bel Ami (Loew-Lewin)

UNIVERSAL

Vigilantes Return
Smash-Up (Wanger)
Ramrod (Enterprise)
Magnificent Doll (Skirball-Manning)
Swell Guy (Hellinger)
White Tie and Tails

WARNERS

Possessed
Cry Wolf
Deception
Life with Father

AUDIENCE RESEARCH ANSWERS THE QUESTION OF WHAT'S IN A NAME

by WILLIAM R. WEAVER
Hollywood Editor

What's in a title?

And why does a company change the title of a picture on the eve of its release date, after publicizing it for a year or more under the original label?

Documented answers to these perennial questions and the others which abut them in exhibitor discussions of the matter are provided by Audience Research, Inc., which tests as many as 40 titles for a picture, on occasion, and submits to its producer clients a report which shows, in terms of predictable ticket sales, the relative box office value of the titles available for use.

For instance, "Lady Luck" is the sixth title tested by AR for the RKO Radio picture of that name, reviewed in last week's edition. The picture started out as "D-Day in Las Vegas," and the AR interviewers throughout the country reported these two and the intervening titles to be attendance-productive according to the following tabulation (in which 100 is norm) after testing each of them independently of the others.

"D-Day in Las Vegas"	91
"Lady's Choice"	100
"The Lady's in Luck"	100
"Lucky Lady"	106
"The Lady Is Lucky"	117
"Lady Luck"	118

To come quickly to the nub of the matter in terms of ticket sales, the difference between the number of people found to be interested in seeing a picture entitled "D-Day in Las Vegas" and the number interested in seeing one entitled "Lady Luck" is 6,000,000, according to AR's experience in testing more than 5,000 titles, of which 1,400 have been affixed to pictures.

Polls of the population for title-test purposes are conducted in the following manner. Interviewers throughout the country are supplied four titles, of which two are "control titles" and two are candidates for the picture under test, and are instructed to query all types and age levels simply and exclusively as to whether they would go to a theatre to see a picture bearing one, two, three or all of the submitted titles. No information about cast or story or producer is supplied the person being questioned, and the order of the titles inquired about is rotated from person to person.

"Control Titles" Are Secret

The "control titles" are the private and secret possessions of AR, which has twenty of them for this use, and are titles which, although never used on pictures or otherwise publicly, have always and invariably tested 100 on the AR scale. These are withheld by AR for use in connection with the testing of titles on trial, since they provide the standard against which the deviations of response to the titles under examination can be measured with certainty. (If four or any other number of eligible titles were tested without the accompaniment of "control titles," there would be no certainty that even the one which tested highest, as against the others, would not in fact have tested low in relation to actual norm).

When, as in the case of "Lady Luck," the title tests have been started while the picture was still in story or script form, decision on a final title is reached long enough before release date to entail no sacrifice of publicity value by a late change of title. Audience Research, which also concerns itself very directly with publicity value, advises against late change of title unless the obtainable increase in ticket sales is so great as to outweigh all other considerations.

Thus, one of the biggest independent productions undertaken in recent years is to retain its already internationally known title identity in spite of the fact that a title which tests 3,000,000 ultimate ticket-sales higher is available to the producer. On the other hand, that rash of MGM title changes a few weeks back, which is likely to be followed by more, stemmed from the fact that MGM only recently signed up for the AR service, wherefore the testing of the titles took place after the pictures had been completed and were on the point of being tradeshown. At this time, AR is testing titles for 1947-48 product.

The translation of a difference in points registered into terms of ticket sales is a less intricate process than it would appear. Over the years of its operation, AR has checked each title test against ultimate attendance figures, and with allowances made for such factors as star and story, has accumulated a formula of past performance which clients accept with the confidence indicated by their observance of it. "Hitler's Children," by the way, submitted simply as a title and without supplemental information of any kind, registered 160, the all-time high in AR recordings. The titles registering extreme lows are on file in AR archives, an arsenal of information which saves a lot of time and money for producers who happen to come up with identical ones from time to time.

Said to Save Time and Money

The saving of time and money for producers is, of course, an important by-product of the title-testing operation designed primarily to prosper the product. Not even AR has attempted to arrive scientifically at the annual cost of executive time spent, ordinarily, in protracted conferences on the selection of a title, with producer, director, author, star, distribution manager, etc., sitting in, each championing his own choice and defending it to the death.

To be sure, even an AR client must make up his mind about accepting the AR-chosen title—as in the case of the independent mentioned above—but the choices are fewer, the conferences shorter, the inroads on executive time and peace of mind a deal less extensive. And decision is always readily to be achieved on the basis of the truism that the customer—even the potential customer—is always right.

[*This is the second in a series of articles on Audience Research, Inc. The first appeared in last week's edition.*]

THE NATIONAL SPOTLIGHT

ALBANY

Torrid weather, after a few delightfully cool days, sent city grosses nosediving. Business continued hefty in the Adirondack and Catskill Mt. towns. City houses without cooling plants have taken the worst punishment. They had a break here Sunday, when it rained. . . . Sol Gordon has assumed the Schine circuit short subject booking job for the Albany exchange, succeeding Frank Lampe, who resigned. . . . Jack Scully, district manager for Universal, arrived for a conference with Gene Vogel, branch manager. . . . Russell Froehlic, Albany beauty parlor and millinery store operator, has incorporated Froehlic Enterprises, to conduct an amusement business.

Film Row learned with interest that Bernard Kranze, former RKO branch manager in Albany, had resigned as district manager in Cleveland to accept an Eastern division managerial post for United World. . . . Max Westebbe, RKO resident manager in Albany, suffered a fractured knee and other injuries when struck by an automobile in a downtown street. He is a patient in Memorial Hospital, where he probably will have to remain for a minimum of six weeks. Westebbe, who was RKO manager in Holland at the time the Germans overran that country, had only recently recovered from an illness.

BALTIMORE

The Censor Board of Maryland now includes Benjamin Hance, Mrs. Helen R. Tingley and Miss Agnes L. Noon, the last mentioned recently appointed by Governor H. R. O'Conor. . . . Another theatre for Negroes, The Madison, being built by James Kourkoulis on Madison avenue near Biddle street, is nearing completion. . . . Another Negro theatre being built by Herman Samuelson at Eden and Monument streets will have Robert R. Lee, now projectionist at the Fremont, as manager, when it is opened about Labor Day.

The Schanze theatre was closed July 13 and reopened by Samuel Sheubin July 21 as the only air-conditioned house for Negroes in Northwest Baltimore, and renamed the Morgan. . . . The Little, operated by I. M. Rappaport, operator of the Hippodrome, opened with "Henry V" July 19. Miss Margaret Loudon continues as manager. . . . A sudden attack of appendicitis sent E. F. Perotka, to Bon Secours Hospital for an operation and he is now recuperating. . . . Back from California Mr. and Mrs. Harry Welch, Glen and New Glen, went to Ocean City, Md. . . . Baltimore Variety Club, Tent No. 19, scheduled Boxing Bouts by some members of the Police Boys' Clubs on Tuesday night.

BOSTON

Ralph H. Pielow, Jr., has joined the local staff of Twentieth Century-Fox as a salesman, coming here from Philadelphia. He will cover the Vermont and New Hampshire territory. . . . Sig Horowitz, who has been covering that territory, has been transferred to the Rhode Island area. . . . Ted Morris from MGM studios was in Boston this week making a survey of newspapers, radio and theatres under the guidance of veteran Bert McKenzie.

Eddie Dobkin, MGM maintenance supervisor of the Boston exchange, spent a week visiting in New York. With him were his two sons, aged 9 and 14, on their first plane trip to New York. . . . Walter Bangs, cashier at Universal, has been transferred to the Washington office, his duties there to begin next week. . . . The film district sent sympathy messages to Al Kane, district manager of Paramount and to John Kane, head bookkeeper, also of Paramount, on the death of their mother, whose home was in Belmont. . . . Maurice Goldstein, general sales manager of Monogram in New York, was in Boston for several days at the local exchange.

The local Metro-Goldwyn-Mayer exchange is to undergo extensive alterations and improvements, according to Maurice Wolf, district manager. . . . A plea of the Tospfield Fair for six days of pari-mutuel racing has been denied, to the relief of theatre owners on the North Shore. . . . Ralph Banghart of RKO offices here has been spending the past week in New York on business. . . . Max Mellincoff, Warner district manager, has been spending the past fortnight visiting theatres in New England.

BUFFALO

Candy supplies for sales in theatres are expected to continue short until 1948. That was the report at a convention of the National Confectionery Salesmen's Association here. . . . More than 200 representatives of WNY theatres and Buffalo film exchanges attended Variety's annual outing Monday at the Auto Club grounds, Clarence, N. Y. . . . The local MGM office screened "Boys Ranch," starring James Craig and "Butch" Jenkins.

Constantine J. Basil, chief barker of Variety, was honorary convention chairman for AHEPA, national American-Hellenic Benefit Association. . . . These film folk have been named to the advisory board of the Buffalo & Erie County Chapter for Infantile Paralysis: Vincent R. McFaul, Charles B. Taylor, Mannie A. Brown, Elmer Lux, Constantine Basil, Robert T. Murphy, Max Gross and Dewey Michaels.

Byron Interbitzen, former undersheriff and manager of the Central Park Theatre, has filed petitions at the Board of Elections for Republican nomination for state senator in the 54th District. He says he has only a one-plank platform: "Give the 18-year-olds the right to vote."

CHICAGO

Lou Aurelio has returned from the Paramount Los Angeles branch office to resume his former post as city salesman at the local exchange. . . . Harold Stevens, Paramount branch manager, is back from a two-week vacation in New England. . . . Top prize winner among Manta & Rose circuit managers in the contest recently concluded is Leo Haney of the Lido theatre in Maywood, who is $400 richer now.

William Brewer has returned to NBC here after two years in the Army and has been appointed assistant continuity acceptance editor of the network. . . . The B&K television station is now broadcasting the Cubs ball games on a regular schedule averaging some four telecasts weekly. . . . Herb Lyon will join the Stanley-Kramer radio production firm in Hollywood on August 1. He has been with B&K for 14 years.

The Better Films Council of Chicago has sent out letters to all its members urging them to attend "The Green Years" at the United Artists. . . . Essaness had a golf tournament for employees recently at the Hickory Hills Country Club. . . . Jack Rose is spending his two-weeks vacation visiting a different golf club daily.

The RKO-Grand theatre will henceforth show only first-run, top-grade product. The first of the films to be shown under the new set-up is Walt Disney's "Make Mine Music." According to division manager Frank Smith $60,000 is being spent on renovating the house.

COLUMBUS

Dorothy Jean Grubb, cashier at Loew's Ohio for the past two and a half years, will be married August 3 to David Rippberger. . . . William E. Whipple is the newest associate member of the Variety Club, Tent No. 2. . . . Variety Club member Henry Entrekin postcards that he and his wife enjoyed their Saguenay cruise. . . . Clarence Littler, manager of Neth's Lincoln, and Mrs. Littler celebrated their 17th wedding anniversary by vacationing at Niagara Falls. . . . Damon Swain, Neth relief manager, is on his vacation. . . . Another vacationer these past two weeks has been Gertrude Zweig, secretary to Allen Sparrow, Loew's Western division manager.

Peggy Goff, of the *Columbus Citizen* staff, has been filling in as theatre editor while Bud Kissel has been vacationing in New York. . . . Ted Morris, MGM studio publicity representative, was meeting the press and radio people, aided by MGM Cincinnati exploiteer, J. Everett Watson. . . . Coleman Caldwell, RKO Colonial, Dayton, doorman, was in town for a visit with his brother, Walter Caldwell. . . . Patrons at the Main theatre were not disturbed the other evening when a short circuit in the neon marquee sign caused a blaze with loss estimated at $500.

DALLAS

The Texas thermometer continues to hit the high spots, but the effect on Dallas film business was spotty during the past week. Abbott and Costello did a dive in "Little Giant" at the Majestic, getting a mere $12,500, which is way under par for the house. . . . On the other hand "The Green Years" at the Palace drew steady patronage to hit a $17,500 gross. . . . Suburban houses report business in the middle register. . . . Allen Glenn, formerly with Paramount, has joined the United Artists Exchange to do exploitation on individual pictures, working at present on the re-issued "Rebecca." . . . A daughter, Vicki Michelle, was borne this week to Mrs. Francis Barr, wife of the Interstate publicist. . . . William Lansberg has arrived here to take over as Paramount exploiteer in this territory. . . . Paul Short, formerly with National Screen here, now in Hollywood assisting in the production of "Variety Girl," was a visitor this week.

DENVER

Micky Gross, Orpheum manager, has resigned and starts on six-week vacation trip throughout the U. S. in company with Ted Halmi, who is taking extended leave from duties as publicity director of the Orpheum. Gross will announce his plans at close of the trip. . . . Alberta Pike, publicity director Fox Denver theatres, was asked to become a candidate for regent for the University of Colorado in the fall elections. She already has the Norlin medal for outstanding service to the University. . . . Fox Theatres expect to open the new Fox at Aurora, Colo., by September 1.

Earl Collins, Republic district manager, was here conferring with Gene Gerbase, manager. . . . Merle Gwinn, RKO salesman for New Mexico, has moved home and headquarters to Albuquerque. . . . Fred Brown, UA salesman, is sporting a new Packard. . . . Wm. N. Turnbull now is operating in Castle Rock, Colo., Tuesday and Friday nights. . . . Marvin Goldfarb, recently resigned RKO salesman, has inaugurated a parking service a few blocks from the downtown shopping district with shuttle service for patrons to their favorite store. . . . Bernie Hynes, manager of the Denver, and his family vacationing in Estes Park, Colo.

Ann Richards and Douglas Dick, both in "The Searching Wind," were here from Hollywood for personal appearances at the Denham, where the film is showing. . . R. J. Morrison, pensioned 20th Century-Fox manager, and his wife, have returned from a three-month trip east. . . . Out-of-towners seen on film row include Fred Anderson, Eaton, Colo.; Glenn Wittstruck, Meeker, Colo.; Robt. Spahn, Mitchell, Neb.; Mr. and Mrs. Lewis Gray, Sagauche, Colo.; Marion Smith, Hugo, Colo.; R. G. Magor, Pinebluff, Wyo.

DETROIT

Detroit's City Council said "no" to a request to stage an eight-car parade with Vivian Blaine, Phil Silvers, David Street and Jo-Carrol Dennison in the caravan. But the "Premiere" filled the big Fox for the opening of Centennial Summer. . . . Jay Thomsen is back in civvies as supervisor of the Ashmun Circuit. Jay's headquarters are in the Strand theatre building, Caro. He served two years in the Navy. . . . Roy Shook of Mt. Clemens, who last year boosted a Shores girl to a top place in the annual Atlantic City beauty contest, is directing the 1946 contest for Macomb county through his soon-to-be-opened Emsee Theatre.

Around the State: Cheboygan will have its first vaudeville show in many years. Carl Johns of the Kingston theatre is turning the house over for the event. . . . Jonas G. Fehrenbach and his sister Mary have purchased the Mayfair theatre, Mayville, from the Scully interests. The Scullys retain the Rex at Columbiaville.

THE NATIONAL SPOTLIGHT

A 600-seat house is planned for Buchanan by E. C. Hoffman, president of the Hoffman Amusement Company and operator of the Hollywood theatre. . . . Williamston's new Sun Theatre, owned by the Montgomerys, is open. . . . 400-seat house is under construction at Perry for Mr. and Mrs. Steve Paluch. CPA has refused permission to W. H. Ledbetter, owner of the Flo theatre in Nashville, to build a new house in a portion of Central Park which he recently purchased.

HARTFORD

Walter W. Walsh, Connecticut's Tax Commissioner, has announced that the state amusement tax during the fiscal year ending June 30 rose $535 to $104,716. . . . Fred Berger, who was transportation manager for the Paris, France, office of RKO before the war, and Mrs. Berger have left Hartford on a return trip to France. The Bergers had lived in Hartford during the past five years. . . . Peter Perakos, partner in the Perakos and Quittner Theatres, is observing his 39th year in show business. Mr. and Mrs. Perakos recently noted their 40th wedding anniversary.

Edgar S. Hill, attorney, and former president, Webster Theatre Corp., which operates the State and Liberty, Webster, Mass., recently observed his 93rd birthday. . . . Edward P. Daley has been re-elected president of Local 232, IATSE, Northampton, Mass. . . . Irving Rutherford and George Zunner, Hartford architects, are making plans for a new theatre scheduled for Dover Plains, N. Y. A. Boscardini of Dover Plains is the owner. Seating capacity will be approximately 750. . . . Hot weather has been hitting theatre grosses in this territory. . . . Warner circuit has reopened the Regal, downtown Hartford hold-over house, after several weeks' renovation.

INDIANAPOLIS

Business was as varied as the weather here. "The Green Years," playing to all the house could hold on a double bill at Loew's, was headed for $18,000 and a hold-over, but "Cluny Brown" was faring badly at the Indiana. . . . Frank Hensler, district manager; John J. Maloney, division sales manager, and Ted Morris, studio representative, called on Foster Gauker, MGM branch manager, this week. It was a reunion for Morris, who was field representative in the local office before he was transferred to Hollywood.

Earl Cunningham, general manager of the Fountain Square group, has a new assistant, Sam Kennedy, and a new car—believed to be the first in the local film trade. . . . Larry Jacobs has moved from the Hollywood theatre to the Film Classics sales staff. . . . Joe Armentrout, manager of the Vogue, and his wife have a new daughter, Loretta Jo, born July 6. . . . Unknown parties stole a six-foot cutout of Van Johnson and Esther Williams from the lobby of Loew's during the midnight show Saturday. Manager Boyd Sparrow put scout cars on the prowl, but the marauders had vanished with their bulky prize.

The Variety Club, closed all summer for redecorating, is due to reopen September 1. . . . Last week's visitors on film row included Wayne Goodwin of Butler, Bruce Kixmiller of Bicknell, Sam Neall of Kokomo, William L. Passen of Jasonville, D. Z. King of Claysburg, Bob Hudson of Richmond, and Pete Panagos, John J. Doerr, S. J. Gregory, Nat Blank and Ken Butterfield, all of the Alliance Theatre Corporation, Chicago.

KANSAS CITY

A week of high temperatures didn't hurt grosses very much. Efficient cooling systems helped many theatres as heat in the area ranged between 90 and 111. . . . The Fox Midwest circuit has completed its traditional two weeks of "carnival" promotions in honor of E. C. Rhoden, president. These were also the closing weeks of the Charles Skouras annual drive.

William (Wild Bill) Elliott, Republic star, appeared at the Tower in connection with "In Old Sacramento." . . . . A. A. Schubart, RKO manager of exchange operations, came here from the Chicago meeting for a conference with James Lewis, manager, and W. A. Burke, office manager. Walter Branson, western sales manager, preceded him by a few days.

Bob Goodfried, PRC west coast publicity manager, and Lige Brien, of the home office publicity staff, called on Governor Donnelly of Missouri at Jefferson City in connection with the premieres of "Down Missouri Way." . . . Mrs. Mona Louise Cole, wife of Author Cole, industry representative for Paramount here, died Saturday, July 20, after an illness of a year.

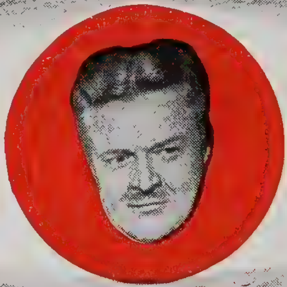
MILWAUKEE

If the wrong kind of ink means anything, there was plenty of it for the current month-long outdoor Centurama, holding forth on the lake front at Juneau Park here. . . . An outright carnival, the pitch as a whole had all local newspapers, citizens and Centurama officials tearing their hair out by the roots. . . . The effect of the name acts, changing each week, on box office grosses has not been very marked to date. . . . Late in the week the decision was to reduce admission fees, food prices and other offerings. The resultant effect on the first-run theatres remains to be determined.

John Mednikow, manager of the National Screen branch here, was in Chicago for the Henri Elman farewell dinner. . . . William C. Fischer, who operates the new Campo thea-

(*Continued on page 44*)

Yessir, that "Lost Weekend" man



Has done it again!

Producer Charles Brackett's

"To Each His Own"

has taken its place with the Paramount "Greats" of '46 (*and they were the greatest in the industry, says "Box Office Digest"*) in first nation-wide release dates! "Variety" reports this "smash", "hefty", "bell-ringer" is "mopping up" in four outstanding keys. And ask Duluth—ask St. Paul—ask Lowell, Mass. how far it outgrossed "Kitty", and other biggies in the sensational stream of hits that just keeps rollin' along

From Paramount...

"The Blue Dahlia"

IT WINS

Coveted Parents' Magazine Medal as July Picture of the Month!

Olivia DeHavilland in

"TO EACH HIS OWN"

A **MITCHELL LEISEN** Production

With Mary Anderson • Roland Culver • Virginia Welles • Phillip Terry • Bill Goodwin

And Introducing John Lund

Produced by Charles Brackett

Directed by Mitchell Leisen

Screen Play by Charles Brackett and Jacques Thery

"Our
earts Were
Growing
Up"

"O.S.S"

"The
Searching
Wind"

"Monsieur
Beaucaire"

"The
Strange Love
Of Martha
Ivers"

"Blue
Skies"

THE NATIONAL SPOTLIGHT

(*Continued from page* 41)

tre at Campbellsport, was a visitor. . . . L. V. Bergtold, Westby theatre operator, was seen around town. . . . Oriental theatre manager, Joseph Reynolds, spent some time in Chicago during his vacation. . . . Fox-Wisconsin Amusement Corporation, with Harold J. Fitzgerald doing the staging, conducted a convention in vending and merchandising. . . . The new assistant at the Braumart theatre, Iron Mountain, Mich., is Don Quick of Travers City.

Virginia Welles, actress who is featured in "To Each His Own," was a stopover in a pitch on the picture. . . . Joseph Malits, Eighth Street theatre operator, has been working around the clock lately. . . . Otto Trampe, business agent of the projectionists union, attended the conference in Chicago. . . . Louis Orlove, MGM publicity man, was at Mackinac for MGM location coverage. . . . Ellen Broadberry has joined the office force at MGM.

MINNEAPOLIS

Minneapolis' annual summer festival, the seventh Aquatennial, opened with a colorful two-hour parade. . . . The 10-day celebration is expected to attract 400,000 visitors. Warners will film two reels in color covering every event. Saul Elkins, writer-director, is here to supervise shooting. . . . Richard Long, young International Pictures discovery, was honor guest at a luncheon here sponsored by the Orpheum theatre, prior to opening of "The Stranger," in which he appears.

Ted Man, Twin Cities independent circuit operator, underwent an appendectomy. . . . Harvey Buchanan, Mindako theatres partner at Superior, Wis., was in Minneapolis for the wedding of his stepson, George Cawcutt. . . . RKO branch manager Fay Dressell and his sale staff placed second in Group 11 in the Ned Depinet sales drive; won fifth in "Along Came Jones" sales, eighth in short subject billings, and special prizes to Don Conley, Milt Lipsner and Wendell Bjorkman, salesmen, for "This Is America."

Only a smattering of protests has been heard over boxoffice price boosts, the loudest coming from teen-agers. . . . The Norshor theatre, Duluth, celebrated its fifth anniversary with special morning cartoon features, admitting free any child born since the theatre opened.

OKLAHOMA CITY

Difficulty in obtaining steel girders has slowed construction of the Hornbeck theatre at Shawnee, and the original opening has been delayed from October 1 to January 1. Adam Hornbeck and Griffith Amusement are partners in the new house. . . . Morris Loewenstein, president of the Theatre Owners of Oklahoma, has returned from a trip to Washington and New York. . . . Despite an earlier go-ahead signal, Tulsa officials have refused to approve a committee report on two theatre construction jobs. They have indicated they will support the fire marshal's protests on the Burnaman and Cove, neighborhood theatres, against the use of timber in roof work. . . . Filming of a three-reel subject showing Oklahoma lakes, dams, flood control projects and soil conservation, set against a recreational backdrop, will begin August 12. It is co-sponsored by the State Planning Board and Griffith Amusement Company. . . . Less Oklahoma popcorn will be available to theatres this year. The state will harvest only 10,000 acres compared with 38,000 last year, according to the U. S. Department of Agriculture.

OMAHA

With sultry weather prevailing and some showers, Omaha first-runs enjoyed a uniformly good week. The World's Fair of Aviation here failed to dent receipts seriously. . . . Will Singer, RKO-Brandeis manager, is spending a couple of weeks in Chicago, combination business and vacation. . . . Variety Club plans a big picnic at Peony Park August 5. Exchanges will close at 3 p. m., to give everyone a chance to get out early. . . . Hugh Braly, Paramount district manager from Denver, spent several days in the city.

Columbia employes held a Saturday night picnic at the home of Dorothy Pratt, biller. . . . Mildred Coombs, 20th-Fox office manager, was married at Mason City, Ia., to Karl Rye. Mildred will resign shortly and the couple will live in Mason City. . . . James Castle, Paramount exploiteer from Kansas City, left here for a California vacation. . . . Peggy Butel, Columbia secretary, and Jim Landon of Omaha, were married. Peggy will continue her work with Columbia.

Sophie Volkert, Paramount inspectoress, is in St. Joseph's Hospital for an operation. . . . James Redmond, Tri-States city manager at Falls City, is spending a portion of his vacation in Omaha. . . . Henry Saggau, exhibitor at Dennison, Ia., is spending most of the summer at this Minnesota cabin.

PHILADELPHIA

William Goldman's new theatre, object of many rumors about town, seems definitely set to open August 1 or August 8 with the world premiere of Paramount's "Monsieur Beaucaire," starring Bob Hope. . . . Earle W. Sweigert, Paramount's Eastern division manager, entered Fitzgerald Mercy Hospital for observation. . . . Eleanor Jacobs is the new office manager at Capitol. . . . John Phelan, RKO booker, joined the ranks of vacationers this week. . . . C. C. Pippin, MGM salesman, has returned from his Chicago trip.

Walt Donohue, Columbia's office manager, and Ferd Fortunate, Universal booker, left the city's heat last week for their vacation. . . . Rose Milgram, of Warners' publicity department, returned from her Washington, D. C., trip. . . . George Fishman was recently named ATA's public relations director for Eastern Pennsylvania. . . . Mike Weiss, exploiter for 20th Century-Fox, gets an extra week vacation as a result of his job on the "Centennial Summer" premiere.

Jacques Kahn is a new addition to Warners publicity department, being shifted there to help on the exploitation for "Night and Day," and the 20th anniversary of talking pictures. . . . PRC has reorganized the local sales force. Fred Sandy, branch manager, appointed Frank Hammerman, city salesman; Eli Ginsberg to Harrisburg, Hugo Formato to New Jersey and Delaware, and Clem Reck as Wilkes-Barre and Scranton salesman.

ST. LOUIS

Pennant fever mounted with the temperature here. The mercury hovered and slipped past the 100-degree mark while the Cardinals and Dodgers were playing to an aggregate crowd of 85,000 in three days. Exhibitors say business held up in spite of this competition. . . . Fred Wehrenberg, MPTOA president, has returned from Washington. . . . Capt. Alex Efthim, leader of a campaign for restoration of OPA, is a son of Christ E. Efthim, owner of the Star theatre, small neighborhood house here. . . . Jerry Colonna was here for a one-night appearance with an hour-long "Hollywood Jamboree" show.

The Lexington theatre, North Side neighborhood, has been sold by Dr. Walter E. Harral to Tom and William Londoff. . . . Evelyn Casperson has been appointed private secretary to William Sherman, branch manager for PRC. . . . J. F. Willingham, branch manager for Loew's, who has been ill for several weeks, contemplates an early trip to the Mayo Clinic at Rochester, Minn.

Lige Brien, assistant to Arnold Stoltz, director of advertising and exploitation for PRC, arrived here last week to set up the world premier of "Down Missouri Way" for August 1. . . . 110 local theatres will be affected if the strike threat of AFL Operating Engineers Local 148 against Union Electric Company to enforce wage demands is fulfilled.

Question John Grierson in Canada Espionage Trial

John Grierson, resigned commissioner of the National Film Board of Canada, was questioned before the Royal Commission appointed by the Dominion Government to investigate Soviet activities in Canada, it was announced in Toronto last week.

Under examination by the Royal Commission, Mr. Grierson denied he had used his influence in having his former secretary, Freda Linton, transferred to another Government position where she might be more useful to Moscow. Mr. Grierson was quoted as saying "It is presumptious, I take it, on the part of the Russian Embassy, or somebody there, that I would be of service to them."

Under questioning, Mr. Grierson said he had met Col. Nicoli Zabotin, Embassy spy director, and that he knew Pavlov, who had been designated as chief of the Soviet secret police in Canada.

"Carnegie" Will Be Made in East

"Carnegie Hall," first of four pictures to be produced by Federal Films in the next 18 months, will go into production August 5 in New York at a cost of $1,700,000, Boris Morros and William LeBaron, co-producers who head the organization, announced at a press conference at the Hampshire House in New York last Friday. Western Electric's Stereophonic Sound System will be used.

The picture will be made entirely in New York, and Carnegie Hall, locale of the story, will be the actual setting for much of the production. Other sets will be constructed and filmed at Fox Movietone Studios in New York, while all laboratory work will be handled by the De Luxe Laboratory. Except for the principal actors in the picture, the director, art director and film cutter, Mr. Morros and Mr. LeBaron will use New York talent, technicians and stagehands.

The three Federal pictures to follow "Carnegie Hall" will be made in California. They are "Carman from Kenosha," "Babes in Toyland" and "My Immortal Beloved," a film on the life of Beethoven, each to have a budget ranging from $1,500,000 to $2,000,000. The company has closed a contract with Hal Roach for the use of his studios in making "Carman," Mr. Morros added. All four pictures will be distributed by United Artists.

The producers said Leopold Stokowski, Walter Damrosch, Bruno Walter and the New York Philharmonic Orchestra, Jascha Heifetz, Arthur Rubenstein, The Vatican Choir, Piatigorsky, Lily Pons, Ezio Pinza, Jan Peerce and Rise Stevens had been signed for "Carnegie Hall." Actors will include Marsha Hunt, William Prince, Martha O'Driscoll, Frank McHugh, Felix Bressart and Hans Jaray. Edgar G. Ulmer will direct. Mr. Morros said he was negotiating with Marshall Field, chairman of the Philharmonic Society of New York, to open the picture at Carnegie Hall at a benefit performance.

Universal To Acquire Four Theatres in Hollywood

Universal will have a new four-theatre, first run outlet in Hollywood starting next month, when the Fox West Coast United Artists, Vogue, Ritz and Apollo theatres are transferred to Universal. Whether the new setup also will be used as an outlet for United World has not yet been decided. Universal has been using the Pantages and the Hillstreet principally for first run showings of its major product.

Postpone RKO Stock Offer

Offering of 670,000 shares of Radio Keith-Orpheum common stock to the public has been postponed, it was reported this week. Atlas Corporation holds 650,000 of the shares. The stock was placed in registration several months ago.

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COST
COMES DOWN

with more space available to handle your shipments

TWICE AS FAST! Yes, many Air Express shipments now travel at almost double former air-speeds — in the swift new planes now operated by the Airlines.

YET COST IS DOWN. Reduced rates (see table) include special pick-up and delivery, making same-day delivery possible between many airport towns and cities.

MORE SPACE AVAILABLE — in bigger planes, in more planes. Service direct between all major U. S. towns and cities. Rapid air-rail schedules to and from 23,000 other communities in this country. Foreign service direct by air to and from scores of countries — the world's best service, in the world's best planes.

RATES CUT 22% SINCE 1943 (U. S. A.)

AIR MILES	2 lbs.	5 lbs.	25 lbs.	40 lbs.	Over 40 lbs. Cents per lb.
149	$1.00	$1.00	$1.00	$1.23	3.07c
349	1.02	1.18	2.30	3.68	9.21c
549	1.07	1.42	3.84	6.14	15.35c
1049	1.17	1.98	7.68	12.28	30.70c
2349	1.45	3.53	17.65	28.24	70.61c
Over 2350	1.47	3.68	18.42	29.47	73.68c

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Czech Monopoly Starts 5-Year Industry Plan

by JOSEPH B. KANTUREK
in Prague

The Czechoslovakian monopoly will build more than 2,000 theatres under a five-year plan for the development of the industry.

The plan, as announced by the Government, deals chiefly with the building of new theatres, new laboratories for Czech newsreels and 16mm film and the rebuilding of the destroyed Prague studios.

During the second half of 1946 it is planned to establish 150 theatres, both 35mm and 16mm. In 1946, 350 theatres will be built in Bohemia and Moravia, 50 of them for 35mm, 300 for 16mm, and 100 theatres, mostly for 35mm, will be built in Slovakia. In 1948, 400 theatres, 50 of them for 35mm, will be established in Bohemia and Moravia, and 150 theatres, mostly 16mm, in Slovakia. From 1949, the monopoly intends to establish 400 to 500 theatres a year, both for 35mm and 16mm.

This scheme presupposes that sufficient funds will be put at the Supply Depot's disposal by the distributing and theatre branch of the monopoly.

Prague, the Czechoslovakian capital, is considered to have sufficient number of theatres; however, some of them will be moved from the city's center to the outskirts.

Special theatres for children and theatres for continuous performances of newsreels and shorts will be established. Also, a scheme has been advanced for establishing theatres in the larger factories.

The new theatres are to be equipped chiefly with locally-produced machinery, although some equipment has been ordered from France and the U. S. for test purpose.

The new theatre program has been decided upon not for financial return but for cultural effect. In the future, preference will be given to 16mm, due to the greater ease of handling. About 70 per cent of all existing 35mm theatres now operating need new equipment.

In supplying raw stock for its own production, the monopoly will remain dependent on foreign plants such as Agfa in Wolfen, Kodak in Paris and Gevaert in Belgium.

▽

Miles Shereover, the American business man who was the intermediary between Monogram and the Czech monopoly in Monogram's sale of product here, arrived in Prague July 6.

Palugyay, Cazazis With MPEA

Dr. Nicholas Palugyay and Nicholas Cazizis have been appointed managers for the Motion Picture Export Assocation in Hungary and Roumania respectively. Dr. Palugyay was formerly with Paramount International; Mr. Cazizis with RKO in Roumania.

Short Product in First Run Houses

NEW YORK—Week of July 22

ASTOR: Pluto's Kid Brother............RKO
Feature: The Kid from Brooklyn.............RKO

CAPITOL: Trap Happy...............MGM
Feature: Easy to Wed...................MGM

CRITERION: Three Lone Wolves....Columbia
Diving Aces ....Columbia
Feature: Renegades ....Columbia

GLOBE: Catnip College..........Vitaphone
Smart as a Fox.................Vitaphone
Feature: Breakfast in Hollywood.....United Artists

HOLLYWOOD: Snow Eagles.......Vitaphone
Hair Raising Hare...............Vitaphone
Okay for Sound.................Vitaphone
Feature: A Stolen Life.............Warner Bros.

PALACE: Wall Street Blues............RKO
Ben Hogan ....RKO
Feature: The Stranger......................RKO

PARAMOUNT: Cheese Burglar....Paramount
Birds Make Sport...............Paramount
Unusual Occupations, No. 5......Paramount
Feature: The Searching Wind..........Paramount

RIALTO: Snap Happy............Paramount
Unusual Occupations ....Paramount
Feature: The Unknown.................Columbia

RIVOLI: Throwing the Bull.....20th Cent.-Fox
Sea Sirens ....20th Cent.-Fox
Feature: Cluny Brown..............20th Cent.-Fox

ROXY: Here Comes the Circus.20th Cent.-Fox
Peacetime Football ....20th Cent.-Fox
Feature: Centennial Summer........20th Cent.-Fox

STRAND: Fin'n Feathers..........Vitaphone
Hitler Lives? ....Vitaphone
Kitty Kornered ....Vitaphone
Feature: Of Human Bondage........Warner Bros.

WINTER GARDEN: Reckless Driver..Universal
Feature: They Were Sisters.........British-G. F. D.

Expect New Italian-American Agreement Next January

Washington Bureau

A new agreement between the Italian Government and American distributors is expected to be drawn up before January, 1947, which may provide a means for U. S. exporters to take currency from that country, according to George Canty of the State Department Commercial Policy Division. The current agreement, which expires December 31, gives the American distributors the rights of distribution and exhibition but does not provide for money to be taken from the country. All monies received must be spent in Italy. Since the establishment of the World Bank, the international monetary situation will be greatly relieved, Mr. Canty believes, and the industry will be able to draw funds from many nations where U. S. films are exhibited.

Paramount Names Nathan European Division Head

John B. Nathan, overseas motion picture distribution representative for Paramount, has been named the company's division manager for Continental Europe, French North Africa and the Near East, by George Weltner, president of Paramount International Corp. Mr. Nathan, who succeeds Robert Schless, recently resigned, has been Paramount's managing director and supervisor for Argentina, Uruguay, Paraguay and Chile, with headquarters in Buenos Aires. His new headquarters will be in Paris.

Picket Warner Theatres

Striking employees of Warners' LeRoy, Columbia and Lyric theatres at Pomeroy, Ohio, are picketing the theatres in protest against working conditions for cashiers, doormen, ushers and custodians. Many of the pickets are 'teen-agers. They are seeking reinstatement of four recently-discharged employees, a union contract with a 65-cent minimum hourly wage, a week's vacation with pay, time and one-half for overtime, and double time for Sundays.

Crescent Drops Circuit Interest

Divestiture of the interests held by Crescent Amusement Company and the heirs of the late Tony Sudekum in three of the five corporations involved in the U. S. vs. Crescent anti-trust suit in Federal District Court in Nashville, Tenn., and later confirmed by the U. S. Supreme Court, was shown in a compliance report made to Judge Elmer D. Davies last Thursday by George H. Armistead, Crescent attorney.

Accompanying the report was a request for a six-month extension on the other two corporations, and Judge Davies immediately signed an order granting an extension.

Compliance with the court's divestiture order was met as to Cherokee Amusement Company by retiring all stock in the corporation owned by Rockwood Amusement Company and Earl Hendren, leaving W. H. Parrott the sole owner. The same plan was followed as to Ruffin Amusement, leaving W. H. Ruffin the sole owner. Kentucky Amusement Company, Inc., has been dissolved and a new company formed, with Robert H. Enochs as principal stockholder and manager of the one theatre operated by the corporation.

In Elizabethton, Ky., the two corporations yet to be reorganized are Cumberland Amusement and the Lyric Amusement Company, Inc. The above dispositions are said to represent the wishes of Mr. Sudekum prior to his death.

Starts Group Insurance

Enterprise Productions has obtained group life, dismemberment and sickness insurance for all employees, according to an announcement by David L. Loew, chairman of the board, and Charles Einfeld, president. The company will pay the entire cost of the insurance for one year beginning June 25, 1946, and starting June 26, 1947, it will pay half the cost.

"WHAT THE PICTURE DID *FOR ME*"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Columbia

BLONDIE'S LUCKY DAY: Penny Singleton, Arthur Lake—Some people are tired of this series, and I personally don't care about these pictures, but they still draw and that is what counts. Played Thursday-Saturday, June 6-8.—Hobart H. Gates, Garlock Theatre, Custer, S. D.

LIFE WITH BLONDIE: Penny Singleton, Arthur Lake—Played this picture one day only. Wish I had given it another day. Played Wednesday, June 5.—W. E. Hawkins, Hawkins Theatre, Newellton, La.

Film Classics

HURRICANE: Dorothy Lamour, Jon Hall—It is just as good as it was when it came out. It did business. What's more, I'll pick up some more of these to get out from under the trash they are turning out in the program line.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

Metro-Goldwyn-Mayer

ADVENTURE: Greer Garson, Clark Gable—This is one of the first pictures we have bought from Metro in some time and it was a big failure. If they keep putting Gable in a picture like this one they will kill him fast. Weather was warm, and perhaps we can blame the poor business on it. We had many walkouts and very little praise. Played Sunday, Monday, June 23, 24.—John C. Hartley, Arcade Theatre, Arcade, N. Y.

ANCHORS AWEIGH: Gene Kelly, Frank Sinatra—Another big Metro musical. Played to sellout, although booked late. Gene Kelly's dancing brings them in a second time. Sinatra is in a good comedy role. Miss Grayson is not so charming as she was in previous films. Cartoon sequence is tops. Played Wednesday, Thursday, July 3, 4.—J. Arthur Rude, Pinecrest, Theatre, Pinecrest, Cal. Summer resort patronage.

BAD BASCOMB: Wallace Beery, Margaret O'Brien—This is a picture for the whole family to enjoy. It is Beery at his best, and Miss O'Brien gives the necessary support. I depend on rural patronage and they like action. Despite warm weather, it did better than average business. Played Sunday-Tuesday, June 30-July 2.—John C. Hartley, Arcade Theatre, Arcade, N. Y.

HARVEY GIRLS, THE: Judy Garland, John Hodiak—Nice musical with too much music. Poorest Sunday since last winter's blizzards. Played Sunday, Monday, June 16, 17.—Charles L. Jones, Elma Theatre, Elma, Iowa.

LAST CHANCE, THE: E. G. Morrison, John Hoy—Played this one day only. My patrons did not care for this picture at all. Played Wednesday, July 3.—W. E. Hawkins, Hawkins Theatre, Newellton, La.

MUSIC FOR MILLIONS: Margaret O'Brien, June Allyson—One of the best audience pleasers we have played. Truly music for millions. Broke all box office records for this season. Single billed with cartoons and news. Played Friday, Saturday, July 5, 6.—J. Arthur Rude, Pinecrest Theatre, Pinecrest, Cal. Summer resort patronage.

POSTMAN ALWAYS RINGS TWICE, THE: Lana Turner, John Garfield—Not nearly so sordid as some of the critics would have you believe. It is not a happy picture, however, and there is some question as to whether it is entertainment or not, but the picture will draw. Played Sunday, Monday, June 30, July 1.—Hobart H. Gates, Garlock Theatre, Custer, S. D.

SAILOR TAKES A WIFE: Robert Walker, June Allyson—Swell picture. Good for any playdate. Walker is a natural here. Nothing big about the picture, but it pleases young and old 100 per cent. More of these and less murders and I will be happy. Business average. Played Sunday, Monday, June 23, 24.—Charles L. Jones, Elma Theatre, Elma, Iowa.

SHE WENT TO THE RACES: James Craig, Frances Gifford—Rather a good show. However, the attendance suffered by circus opposition on the same nights. Played Tuesday, Wednesday, June 11, 12.—K. Walskaw, Broadview Theatre, Broadview, Sask., Can. Small town patronage.

THEY WERE EXPENDABLE: Robert Montgomery, John Wayne—Excellent picture which did above average business. Women not so pleased with it, but they came to see it. Played Sunday, Monday, June 30, July 1.—Charles L. Jones, Elma Theatre, Elma, Iowa.

TWO SISTERS FROM BOSTON: Jimmy Durante, June Allyson—Jimmy Durante saved the day in this one. Melchior has a fine voice, but the crowd was a little restless when he sang opera. Played Sunday, Monday, June 2, 3.—Hobart H. Gates, Garlock Theatre, Custer, S. D.

UP GOES MAISIE: Ann Sothern, George Murphy—A small-town natural. This series goes over well at this theatre. Would make money on any playdate. Played Thursday, Friday, June 27, 28.—W. E. Hawkins, Hawkins Theatre, Newellton, La.

Monogram

GENTLEMAN FROM TEXAS: Johnny Mack Brown, Claudia Drake—Very good Western. Better than average draw. Played Friday, Saturday, July 5, 6.—L. Brazil, Jr., New Theatre, Bearden, Ark.

SWING PARADE OF 1946: Gale Storm, Phil Regan—Due to a torrid heat wave we did not have normal business. Our booker recommended that we double bill the picture. He may have been right, because we didn't do business. Played Wednesday, Thursday, July 10, 11.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

Paramount

BEYOND THE BLUE HORIZON: Dorothy Lamour, Richard Denning—Wow! This old picture really packed them in. It is nice to see people come out smiling. Paramount sold it right and we made some money. Excellent color and we had a good print. Played Wednesday, Thursday, July 10, 11.—Curtis Willard, State Line Theatre, State Line, Miss.

BRIDE WORE BOOTS, THE: Barbara Stanwyck, Robert Cummings—Opinion of patrons decidedly divided. Miss Stanwyck was obviously miscast. Box office results below average. Personally thought the picture a bit silly. Played Thursday, Friday, July 11, 12.—W. F. Shelton, Louisburg Theatre, Louisburg, N. C.

HOLD THAT BLONDE: Veronica Lake, Eddie Bracken—Business O.K. and it was well liked by the general public. Played Thursday-Saturday, June 27-29.—Hobart H. Gates, Garlock Theatre, Custer, S. D.

MASQUERADE IN MEXICO: Dorothy Lamour, Arturo de Cordova—This isn't a small town picture. We hit rock bottom the second day by grossing seven dollars. So naturally I am prejudiced. Frankly, I didn't care for it. Played Monday, Tuesday, July 1, 2.—Curtis Willard, State Line Theatre, State Line, Miss.

NORTHWEST MOUNTED POLICE: Gary Cooper, Madeline Carroll—Played this reissue late, but it did better than 90 per cent of today's releases. Still one of the great outdoor pictures. Business 30 per cent above average. Played Sunday, Monday, July 7, 8.—Charles L. Jones, Elma Theatre, Elma, Iowa.

OUR HEARTS WERE GROWING UP: Gail Russell, Diana Lynn—Fair program comedy that pleased, but did below normal business. Played Sunday, June 30.—W. F. Shelton, Louisburg Theatre, Louisburg, N. C.

PRC

ENCHANTED FOREST, THE: Edmund Lowe, Brenda Joyce—Played July 4 to capacity business all day. They rave about this kind of picture. Oldsters liked it as well as the youngsters. It is a sure thing.—Charles L. Jones, Elma Theatre, Elma, Iowa.

WHITE PANGO: Richard Fraser, Lionel Royce—This picture was O. K. here. Business above average. Played Friday, Saturday, June 21, 22.—L. Brazil, Jr., New Theatre, Bearden, Ark.

Republic

ALONG THE NAVAJO TRAIL: Roy Rogers, Dale Evans—Better than average Rogers. It was as good or better than "Don't Fence Me In." Played Friday, Saturday, June 21, 22.—Charles L. Jones, Elma Theatre, Elma, Iowa.

ALONG THE NAVAJO TRAIL: Roy Rogers, Dale Evans—Roy Rogers is proving with us in major attractions and is one of the few stars that assure us of outstanding business. This picture is no exception. We are only sorry the weather was so hot. Played Friday, Saturday, July 12, 13.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

CRIME OF THE CENTURY: Stephanie Bachelor, Michael Browne—It really was. This is the first really disappointing program picture we have had from Republic in some time. Used on Giveaway Night. Played Wednesday, July 10.—W. F. Shelton, Louisburg Theatre, Louisburg, N. C.

HOME ON THE RANGE: Monte Hale, Adrian Booth—This is an average Western in color with a new star, but it did very well at the box office. The new Truecolor Magnacolor is a little fuzzy on the long shots, which no doubt will be improved. It pleased the class of trade it was intended for. Played Wednesday, Thursday, July 3, 4.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

MARSHAL OF LAREDO: Bill Elliott, Bobby Blake—The kids all come out when I show Red Ryder and Little Beaver. Business was good on this Western. Played Friday, Saturday, July 5, 6.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

MY BUDDY: Donald Barry, Ruth Terry—Doubled this one. Not so bad. Not so good, either. Doubled it with "San Antonio Kid" to average business. Played Friday, Saturday, July 5, 6.—Curtis Willard, State Line Theatre, State Line, Miss.

TELL IT TO A STAR: Robert Livingston, Ruth Terry—Nice little program picture. Pleasant way to spend an evening. Nothing to rave about. No kicks, either. Poor business, however. Played Monday, Tuesday, July 8, 9.—Curtis Willard, State Line Theatre, State Line, Miss.

TIGER WOMAN, THE: Adele Mara, Kane Richmond—Used on weak end of double bill and wished we had not used it at all. Poor. Many walkouts. Played Friday, Saturday, July 5, 6.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

WAR OF THE WILDCATS: John Wayne—This is a good reissue from Republic, and we did a little above average business with it. Swell for this small town. Played Wednesday, Thursday, July 3, 4.—Curtis Willard, State Line Theatre, State Line, Miss.

RKO Radio

ALONG CAME JONES: Gary Cooper, Loretta Young—A short, pleasing Western, although Cooper and Miss Young were badly miscast. Acting honors go to Dan Duryea. The audience was amused, but the film is only program fare. Single billed with shorts. Played Monday, Tuesday, July 1, 2.—J. Arthur Rude, Pinecrest Theatre, Pinecrest, Cal. Summer resort patronage.

BADMAN'S TERRITORY: Randolph Scott, Ann Richards—Big scale Western that will draw additional business and satisfy. Played Friday, Saturday, June 14, 15.—Guy S. Abbott, Arlington Theatre, Arlington, S. D.

BELLS OF ST. MARY'S, THE: Bing Crosby, Ingrid Bergman—This is a wonderful picture and business was very good, although this is not a Catholic community. I played it an extra day and it stood up at the box office. Played Sunday-Tuesday, June 30-July 2.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

CRACK-UP: Pat O'Brien, Claire Trevor—You have to see this one from the beginning, but it is a spell-

(*Continued from preceding page*)

binder and keeps the audience tied up right to the fadeout. Played Sunday, Monday, June 30, July 1.—Guy S. Abbott, Arlington Theatre, Arlington, S. D.

FIRST YANK INTO TOKYO: Tom Neal, Barbara Hale—A good show. It is well acted but it did not go with my public. Practically all say, "No more war pictures for me, we have had too many already." Played Friday, Saturday, July 5, 6.—K. Walshaw, Broadview Theatre, Broadview, Sask., Can. Small town patronage.

PARTNERS IN TIME: Pamela Blake, John James—Best of this series. It really pleased all and drew extra patronage. Played Wednesday, Thursday, June 26, 27.—Guy S. Abbott, Arlington Theatre, Arlington, S. D.

SPIRAL STAIRCASE: Dorothy McGuire, George Brent—A good show which drew well. Enjoyed by most of those who attended. Played Friday, Saturday, May 31, June 1.—K. Walshaw, Broadview Theatre, Broadview, Sask., Can. Small town patronage.

TARZAN AND THE LEOPARD WOMAN: Johnny Weissmuller, Brenda Joyce, Johnny Sheffield—O. K. for a change. The story is rather weak in spots. Attendance fair.—K. Walshaw, Broadview Theatre, Broadview, Sask., Can. Small town patronage.

WITHOUT RESERVATIONS: Claudette Colbert, John Wayne—This is one of the finest comedy dramas of the year. This boy DeFore goes over very well and Miss Colbert and Wayne are perfect. Even the jitterbugs will go for this. Played Sunday, Monday, July 7, 8.—Guy S. Abbott, Arlington Theatre, Arlington, S. D.

Twentieth Century-Fox

COL. EFFINGHAM'S RAID: Charles Coburn, Joan Bennett—Like so many pictures it wasn't bad, but it has no drawing power, no names and a poor title. Business below average, but no kicks except from the bobby soxers and they thought it was very poor. Played Wednesday, Thursday, June 19, 20.—Charles L. Jones, Elma Theatre, Elma, Iowa.

DOLLY SISTERS, THE: Betty Grable, John Payne—Excellent picture and excellent business.—Sammie T. Jackson, Jackson Theatre, Flomaton, Ala.

DRAGONWYCK: Gene Tierney, Vincent Price—If this title does not lick you, the picture is apt to. Our public is getting very tired of these psychological features. We want action pictures and comedy. This type has had their day. Count them up this season. It seems that when one hits, Hollywood gets into a rut and can't get out. This failed at the box office, and justly so. It is well produced, but it is not the type of picture the public is supporting. 20th-Fox will find this out in the percentage report.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

LEAVE HER TO HEAVEN: Gene Tierney, Cornel Wilde—A good picture which seems like a record smasher. I had better than average attendance in spite of rain and bad roads.—K. Walshaw, Broadview Theatre, Broadview, Sask., Can. Small town patronage.

SMOKY: Kent Taylor, Virginia Grey—One of the musts on your list. Played Sunday, Monday, July 7, 8.—Steve Amato, Post Theatre, Fort Mason, Cal. Army patronage.

FALLEN ANGEL: Alice Faye, Dana Andrews, Linda Darnell—A good picture liked by those who attended.—K. Walshaw, Broadview Theatre, Broadview, Sask., Can. Small town patronage.

United Artists

ABILENE TOWN: Randolph Scott, Ann Dvorak—A polished Western that paid off. As expected, it was a small-town natural. Played Thursday-Friday, May 16, 17.—W. E. Hawkins, Hawkins Theatre, Newellton, La.

BLOOD ON THE SUN: James Cagney, Sylvia Sidney—Played this on a sports day to average business. An electric storm and a power failure spoiled this for me. Played Tuesday, Wednesday, July 9, 10.—K. Walshaw, Broadview Theatre, Broadview, Sask., Can. Small town patronage.

BREAKFAST IN HOLLYWOOD: Tom Breneman, Bonita Granville—Not a bad show, but radio program shows don't click in my theatre.—K. Walshaw, Broadview Theatre, Broadview, Sask., Can. Small town patronage.

DIARY OF A CHAMBERMAID: Paulette Goddard, Hurd Hatfield—Not suited for small town patronage. Wasted a good Sunday and Monday playdate on this picture. Played Sunday, Monday, June 9, 10.—W. E. Hawkins, Hawkins Theatre, Newellton, La.

GUEST WIFE: Claudette Colbert, Don Ameche—A pretty fair picture. Attendance average. Played Tuesday, Wednesday, June 18, 19.—K. Walshaw, Broadview Theatre, Broadview, Sask., Can. Small town patronage.

NIGHT IN CASABLANCA, A: Marx Brothers, Lois Collier—A very good show which did above average business at the box office. The Marx Brothers are always good here for a good show. Played Thursday, Friday, July 11, 12.—Steve Amato, Post Theatre, Fort Mason, Cal. Army patronage.

SPELLBOUND: Ingrid Bergman, Gregory Peck—This was an exceptionally well-produced picture. Although many of the large centers did outstanding business, our small town did not enjoy any substantial increase. Played Monday, Tuesday, July 8, 9.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

TAXI, MISTER: William Bendix, Grace Bradley—Same old story, boys. This type of picture in my situation for double bill is "tops" regardless of day or date played. Played Tuesday, Wednesday, June 25, 26.—Terry Axley, New Theatre, England, Ark.

WHISTLE STOP: George Raft, Ava Gardner—Hollywood is losing its sense of proportion. This is not even a good program picture, and Ava Gardner needs a lot more training if this is a sample of her work. There are a lot of amateurs producing pictures, if you ask my opinion—which is not worth much. I am playing these pictures, to my grief.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

Universal

BECAUSE OF HIM: Deanna Durbin, Franchot Tone—Fair picture. Failed to make the guarantee.—Sammie T. Jackson, Jackson Theatre, Flomaton, Ala.

IDEA GIRL: Jess Barker, Julie Bishop—Strictly a program picture that we double-billed on a weekend with our usual Western. Satisfactory business. Played Friday, Saturday, July 12, 13.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

LITTLE GIANT: Abbott and Costello—This did a little better than average. I don't believe that it is as good as their others. I have just returned from 25 months in the army.—Sammie T. Jackson, Jackson Theatre, Flomaton, Ala.

LITTLE GIANT: Abbott and Costello—This was a pleasant change from the usual type of picture this pair has been cast in. Business fair and reaction favorable. Played Friday, Saturday, July 5, 6.—A. E. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

LOVER COME BACK: George Brent, Lucille Ball—Bedroom comedy with usual marital mixups. Customers seemed to like it, but far too few came. Played Monday, Tuesday, July 1, 2.—W. F. Shelton, Louisburg Theatre, Louisburg, N. C.

STRANGE CONFESSION: Lon Chaney, Brenda Joyce—We are confessing to our fellow exhibitors that we did not enjoy business on our Sunday midnight show. Played Sunday midnight, July 14.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

Warner Bros.

CONFIDENTIAL AGENT: Charles Boyer, Lauren Bacall—What happened to our box office on this show should not have happened, period. No business, about half the audience walked out, and we did not blame them. Played Sunday, Monday, June 30, July 1.—A. E. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

JANIE GETS MARRIED: Joan Leslie, Robert Hutton—Good comedy that pleased all. Results at the box office were only fair. Bad weather was part of the reason. Played Thursday, Friday, July 4, 5.—W. F. Shelton, Louisburg Theatre, Louisburg, N. C.

MY REPUTATION: Barbara Stanwyck, George Brent—Barbara Stanwyck has always been popular here and this certainly didn't detract any from her reputation. Played Sunday, Monday, June 16, 17.—Hobart H. Gates, Garlock Theatre, Custer, S. D.

MY REPUTATION: Barbara Stanwyck, George Brent—This picture is entirely different from the usual run. The women will go for it in a big way. Most of my patrons liked it, and told me about it. It did a little better than average business. Played Sunday, Monday, June 16, 17.—John C. Hartley, Arcade Theatre, Arcade, N. Y.

THREE STRANGERS: Geraldine Fitzgerald, Sydney Greenstreet—"Three Strangers" drew three strangers and none of my regular crowd. Very poor at the box office. Played Wednesday, Thursday, June 26, 27.—Charles L. Jones, Elma Theatre, Elma, Iowa.

TOO YOUNG TO KNOW: Joan Leslie, Robert Hutton—Very good picture and better than average midweek business. Played Wednesday, Thursday, July 3, 4.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

Short Features

Columbia

BEER BARREL POLECAT: Film Vodvil—Our patrons enjoyed this very much. I believe this series has definite entertainment value.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

Paramount

ANIMAL-OLOGY: Speaking of Animals—When not played too often these shorts please my patrons. This one is average.—Curtis Willard, State Line Theatre, State Line, Miss.

BORED OF EDUCATION: Little Lulu. Just a fair cartoon.—Curtis Willard, State Line Theatre, State Line, Miss.

OLD MACDONALD HAS A FARM: Noveltoon—Good cartoon in color with good music and singing.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

PEEP IN THE DEEP: Popeye the Sailor—Popeye is popular, but it looks as though they could think up better stuff than this. Fair.—Curtis Willard, State Line Theatre, State Line, Miss.

POPULAR SCIENCE: No. 4—An entertaining and educational reel in color.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Warner-Vitaphone

DAFFY DUCK AND EGGHEAD: Blue Ribbon Hit Parade—Worthwhile cartoon in color.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

LITTLE LION HUNTER: Blue Ribbon Hit Parade—Very cute and amusing. It brought much favorable applause.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

UNDER WATER SPEAR FISHING: Sports Parade—This is very fine film fare for diversified entertainment.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

Serials

Columbia

JUNGLE RAIDERS: 15 Episodes—This serial proved to be O.K. Columbia started making pretty poor serials, but now theirs are as good or better than the rest.—Sammie T. Jackson, Jackson Theatre, Flomaton, Ala.

Republic

FEDERAL OPERATOR 99: 12 Episodes—This serial is liked by almost everyone. We are all sick and tired of deserts and cactus. This one is in a city. It is O.K.—Curtis Willard, State Line Theatre, State Line, Miss.

Meadow Representative of Vog Film in Americas

The appointment of Noel Meadow as representative of Vog Film for North and South America has been announced by B. L. Garner, president. Mr. Garner left by plane for Paris last Saturday to line up additional films for distribution here. He owns three theatres in Paris, in addition to his film company. He will return here in October.

Mr. Meadow also will handle 16mm versions of all Vog Film products. The company has prints of five films in this country, but the only one seen thus far is "Resistance."

Arrangements for American distribution now are being made for the other four films. They are "The Postmaster," the Pushkin classic, starring Harry Bauer; "Francis the First," "DuBarry Was a Lady," "The Woman I Loved Most" and "One of the Legion." The company has reissue rights for five years to "Lucretia Borgia."

Thorne to Denver

Everett Thorne, recently added to the Warner field public relations staff by Mort Blumenstock, vice-president in charge of advertising and publicity, left New York Monday for Denver, where he will make his headquarters.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

CHESTER FRIEDMAN, Editor

Liberty and War Films

The Liberty, one of the first post-war theatres to be built in the Philippines, recently opened at Cebu City under the management of its owner, Pedro P. Aronez.

Mr. Aronez has forwarded photographs showing the beauty and design of the theatre, along with some of his recent exploitation ideas.

In this country, both the exhibitor and the patron have been passing up war pictures. The Filipinos, apparently, even with their first-hand experiences with the Japs, have not yet had their appetite dulled for this form of entertainment. Two of the recent pictures shown at the Liberty were "The Death March" and "Remember Pearl Harbor".

△ △ △

To the Winners

Managers of the Manta and Rose circuit, which headquarters in Chicago, are currently splitting a grand melon in the form of cash prizes awarded in connection with a 13-week exploitation drive recently concluded.

The managers' status in the Quigley Awards Competitions was one of the considerations in deciding the winners.

The district manager's prize went to Jack Albertson. Seventeen circuitmen, including two women managers, were awarded individual awards ranging from $25 up to $400.

Congratulations to all — and happy spending!

△ △ △

The Short Way

F. B. Schlax, city manager for Standard theatres in Kenosha, Wis., has been experimenting with foreign films, game nights and trick programs, attempting to find a successful formula for converting an habitual bad Monday night at the Vogue theatre. The Vogue is a subsequent-run neighborhood house in Kenosha.

Last week, in desperation, he tried an "All Short Subject Revue", with two and a half hours of variety entertainment replacing the customary feature attraction.

"The show went over with a bang," reports the persevering Mr. Schlax. "A capacity house proves that our patrons welcome a change, and hereafter one night a month will be used to promote these shows."

Exhibitors may be interested in Mr. Schlax's idea and find it profitable, too. The film companies who are plugging shorts will positively love him!

—CHESTER FRIEDMAN

Vacation Love Letters

Phil Katz, manager of the Kenyon theatre, Pittsburgh, writes:

"Returning from our vacation, we find the very pleasing news that we have won another Quigley quarterly Merit Award.

"If there is any one thing that can spur one back into activity after a good loaf, your handsome Letter of Appreciation is it."

* * *

From Willis Shaffer, manager of Fox Atchison theatres, Kansas City:

"I've been robbed! I didn't receive my July 6 issue of the Herald or my Citation for the Second Quarter Award. . . . Please double check for me.

"The competition is really keen in these Quigley Awards but I love it. I can readily see that the guy who is adjudged winner has to count his marbles periodically and really stay on the ball."

(Editor's note: Herald mailing date fell on the 4th of July.)

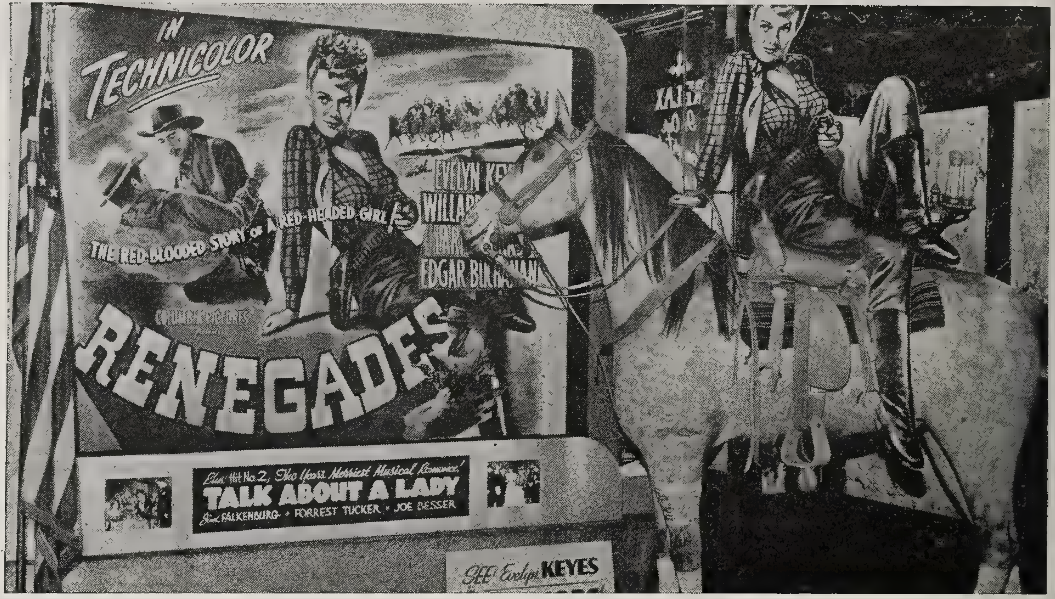
* * *

Cyril Mee, manager of the State and Strand theatres in Harrisonburg, Va., writes:

"Permit me to express my sincere appreciation for the Citation just awarded me . . . all the more appreciated because of the worldwide competition. I have never attempted anything spectacular, just plodding along with an eye on its box-office value all the time.

"I highly appreciate the Citation that has just been accorded my humble efforts."

How To Promote "Renegades"



Lobby display at Basil's Lafayette theatre, Buffalo, N. Y.

Exerting extra energy to exploiting "Renegades" has paid dividends at the box office in several cities where that picture has already made its bow.

Opening simultaneously at the Denver and Esquire theatres in Denver, the film was tied in to the current national safety campaign by manager Bernard Hynes with an assist from Columbia's field representatives.

The city was flooded with signs reading "Stop the modern Renegades —Keep Denver streets safe." The campaign received additional stimulus when the *Denver Post* sponsored an essay contest with prizes offered to readers who submitted the best suggestions for eliminating traffic deaths.

Permission was obtained to cover the regular "stop" and "caution" signs on the roadbed at intersections with mounted six-sheets promoting the picture. All local gas stations and parking lots displayed cards plugging the safety drive and the theatre playdates.

The night before opening a square dance, attended by leading citizens helped to publicize the picture. This event was patterned after the dance vogue of the period of the film.

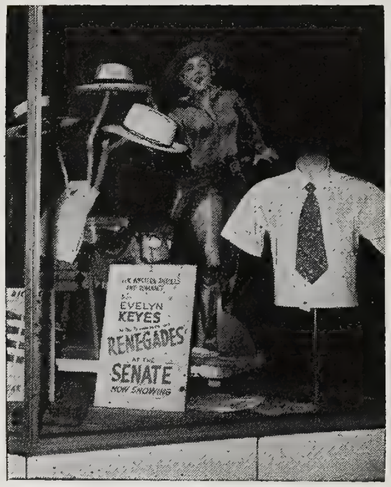
In Springfield, Ill., Dave Jones, publicity manager for the Kerasotes theatres, and Bill Shirley, Columbia exploiteer, had the mayor of that city issue a proclamation in connection with the picture's opening at the Senate theatre. The mayor urged the public to see the film, citing Springfield's part in the winning of the west. Civic-minded business men sponsored a full-page cooperative ad in the *Illinois State Register* with prominent theatre and picture credits.

Seven attractive girls dressed in western attire and riding well-curried horses created an effective street ballyhoo with banners heralding the opening of the film at the Senate.

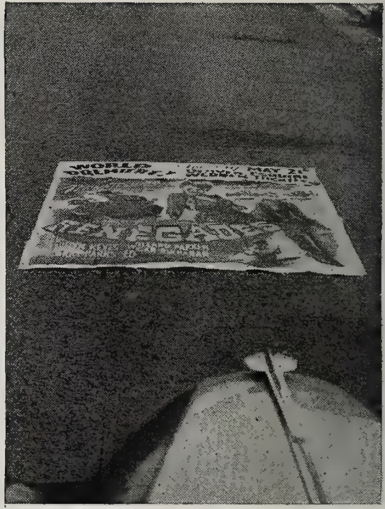
A radio contest, in which listeners who submitted the longest lists of words made up from the picture's title were awarded prizes, helped to publicize the opening at Basil's Lafayette theatre in Buffalo, N. Y. Manager George McKenna and publicist Bill Brereton made the tieup with station WKBW with guest tickets to the picture offered as prizes.

Window displays played an important part in the overall campaign and Edwards Department store used full-page cooperative newspaper advertisements in all local dailies.

In Richmond, Va., the picture had a day and date opening at the State and Byrd theatres in which Bob Coulter, Stewart Tucker and Dave Kamsky, local managers, built their campaign around the musical angle, with special emphasis on radio.



Window display, Springfield, Ill.



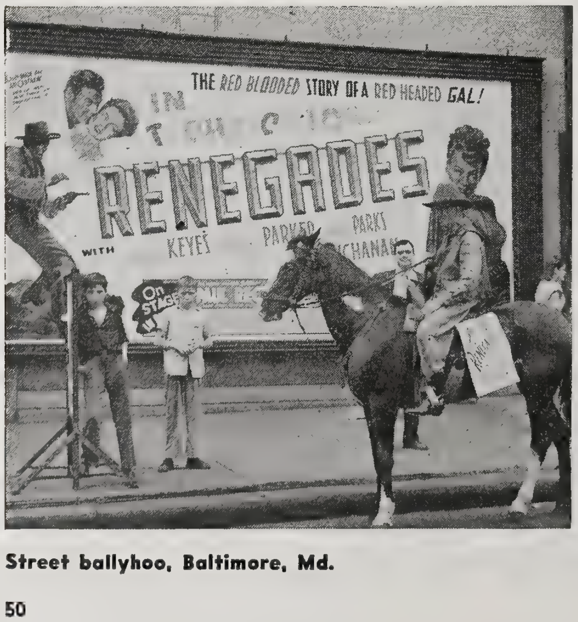
Six-sheet road markers, Denver.

Special "Renegade" shows were built around western tunes and hill-billy music. Newspapers, impressed by the novelty of having the programs and special scripts delivered by singers on these programs, who were dressed in western costumes, that publicity breaks were abundant.

Coincident with the picture's opening at the Manos theatre in Uniontown, Pa., manager Dick McCool tied up with several leading cosmetic shops and a jewelry store for cooperative newspaper space. Windows also played a prominent part in plugging the attraction. A three-day contest in the local paper also paid off heavily with publicity breaks.

For the Pittsburgh opening at the J. P. Harris theatre, publicist Ken Hoel set up window displays and newspaper co-ops with Liggett's, a record distributor and Lux Soap. Three different radio programs were devoted to plugging "Renegades" in quiz form with theatre mention.

Again in Baltimore, radio and window tieups were scored for the picture's opening at the Hippodrome theatre by Ted Routson, the manager, which paid off handsomely at the box office.



Street ballyhoo, Baltimore, Md.

JUST ARRIVED!
ALBUMS OF FOLK MUSIC
WESTERN & HILL BILLY
SEE THE RENEGADES
IN TECHNICOLOR
MANOS
BING CROSBY

Window display, Uniontown, Pa.

The Selling Approach
ON NEW PRODUCT

[The material below reflects pressbooks now in preparation and represents the point of view of the distributors' exploiteers on selling points and special merit of these pictures.]

MAKE MINE MUSIC (RKO Radio-Disney): Walt Disney's newest full-length Technicolor feature runs the musical gauntlet from symphonic to swing and introduces a host of new characters. The music angle suggests any number of contests, such as solo singing, trios or quartettes, amateur bands, any kind of band instrument or piano rendition. Contestants may be secured through tieups with music teachers, schools or the local newspaper. Suggest to the mayor that he proclaim the period of playdate as "Music Week".

A sequence of the picture is titled "The Martins and the Coys", and is based on the famous fictional feuding families. Offer free admissions to any Martin in town who attends the showing accompanied by a Coy. Plant a story on this stunt in the local newspaper. Another suggested stunt is a "Martins and Coys" costume dance to be conducted at a public dance palace as featured entertainment.

The "romance" between a man's and a woman's hat which is titled "Johnny Fedora and Alice Blue Bonnet" is another sequence. This lends itself to window displays in men's and ladies' hat stores. In the center of the window place two hats on a stand side by side, a gray fedora and a small modern lady's hat. For the ladies offer a prize for the best and most original design for an "Alice Blue Bonnet", with the competing designs featured in a prominent window.

Give the radio listeners a chance to name the "ghost" stars who are featured in the picture. Have your station play recordings of the "ghost" stars. Listeners can send their answers to the station on a penny postcard. The stars whose voices are heard in the picture but who are not seen include: Dinah Shore, Benny Goodman and his orchestra, The Kings Men, the Pied Pipers, Andrew Sisters, Andy Russell, Nelson Eddy and the Ken Darby chorus.

Arrange with local dancing academies to cooperate on a jitterbug vs. waltz competition. Conduct the contest in two parts, either on the stage of the theatre or at a dancing academy; the first part consisting of a jitterbug contest for modern hep-cats and the second an old-fashioned waltz. Use the recording by Benny Goodman playing "All the Cats Join In" as the musical background for the first part and a popular Strauss waltz for the second part.

OF HUMAN BONDAGE (Warner Brothers): This story is based on the W. Somerset Maugham novel of the same name. The Library of Congress recently honored the author by accepting the original manuscript for a place in the library's archives. Celebrate this event in the lobby, using a photograph of page one of the original manuscript on a set-piece. All required art, including the manuscript reproduction, is available. Arrange for window displays featuring the book with stills and posters crediting playdate.

A newspaper teaser ad campaign is suggested, with the general theme being "The Most Talked About Novel of Our Time". Approach local girls' club or sorority for an "Of Human Bondage Party" at which the girls come "shackled". Boys buy keys, each male pairing off with the girl whose lock his key can open. Profit from keys could go to local charity.

Magazines are an ideal medium for spreading word about the playdate of the picture. Arrange with the local magazine distributor to place your message in current issues, using the regular herald or reprints of teaser ads.

A lobby stand-in contest is suggested. Use life-size blow-ups of the stars. Patrons judged as best "look-alikes" in size, weight, figure and facial appearance could receive guest tickets.

Delbridge Uses Bookmarks, Heralds for "Postman"

Book type heralds, bookmarks, radio promotion and window tieups all helped to advertise manager Tom Delbridge's engagement of "The Postman Always Rings Twice" at the Vendrome theatre, Nashville, Tenn. The heralds were inserted in the bags of all purchases at Stokes & Stockwell book store for two weeks in advance of opening. The bookmarks were placed in all books bought at the Mills Book Store. Both carried window displays. The picture was plugged on a Man-on-the-Street broadcast over WLAC.

Patrons Hear Fight Broadcast

Manager A. G. Painter carried the Louis and Conn fight over the loudspeaker system to increase attendance during his playdate of "Sentimental Journey" at the Center theatre, Oak Ridge, Tenn. Painter publicized the stunt in advance through the local newspaper, window cards and sidewalk painting.

Window Tieups Set in Moline

Two attractive window displays were arranged with a downtown department store to advertise manager Roy T. Hill's engagement of "One More Tomorrow" at the Le Claire theatre, Moline, Ill.

Tieups Set With USES By Sorkin On "This Day"

Tieups with the United States Employment Service, veteran groups and the Department of Labor gave impetus to manager S. L. Sorkin's date on "From This Day Forward" at the RKO Keith's theatre, Washington, D. C.

The exhibit workshop of the Labor Department prepared two identical displays mounted professionally with glossies for the two local offices of the USES. The estimated traffic through the two offices is 2,000 daily at a minimum.

About 20 invitation letters were issued to USES officials and Secretary of Labor Schwellenbach. Letters were sent to veteran advisers by USES calling attention to the commendatory review of the picture in the May issue of *McCall's Magazine.* Copies of "stuffer" were mailed to 2,000 employers of Washington.

The picture was plugged by USES for five days over the loud speaker system at Walter Reed General Hospital and the Bethesda Naval Center and over radio station WOL.

Displays Draw Attention To "Gilda" at Bison

Several eye-arresting displays attracted attention to manager Elmer Adams, Jr.'s playdate of "Gilda" at the Bison theatre, Shawnee, Okla. Two weeks in advance a 24-sheet display was set up in the downtown section of the city. At night the display was lighted and visible to people in automobiles as well as sidewalk shoppers.

One week in advance displays were made up for the doors of the theatre, featuring a pose of Rita Hayworth, the star of the picture. A large cut-out of Miss Hayworth was used on one side of the box office. Several cut-outs from the press book were used for a lobby display.

A teaser ad campaign was conducted in the local newspaper. "Reserved for 'Gilda' cards" were planted in cafes and drug stores. All women with the name of "Gilda" were admitted free to the midnight prevue.

Plants Newspaper Stories For "Follies", Shorts

Considerable newspaper space was garnered by manager Burns Ellison for his date on "Ziegfeld Follies" by capitalizing on the fact that James Melton, who is featured in the picture, will make a personal appearance in Columbus, Nebraska, later this year. Ellison manages the Columbus.

To exploit his playdates on three golf short subjects featuring Byron Nelson, Ellison sent a postal card listing the dates of the shorts to 200 members of the Columbus Country Club. In addition a story was planted in the *Daily Telegram.*

THEMESONG CONTEST SINGS SWEET BOX OFFICE TUNE

Some of the participants of the "Dick Tracy Character Contest" are shown while the judging took place. At right, winner of the title, "Themesong".

Ingenuity in showmanship at little extra cost was demonstrated anew recently when manager P. E. McCoy broke all house records for a comparable two day engagement at the Modjeska theatre in Augusta, Ga.

The picture was "Dick Tracy" and to assure the success of this venture in outstanding promotional inventiveness, McCoy effected a six-way tieup, embracing the Augusta *Chronicle,* radio station WGAC, the City Recreation Department, the Royal Crown Bottling Company, the Police Department and the theatre.

Riding on the popularity of the comic strip, McCoy organized a "Dick Tracy" Club, staged a "Dick Tracy" character contest, gave away "Dick Tracy" novelties, held a "Dick Tracy" rally with the Police Department, promoted a special "Dick Tracy" radio program, and arranged a "Dick Tracy" show for Newsboys.

Newspaper Ties In

The newspaper featuring the comic strip, the radio station carrying the program and the theatre showing the picture worked this angle: "Read him daily in the *Chronicle.* . . . Hear him over radio station WGAG. . . . See him in the movie at the Modjeska."

The newspaper went all out in cooperating, and, at a time when newsprint was shortest. The paper broke the news several days in advance, running a streamer over the daily comic strip. In addition considerable story and art space on various events pertinent to the campaign were printed in advance and currently.

A highlight of the campaign was the "Dick Tracy" character contest participated in by some 40 youngsters representing various city playgrounds. All the characters made famous to millions of readers by cartoonist Chester Gould were represented in the competition held on the stage of the Modjeska.

Prizes for Winners

The City Recreation Department made announcements at daily meetings and distributed mimeograph copies urging participation in the competition. Cash prizes were awarded winners of each character group. One winner was a dead ringer for the character, Themesong, currently playing so large a part in the comic strip's success.

A special matinee was held to enlist members into a newly organized "Dick Tracy" club. Small red membership cards that fit easily into a wallet were issued to the first 500 boys and girls to attend the matinee. The cards, bearing a profile drawing of the detective character, entitle all holders to benefits and privileges of the club.

Club members will be called upon from time to time to participate in various civic undertakings. The first card was presented by Captain George R. Folds of the local Police Department. The captain gave a brief talk on juvenile aid from the stage. The Royal Crown people donated a periscope to each of the 500 members.

A special program was arranged so those attending the theatre matinee could hear the regular "Dick Tracy" radio broadcast. A salute to those in the theatre was given at the beginning and immediately following the program.

Newsboys Are Guests

The *Chronicle* newsboys were guests of the theatre management at a special showing. A staff cartoonist penned an attractive cartoon sketch of Tracy standing in front of the theatre with copy reading: "Check in Boys." The cartoon appeared in the newspaper on opening date and caused wide comment.

Royal Crown ran a series of cooperative ads the same size as the comic strip and right underneath the strip. All the company's trucks were bannered with theatre and playdate copy.

Station WGAC gave an abundance of free publicity through spot announcements tying-in the radio show with the engagement at the Modjeska. In addition the station broadcast the character contest from the stage.

Special announcements were made through "A" boards bearing sketches of "Dick Tracy," which were placed prominently on street corners throughout the city.

Newspapers Aid Lane in Sydney

A wealth of newspaper publicity was planted in all the important city and national newspapers for "Road to Utopia" at the State theatre, Sydney, Australia. The campaign was prepared by Ted Lane, advertising director for the Greater Union Theatres, and Hermann Flynn, advertising director for Paramount Pictures in Australia.

Twenty-four sheets were used to advantage in selected positions. Three window displays were obtained in the busiest part of the city. Two were tieups with shoe stores and the other was with the Australian Gas Company.

Small cards were looped on the door handles of cars parked in the busiest sections of town. A tieup was worked out with the cooperation of radio stations 2 U E and their factory sessions. Announcements were made asking 50 factories to select one of their number to attend a private screening of the picture. On the following day opinions of those attending the showing were broadcast.

Photo Giveaway Sells Western

A free color photo of Roy Rogers and his horse "Trigger," given away to all boys and girls attending the Friday and Saturday showing of "Don't Fence Me In," drew considerable business to the Strand theatre, Harrisonburg, Va. The promotional stunt was the idea of manager Cyril Mee.

Katz' Promotions Build Goodwill For the Kenyon

Several instances of institutional goodwill have been manifest in recent weeks at the Kenyon theatre in Pittsburgh. Manager Philip Katz for one of his special promotions arranged a tieup with the Allegheny Artists' League to feature various of their artists in special hangings on the mezzanine foyer of the theatre. The paintings are changed every two weeks.

A weekly hidden names tieup that Katz arranged with a new community newspaper also has resulted in much free space for the Kenyon theatre. Guest tickets are awarded to readers whose names are scattered throughout the newspaper. In turn, the paper runs front-page stories and a free 10-inch ad each week.

For another promotion, Katz arranged to have the North Side beauty contest eliminations held on the stage of the Kenyon. The winner won the right to participate in the semi-finals of the Western Pennsylvania beauty contest.

Hynes Uses Ballyhoo Stunt To Exploit "Two Sisters"

Two girls dressed in short white dresses and carrying parasols paraded the streets for five days for an effective ballyhoo stunt to exploit manager Robert A. Hynes date on "Two Sisters From Boston" at the Midwest theatre, Oklahoma City, Okla. MGM exploiteer Ed Gardner assisted on the campaign. A man-on-the-street broadcast over KOCY plugged the picture. Five music store windows were promoted for displays tying-in Victor Records with the picture. Monthly invoices of the music stores were rubber-stamped with playdate copy.

Contests Sell Flo Mayo Date on "Forest"

Two contests arranged by manager Flo Mayo resulted in increased business for the engagement of "The Enchanted Forest" at the Capitol theatre, Whiting, Ind. For the first contest, the J. J. Newberry department store printed and distributed 3,000 four page folders for children to color. The folders were imprinted with theatre and playdate copy. In the second contest 435 entrants guessed the number of nuts in a bowl that had been placed in the lobby. Guest tickets were awarded to six children who had the nearest guesses.

Stresses Honors Won by Film

The Academy Awards honors won by "The Lost Weekend" and the star of the picture, Ray Milland, were stressed in newspaper ads by manager E. D. Miller when he played the picture at the Orpheum theatre, Elkhart, Ind.

Hartford's Press and Mayor Help Promote "Renegades"

George E. Landers, city manager of the E. M. Loew Hartford, Conn., theatres, and manager Paul Amadeo recently arranged a "Safety Precaution Week" in connection with the showing of "Renegades." Mayor Moylan of Hartford, issued an official proclamation.

The promotion, tied in with a presidential statement on traffic accidents, had newspaper support in the form of an essay contest. Guest tickets to the theatre and cash prizes were offered to readers submitting the best essays on the subject, "What are the best methods of stopping modern 'Renegades' to keep Hartford safe?"

Radio station WDRC also cooperated offering guest tickets to listeners and participants on its "Man in the Street" broadcast.

Setpiece Aids "Susie Slagle's"

An attractive lobby setpiece which served to introduce Joan Caulfield as a new star was used by manager Francis C. Gillon for his date on "Miss Susie Slagle's" at the Esquire theatre, Davenport, Ia. A 40x60 picture of Miss Caulfield as it appeared on *Look Magazine* was incorporated into the setpiece. A tieup was arranged with the book department of W. T. Grant's. Fifty exchange window cards were distributed.

Uses Attractive Theatre Fronts

To exploit his playdates, manager L. C. Clark concentrates on attractive theatre fronts and newspaper advertising. The front of the house displays feature many stills from the current attractions. Clark manages the Bucklen theatre in Elkhart, Ind.

Two Co-Ops Set By Stranger in White Plains

Two cooperative newspaper ads were promoted for the playdate of "Ziegfeld Follies" at Loew's State theatre, White Plains, N. Y. Manager Michael Stranger and assistant manager Mike Piccirillo arranged the campaign.

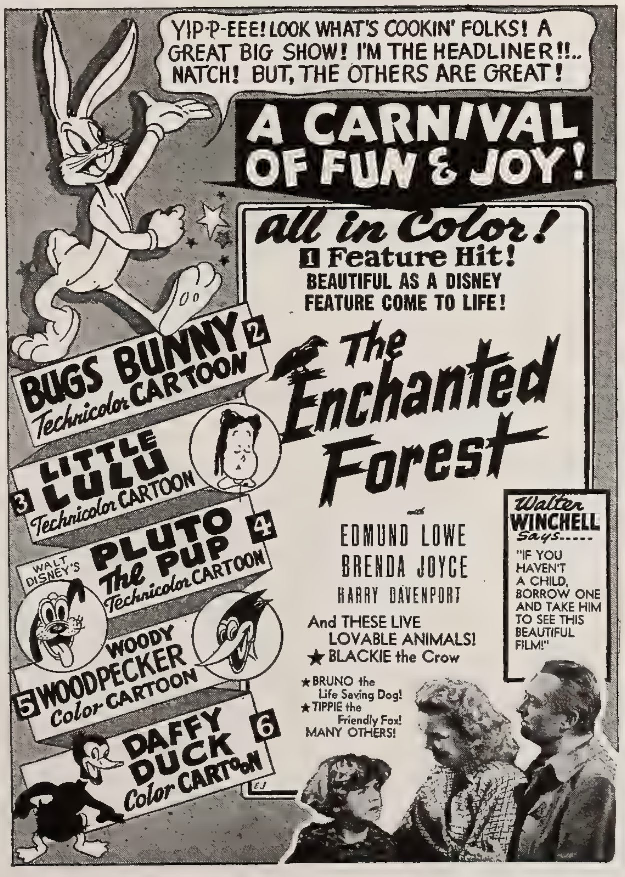
A perfume co-op ad featuring Esther Williams and 11 lines of copy on the picture was set with Walker's Drug store. A co-op also was arranged with Hunt's Music store with James Melton featured along with 12 lines on the playdate.

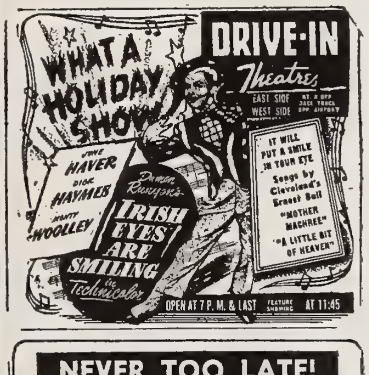
Stories with art were planted in all the Westchester County newspapers. A 15-minute radio quiz program over WFAS was devoted to questions concerning the "Follies" with guest tickets being awarded winners. Dining table cards along with reader board and lobby displays were used by the Hotel Roger Smith.

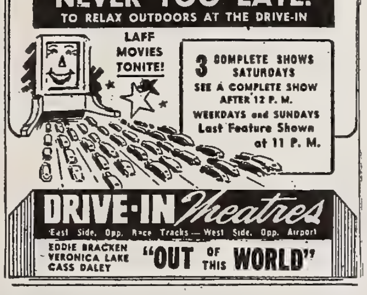
Hotel and Music Tieups

Two thousand "Ziegfeld" heralds were distributed from the theatre one week prior to playdate. 2,000 souvenir programs were passed out by the Hotel Roger Smith, local restaurants and music stores. 2,000 "Pretty Girl" folders were distributed.

Music window tieups were arranged with Davega's, Century and Hunt. Counter displays of cards plugging the picture were used by Grant's and Woolworth's.


YIP-P-EEE! LOOK WHAT'S COOKIN' FOLKS! A GREAT BIG SHOW! I'M THE HEADLINER!!.. NATCH! BUT, THE OTHERS ARE GREAT!
A CARNIVAL OF FUN & JOY!
all in Color!
1 Feature Hit!
BEAUTIFUL AS A DISNEY FEATURE COME TO LIFE!
The Enchanted Forest
with
EDMUND LOWE
BRENDA JOYCE
HARRY DAVENPORT
And THESE LIVE LOVABLE ANIMALS!
★ BLACKIE the Crow
★ BRUNO the Life Saving Dog!
★ TIPPIE the Friendly Fox!
MANY OTHERS!
Walter WINCHELL Says.....
"IF YOU HAVEN'T A CHILD, BORROW ONE AND TAKE HIM TO SEE THIS BEAUTIFUL FILM!"
2 BUGS BUNNY Technicolor CARTOON
3 LITTLE LULU Technicolor CARTOON
4 WALT DISNEY'S PLUTO the PUP Technicolor CARTOON
5 WOODY WOODPECKER Color CARTOON
6 DAFFY DUCK Color CARTOON


WHAT A HOLIDAY SHOW
DRIVE-IN Theatres
EAST SIDE AT. & OPP. RACE TRACK
WEST SIDE OPP. AIRPORT
JUNE HAVER
DICK HAYMES
MONTY WOOLLEY
Damon Runyon's IRISH EYES ARE SMILING in Technicolor
IT WILL PUT A SMILE IN YOUR EYE
Songs by Cleveland's Ernest Ball
"MOTHER MACHREE"
"A LITTLE BIT OF HEAVEN"
OPEN AT 7 P. M. & LAST FEATURE SHOWING AT 11:45


NEVER TOO LATE!
TO RELAX OUTDOORS AT THE DRIVE-IN
LAFF MOVIES TONITE!
3 COMPLETE SHOWS SATURDAYS
SEE A COMPLETE SHOW AFTER 12 P. M.
WEEKDAYS and SUNDAYS Last Feature Shown at 11 P. M.
DRIVE-IN Theatres
East Side, Opp. Race Tracks — West Side, Opp. Airport
EDDIE BRACKEN
VERONICA LAKE
CASS DALEY
"OUT OF THIS WORLD"

NEWSPAPER LAYOUTS of special merit. Left, Elliot Johnson's sig. and date slug head up "Joy Carnival" ad for Malco, Memphis. Ads, above, sold holiday and late shows for Seymour Weiss, manager of the Cleveland Drive-in theatres.

Newspapers Back Hacker Playdate In Milwaukee

Considerable newspaper stories were planted by manager Charles R. Hacker to exploit his date on "Gilda" at the Fox Palace theatre, Milwaukee, Wis. In addition photos of Rita Hayworth, star of the picture, in various costumes appeared in the *Sentinel* and *Journal.* An elaborate lobby display, consising of life-size cutouts of Miss Hayworth, was set up two weeks in advance.

A "Hunt for 'Gilda'" radio contest was conducted over radio station WEMP. Announcements on the contest were made twice daily for a week in advance. For this contest a girl dressed to resemble "Gilda" appeared at certain designated spots in town. A $50 cash prize was awarded to the first person recognizing the girl as "Gilda."

Tieup with Dance Studio

A tieup was arranged with the Arthur Murray Dance Studio for a demonstration of the dance step, the "Gilda" glide, at the Circus Room of the Hotel Wisconsin. 5,000 guest tickets to the demonstration were distributed.

A cooperative newspaper ad was promoted with Sears Roebuck. Window tieups were arranged with W. T. Grant's, Majestic Floral Shop, Littman's Furs, Columbia School of Music, Hager's Music Store and the Broadway House of Music.

Secures Radio Coverage For Andrew Sisters

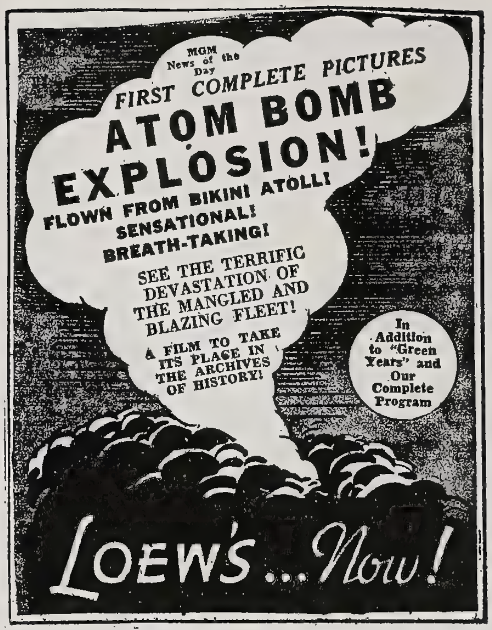
Extensive radio coverage was promoted by publicity director Helen Wabbe to publicize the personal appearance of the Andrew Sisters at the RKO Golden Gate theatre, San Francisco.

Each of the 25 disc jockeys in the area were serviced with the latest recordings of the sisters, the records being supplied by Decca. Quarter-hour and half-hour programs were devoted to Andrew Sisters recordings for a week in advance and for the duration of their visit.

A tieup was effected with the initial campaign to sell "Servi-Cycle," a combination motor-bicycle, in the area. Pictures of the sisters on a "Servi-Cycle" were planted in newspapers to tie-in with the transportation strike. Cooperative newspaper ads were arranged with the Sherman Clay Company.

FOREIGN LANGUAGE FILMS
FRENCH, ITALIAN, SPANISH, ETC.

Current Release
Whirlwind of Paris
The First New French Musical Since the War
HOFFBERG PRODUCTIONS, Inc.
620 Ninth Ave., New York 18



MGM News of the Day
FIRST COMPLETE PICTURES
ATOM BOMB EXPLOSION!
FLOWN FROM BIKINI ATOLL!
SENSATIONAL!
BREATH-TAKING!
SEE THE TERRIFIC DEVASTATION OF THE MANGLED AND BLAZING FLEET!
A FILM TO TAKE ITS PLACE IN THE ARCHIVES OF HISTORY!
In Addition to "Green Years" and Our Complete Program
LOEW'S ... Now!

Larry Levy, manager of Loew's, Reading, Pa., lost no time after he received the news reel pictures of the Atom Bomb explosion in getting this special ad in the local papers to supplement his regular advertisement.

Samartano Uses Street Ballyhoo

Two girls in an open car were driven through the streets of Providence, R. I., to ballyhoo the engagement of "Two Sisters From Boston" at the State theatre. Manager J. G. Samartano arranged the campaign.

A cooperative newspaper daily ad featuring a cut of June Allyson was arranged with Kresge Beauty Salon. Another co-op was set with the Les Brown music store. The store also used a window display of stills from the picture.

Stories with art were planted in the *Journal,* Pawtucket *Times* and *Herald News* in advance of opening. Large 40 x 60 displays with special art were set in the lobby three weeks before opening. A 15 foot display board was used over the stairs two weeks in advance. Ten downtown music stores featured window material on songs from the picture.

Nye Uses Street Ballyhoo To Exploit Playdates

Street ballyhoo was used extensively by manager Louis Nye to promote recent playdates at the Hoosier theatre, Whiting, Ind. For "Getting Gertie's Garter" a man covered with bandages paraded the streets with a sign on his back reading: "I tried to get 'Gertie's Garter.'" Also on the streets were two men, one dressed to represent "Gertie" and the other following "her." Appropriate signs told the story.

To exploit "Tarzan and the Leopard Woman," Nye had a man dressed in a Leopard skin out on the streets. A sign on his back read: "I'm just trying to look like 'Tarzan.' See the real 'Tarzan,' etc."

Ushers Ballyhoo Date on "Cluny" For Lou Cohen

Two ushers carrying a 40x60 blow-up of the "Cluny Brown" book walked through the downtown area the day before opening to ballyhoo the playdate of the picture at the Poli theatre, Hartford, Conn. The campaign was arranged by manager Lou Cohen and assistant manager Sam Horwitz.

A cooperative newspaper ad was promoted with the Rose Marie beauty shop. The ad, which ran in the *Courant,* featured a cut of Jennifer Jones, star of the picture. On a man-on-the-street broadcast passers-by were asked what picture they thought was best that had been taken from a book. The radio program tied-in directly with the showing of "Cluny Brown," with guest tickets going to all participants.

A contest was arranged through Joe Girand, local disc jockey, for a week in advance. Copies of the book and guest tickets were given to the 20 persons who named the most pictures that Charles Boyer has appeared in. Book tieups were featured in window and counter displays.

Radio Used Extensively to Exploit "Janie" Contest

Through a tieup with radio station KWFC interest was worked up for a typical American Girl contest staged in connection with the engagement of "Janie Gets Married" at the Malco theatre in Hot Springs, Ark. The campaign was arranged by manager Clarence Duvall and Clyde Smith, city manager for Malco Theatres in that city Contestants were interviewed daily on the station's luncheon program from one of the city's top restaurants. More than 60 spot announcements also were had over a period of a week. The mayor of Hot Springs appeared on the stage the night the winner was selected. Merchants contributed over $1,000 in gifts for the winner.

Promoted Full Page Co-op Ad

A full-page cooperative newspaper ad with a banner headline and a four-column story was promoted by manager Harry F. Wilson to advertise "The Bells of St. Mary's" at the Capitol theatre, Chatham, Ontario, Can. Eight merchants paid for the ad which ran in the Chatham *Daily News.* Penny postcards imprinted with theatre and playdate copy were used for a direct mail campaign.

Showmen's FIRST CHOICE
FILMACK SPECIAL TRAILERS
SAME DAY SERVICE
Filmack TRAILER CO.
1325 S. WABASH
CHICAGO 5, ILL.

Ouigley Awards Contenders

The men and women listed below have submitted evidence of showmanship within the past fortnight, which justifies their names being placed on the list of outstanding showmen.

IVAN ACKERY
Orpheum, Vancouver, B. C.

ELMER ADAMS, JR.
Bison, Shawnee, Okla.

MIRIAM BELLICK
Ritz, Brooklyn, N. Y.

LARRY BELTZ
Grand, Wausau, Mich.

F. J. BICKLER
Uptown, Racine, Wis.

JAMES G. BELL
Penn, New Castle, Pa.

C. E. BILTON
Savoy, Wolverhampton, Staff., Eng.

MEL BLIEDEN
Voge, East Chicago, Ill.

JOSEPH BOYLE
Broadway, Norwich, Conn.

JOSEPH BOULDIN
Modjeska, Milwaukee, Wis.

EDWARD N. BROWN
Gayety, Chicago, Ill.

R. J. BRUNT
Odeon, Blackpool, London, Eng.

GERTRUDE BUNCHEZ
Century, Baltimore, Md.

BILL BURKE
Brant, Brantford, Ont., Canada

JACK CAMPBELL
Scala, Runcorn, Cheshire, Eng.

STERLING CAMPBELL
Lloyd, Menominee, Mich.

RUSSEL CIUCCI
Peoples', Laurium, Mich.

BERT CLOUGH
Lorin, Berkeley, Calif.

LOU COHEN
Poli, Hartford, Conn.

M. D. COHN
Newman, Kansas City, Mo.

HARRY E. CREASEY
Riverside, Riverside, Calif.

V. H. DEACON
Gaumont, Coventry, Eng.

WARREN L. FAUST
Fox, Phoenix, Ariz.

HUGH FLANNERY
Orpheum, Madison, Wis.

CARL FLINT
Metro Avenida, Medellin, Col., S. A.

A. E. FOSTER
Forum, Ealing, London, Eng.

AL FRANK
Fond Du Lac, Fond Du Lac, Wis.

NICK FRANK
Grand, Port Washington, Wis.

ARNOLD GATES
Stillman, Cleveland, Ohio

FRANCIS C. GILLON
Esquire, Davenport, Iowa

SAM GILMAN
Regent, Harrisburg, Pa.

CHARLES HACKER
Palace, Milwaukee, Wis.

W. D. HENDLEY
Bradley, Columbus, Ga.

JOSEPH HOULD
Odeon, Beaver Dam, Wis.

GEORGE HUNT
Loew's, Louisville, Ky.

ROBERT A. HYNES
Midwest, Oklahoma City, Okla.

EDWARD JOHNSON
Lode, Houghton, Mich.

ROBERT KAUTZER
Kerredge, Hancock, Mich.

E. J. KELLY
Myers, Janesville, Wis.

W. KLUG
Allis, West Allis, Wis.

HAROLD KNUDSON
State, Chicago, Ill.

ANTON KOTT
Fox, La Porte, Ind.

GEORGE KRASKA
Loew's, Boston, Mass.

RALPH KRAUSE
Zenith, Milwaukee, Wis.

LARRY LEVY
Loew's, Reading, Pa.

A. LONG
Rembrandt, Ewell, Surrey, Eng.

T. A. MacDOUGALD
Ritz, Talladega, Ala.

JOHN McCAY
Oshkosh, Oshkosh, Wis.

DON MacCROSSEN
Sherman, Milwaukee, Wis.

GERALD McMILLAN
Wausau, Wausau, Wis.

CYRIL MEE
State, Harrisonburg, Va.

BILL MORTON
Albee, Providence, R. I.

HARRY MURRAY
Odeon, Broadmead, Bristol, Eng.

CHARLES NELSON
Colonial, Iron Mountain, Mich.

MYRON NEUMANN
Fox, Stevens Point, Wis.

J. P. NEWBY
Picture House, Walsall, Eng.

LOUIS NYE
Hoosier, Whiting, Ind.

WILLIAM OZINGA
Jeffris, Janesville, Wis.

A. G. PAINTER
Center, Oak Ridge, Tenn.

FRED PERRY
Liberty, Cumberland, Md.

GEORGE PETERS
Loew's, Richmond, Va.

MAX PHILLIPS
Regent, Sudbury, Ont., Canada

JAMES V. PISAPIA
Harbor, Brooklyn, N. Y.

LES POLLOCK
Loew's, Rochester, N. Y.

ED PURCELL
Strand, Staunton, Va.

ED PYNE
105th Street, Cleveland, Ohio

PATRICK REED
Odeon, Portsmouth, Eng.

BILL REISINGER
Loew's, Dayton, Ohio

CARL ROGERS
Broad, Columbus, Ohio

HARRY A. ROSE
Majestic, Bridgeport, Conn.

LES ROSE
Fox, Marinette, Wis.

MORRIS ROSENTHAL
Poli, New Haven, Conn.

J. G. SAMARTANO
State, Providence, R. I.

JOHN SCHARNBERG
Parkway, Madison, Wis.

CHARLES SECORD
Princess, Milwaukee, Wis.

WILLIS SHAFFER
Orpheum, Atchison, Kans.

ARTHUR STANISCH
Wisconsin, Milwaukee, Wis.

SPENCER STEINHURST
Strand, Syracuse, N. Y.

MOLLIE STICKLES
Palace, Meriden, Conn.

BRADLEY STILES
Braumart, Iron Mountain, Mich.

MICHAEL STRANGER
State, White Plains, N. Y.

D. T. STALCUP
Gem, Etowah, Tenn.

CHARLES B. TAYLOR
Shea's, Buffalo, N. Y.

ERIC V. WALLS
Clifton, Great Barr,
Birmingham, Eng.

SEYMOUR WEISS
Drive-In, Cleveland, Ohio

L. WILKENSON
Odeon, Nottingham, Eng.

NATE WISE
RKO Palace, Cincinnati, Ohio

JAY WREN
Paramount, Newark, N. J.

HELEN WABBE
Golden Gate, San Francisco, Calif.

Contest, Co-Op Ad Boost Date On "Jones"

A full page cooperative newspaper ad which helped to publicize a Cinderella contest was promoted for the playdate of "Cinderella Jones" at the Rialto theatre, Columbus, Ga. The campaign was arranged by W. D. Hendley, publicity director for the Georgia Theatre Company.

The twelve merchants who paid for the ad also sponsored the contest and donated gifts for the winner. A glass slipper, used to determine the winner, was fitted every day for eight days from a throne erected in the lobby of the theatre.

Trailers publicizing the contest were shown in all Columbus theatres. Teasers were run at the bottom of daily newspaper ads for a week in advance. Spot announcements were used over both local radio stations also for one week before opening.

For the engagement of "Gilda", Hendley planted two-column cuts in both local newspapers, issued 500 "Gilda" Club cards, ran teaser ads and arranged window tieups with the Gem Jewelry Company and John K. Harris Mens Clothing Store.

Levy Gets Merchant Aid For "Ziegfeld Follies"

Starting two weeks in advance of the showing of "Ziegfeld Follies," manager Larry R. Levy, Loew's, Reading, Pa., had all his aides wearing sashes with the name of the picture. Two thousand doilies were imprinted and distributed to restaurants and soda fountains.

One of the leading department stores used a full window display featuring a colored blow-up, "Ziegfeld Girl" compacts and stills.

An Esther Williams fur storage advertisement was used by a Penn Street furrier. Three thousand heralds, 2,000 blotters, and 1,000 souvenir programs were also distributed.

Giveaway Promotion Draws Big

Hard to get electrical appliances were given away on the stage of the Forest theatre, Forest Park, Ill., through a tieup manager Carroll Bradley arranged with the local Chamber of Commerce and merchants. The purpose of the tieup was to promote local buying. Promotion on the giveaway was given an added lift when members of the Chicago White Sox baseball team were persuaded to appear on the stage and draw the lucky numbers.

Radio Contests Aid Dates

Twenty double passes are given away each day in a tieup assistant manager Harold George arranged with radio station WGBS to exploit playdates at the Mayfair theatre, Miami, Fla. For the tieup the station conducts contests on "Why I want to see (the current picture) at the Mayfair."

SHOWMEN PERSONALS

In New Posts: John McManus becomes supervisor of Warners' three first-run houses, the Hollywood, Downtown and Wiltern in Los Angeles. J. R. Rodgers will supervise neighborhood and out of town theatres for Warners' in California. Lew Pressler will supervise all Warner houses in the Pacific Northwest with headquarters in Seattle. Allen Karf becomes manager of the Downtown and Leo Hirshon manager of the Wiltern.

George McDonald, manager, Bliss, Long Island City, N. Y. Joseph Geller, relief manager, Warner theatres in the Newark, N. J., area. Eddie Connell, vacation relief manager, Bellevue, Brookland and Westhampton, Richmond, Va. W. Farley Green, manager, Rialto, Kingsport, Tenn.

Michael Ferinac, manager, Associated Theatres, Flint, Mich. Fred E. Buckhout, manager, Rouge, River Rouge, Mich. Morris Feldman, Victory, Providence, R. I.

Assistant Managers: Edward McAdams, Town Theatre, Flushing, N. Y. Rocco Marcantonio, Capitol, Newark, N. J. Ward Wilsey, Branford, Newark, N. J.

Junior Showmen: Ray Brown, III, born to Mr. and Mrs. Ray Brown at St. Anne's Hospital, Cleveland. Father is manager of the Haltnorth theatre there. A girl born to Mr. and Mrs. Malcolm Rose of Detroit. Rose manages the Palms-State theatre.

Birthday Greetings: George L. Jonas, Lester T. Mac Watters, Ed P. Kennelly, Frank Vesley, Jack Robert Davis, Douglas F. Avey, Dick Scaglione, Raymond W. Wilder, Arthur R. Zinsmeister, Wilbur B. Grant, Walter E. Jancke, Howard Ralston, L. Stanley Felch.

Emerson Long, Harry Hirsch, Harold Friary, Hudson Edwards, Jack Campbell, J. W. Hill, David Kaplan, Arthur L. Reuter, Harry Hofmann, Kenneth Taylor, David A. Titleman, W. F. Borns, Edward L. Ornstein.

James Estes, Juanita Jones, Larry Green, Waldo Chandler, Samuel Goldman, Forrest Justus, Peter Panagos, Harry Margolesky, Bud Kornblite, Lowell Lyons, Verne E. McIntyre, John J. Madden, Mrs. Leonore Pierce.

Allen E. Gardner, Harold M. Lissner, Robert H. Page, L. C. Lampo, James W. Dooley, Paul Frost, George C. Meeser, John Heggie, Ralph L. Tully, Benjamin F. De Dici, Herman Claymon, Jack Eugene, James S. Taylor.

Book Angle Stressed for Campaign on "Postman"

An extensive campaign featured by tie-ins with the book was arranged for the playdate of "The Postman Always Rings Twice" at the Buffalo theatre, New York. The campaign was the work of **Charles B. Taylor**, advertising director for Shea's Buffalo theatres.

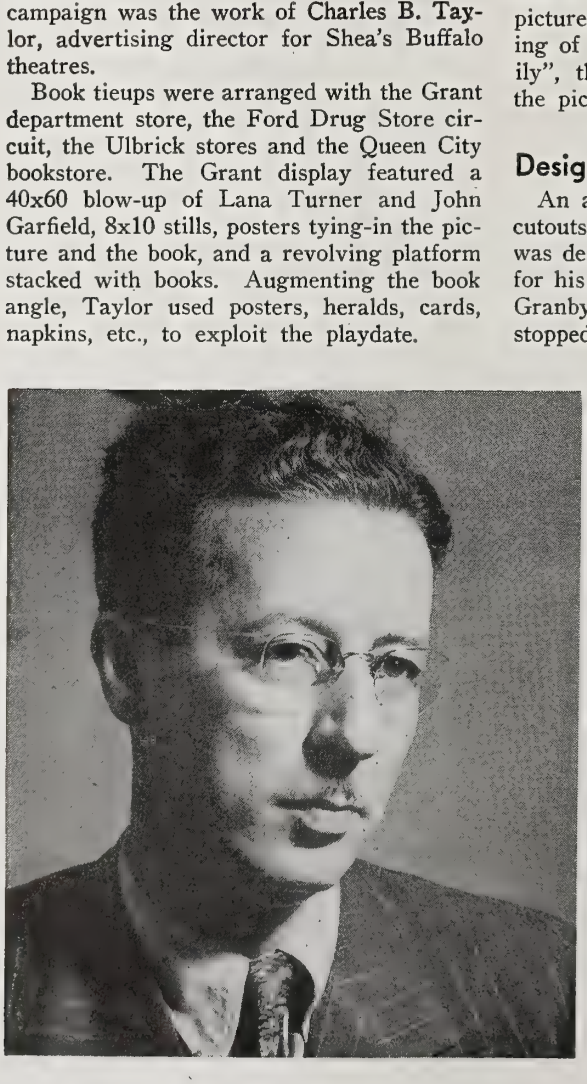
Book tieups were arranged with the Grant department store, the Ford Drug Store circuit, the Ulbrick stores and the Queen City bookstore. The Grant display featured a 40x60 blow-up of Lana Turner and John Garfield, 8x10 stills, posters tying-in the picture and the book, and a revolving platform stacked with books. Augmenting the book angle, Taylor used posters, heralds, cards, napkins, etc., to exploit the playdate.

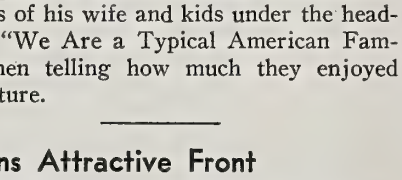
Plugs Family, Picture in Ad

Manager E. R. Brennan attracted considerable attention with a Fourth of July ad by tying-in his family in the layout advertising the date on "Janie Gets Married" at the Bay theatre, Green Bay, Wis. In nearly half a page of space, Brennan incorporated pictures of his wife and kids under the heading of "We Are a Typical American Family", then telling how much they enjoyed the picture.

Designs Attractive Front

An attractive front consisting of life-size cutouts of the star and stills from the picture was designed by manager George Daransoll for his date on "In Old Sacramento" at the Granby theatre, Norfolk, Va. Passers-by stopped to look at the display.





By The Herald

CONVENTIONEERS. Left, Byron McElligot, Paramount, Aberdeen, S. D., attended Elks gathering. Above, C. A. Boshart, manager, Tujunga, Tujunga, Cal., with Lions at Philadelphia.

Airline Tieup in Providence Set By Bill Morton

A cooperative newspaper ad with the largest super service market in the state was promoted by manager Bill Morton for the engagement of "Without Reservations" at the RKO Albee theatre in Providence, R. I. The three-column Wilson's Chief Market ad featured a photo of Claudette Colbert with playdate copy and ran in the *Evening Bulletin.*

An effective window tieup was arranged with American Airlines. The display showed Miss Colbert sitting with traveling bags and had tie-in copy reading: "Travel in Comfort, via American Airline Flagships, But Do Not Travel 'Without Reservations.'" In addition the display had stills from the picture and theatre and playdate copy.

Morton landed the main window of Liggett's Drug Stores' best downtown location for a display with a travel angle. The copy on the tie-in, along with the cut-out of Miss Colbert sitting on the traveling bags, read: "Vacationing, Travel Prepared, Visit Our Vacationland Departments." Underneath was a sign announcing the playdate of the picture.

Augmenting the newspaper co-op ad and the window tieups, Morton arranged for considerable radio time, planted cards in more than 550 buses and trolleys operating throughout the state and distributed imprinted menus to five downtown restaurants.

Radio Sells "Virginian"

Spot announcements, transcriptions and tie-in copy for a morning and an evening program featured the radio promotion arranged by manager William J. Beytagh, Jr., for his date on "The Virginian" at the Lucas theatre, Savannah, Ga.

A window display of saddles with theatre and playdate copy was promoted from Sears, Roebuck. Leopold Adler Co. also cooperated with a window tieup. A book tie-in was arranged with B. H. Levy Brothers.

Lobby Display Aids "Gesture"

A large cutout figure of Gene Tierney was used for a lobby display by manager Paul O. Klingler to exploit the return engagement of "Shanghai Gesture" at the Poli Strand theatre, Waterbury, Conn. The display was used a week in advance in the lobby then was mounted atop the marquee during the week of engagement.

WANTED FILMS

Belgian Society asks exclusive rights for 16 and 35 m/m films for Belgium and Luxemberg.

Write, PENNINCK, 75, rue des Archers, Brussels, Belgium.

PICTURE GROSSES

A statistical compilation and comparison of Box Office Performance in first run theatres

Figures directly below picture title compare estimated dollar gross with average gross and show relative percentage of all engagements tabulated.

Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending April 30, 1946.

SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.

INDEX: Over-all perfomance percentage figures from previously published final reports appear in Service Data section of Product Digest. See last column of Release Chart for Index.

TWO SISTERS FROM BOSTON (MGM)

Final Report:

Total Gross Tabulated	$1,197,800
Comparative Average Gross	1,012,200
Over-all Performance	118.3%

ATLANTA—Loew's Grand, 1st week	144.1%
ATLANTA—Loew's Grand, 2nd week	108.1%
BALTIMORE—Century, 1st week	146.4%
BALTIMORE—Century, 2nd week	93.9%
BOSTON—Orpheum	113.2%
BOSTON—State	112.3%
BUFFALO—Great Lakes, 1st week	94.2%
BUFFALO—Great Lakes, 2nd week	68.0%
CINCINNATI—RKO Capitol, 1st week	162.6%
CINCINNATI—RKO Capitol, 2d week	93.4%
CINCINNATI—RKO Capitol, 3rd week	69.1%
CINCINNATI—RKO Capitol, 4th week	56.9%
CINCINNATI—RKO Lyric, MO 1st week	87.7%
CLEVELAND—Loew's State, 1st week	133.3%
CLEVELAND—Loew's State, 2nd week	82.2%
CLEVELAND—Loew's Ohio, MO 1st week	130.7%
DENVER—Orpheum	126.5%
(DB) The Truth About Murder (RKO)	
KANSAS CITY—Midland	111.1%
LOS ANGELES—Egyptian, 1st week	125.0%
LOS ANGELES—Egyptian, 2d week	89.7%
LOS ANGELES—Egyptian, 3rd week	70.5%
LOS ANGELES—Fox Wilshire, 1st week	195.8%
LOS ANGELES—Fox Wilshire, 2d week	144.3%
LOS ANGELES—Fox Wilshire, 3rd week	110.3%
LOS ANGELES—Los Angeles, 1st week	124.0%
LOS ANGELES—Los Angeles, 2nd week	75.9%
LOS ANGELES—Los Angeles, 3rd week	58.3%
LOS ANGELES—Ritz	81.4%
MINNEAPOLIS—Radio City	115.6%
NEW YORK—Capitol, 1st week	171.7%
(SA) Ritz Brothers	
NEW YORK—Capitol, 2d week	170.1%
(SA) Ritz Brothers	
NEW YORK—Capitol, 3rd week	158.8%
(SA) Ritz Brothers	
NEW YORK—Capitol, 4th week	141.0%
(SA) Ritz Brothers	
NEW YORK—Capitol, 5th week	126.4%
(SA) Ritz Brothers	
OMAHA—Paramount	76.5%
PHILADELPHIA—Stanley, 1st week	102.3%
PHILADELPHIA—Stanley, 2nd week	98.4%
PHILADELPHIA—Stanley, 3rd week	72.6%
PITTSBURGH—Penn, 1st week	117.7%
PITTSBURGH—Penn, 2nd week	68.1%
PROVIDENCE—State, 1st week	153.0%
PROVIDENCE—State, 2nd week	84.1%
SAN FRANCISCO—Fox	96.5%
(DB) Gay Cavalier (Mono.)	
TORONTO—Loew's, 1st week	131.2%
TORONTO—Loew's, 2nd week	96.9%

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A NIGHT IN PARADISE (Univ.)

Final Report:

Total Gross Tabulated	$301,700
Comparative Average Gross	324,500
Over-all Performance	92.9%

ATLANTA—Paramount	113.0%
BALTIMORE—Keith's	100.0%
BOSTON—Memorial	112.7%
(DB) Dressed To Kill (Univ.)	
BUFFALO—Lafayette	102.2%
(DB) Blonde Alibi (Univ.)	
CHICAGO—Palace, 1st week	120.4%
(DB) The Truth About Murder (RKO)	
CHICAGO—Palace, 2nd week	108.4%
(DB) The Truth About Murder (RKO)	
CINCINNATI—RKO Palace	66.2%
CINCINNATI—Keith's, MO 1st week	67.7%
CLEVELAND—RKO Palace	50.6%
DENVER—Denver	68.3%
DENVER—Esquire	59.7%
KANSAS CITY—Esquire	78.3%
KANSAS CITY—Uptown	81.9%
MINNEAPOLIS—Orpheum	66.3%
MONTREAL—Capitol	91.3%
NEW YORK—Criterion	80.0%
PITTSBURGH—J. P. Harris	93.7%
PITTSBURGH—Senator, MO 1st week	70.0%
SAN FRANCISCO—Orpheum, 1st week	80.0%
(DB) Madonna of the Seven Moons (Univ.)	
SAN FRANCISCO—Orpheum, 2nd week	80.0%
(DB) Madonna of the Seven Moons (Univ.)	
ST. LOUIS—Missouri	118.6%
(DB) House of Horrors (Univ.)	
TORONTO—Uptown, 1st week	147.8%
TORONTO—Uptown, 2nd week	121.2%

•

JOE PALOOKA, CHAMP (Mono.)

First Report:

Total Gross Tabulated	$80,000
Comparative Average Gross	83,800
Over-all Performance	95.4%

BUFFALO—Twentieth-Century	102.3%
CINCINNATI—RKO Lyric	96.4%
(DB) Blondie's Lucky Day (Col.)	
DENVER—Paramount	77.6%
(DB) The Walls Came Tumbling Down (Col.)	
KANSAS CITY—Tower	105.8%
(SA) Vaudeville	
NEW YORK—Victoria, 1st week	91.1%
NEW YORK—Victoria, 2nd week	57.2%
PROVIDENCE—Fay's	107.6%
(SA) Vaudeville	

•

TO EACH HIS OWN (Para.)

First Report:

Total Gross Tabulated	$489,200
Comparative Average Gross	455,900
Over-all Performance	107.3%

BOSTON—Metropolitan	104.2%
(DB) Hot Cargo (Para.)	
DENVER—Denham	152.5%
KANSAS CITY—Newman, 1st week	126.7%
MINNEAPOLIS—Radio City	115.6%
NEW YORK—Music Hall, 1st week	95.0%
(SA) Radio City Music Hall Stage Presentation	
NEW YORK—Music Hall, 2nd week	106.8%
(SA) Radio City Music Hall Stage Presentation	
NEW YORK—Music Hall, 3rd week	97.1%
(SA) Radio City Music Hall Stage Presentation	
NEW YORK—Music Hall, 4th week	88.0%
(SA) Radio City Music Hall Stage Presentation	

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YOUNG WIDOW (UA)

First Report:

Total Gross Tabulated	$90,800
Comparative Average Gross	90,000
Over-all Performance	100.8%

BUFFALO—Lafayette	78.8%
(DB) The Spider Woman Strikes Back (Univ.)	
CINCINNATI—RKO Albee	96.3%
CINCINNATI—RKO Shubert, MO 1st week	96.1%
CLEVELAND—Loew's Stillman	125.0%
LOS ANGELES—Music Hall Beverly Hills	127.2%
LOS ANGELES—Music Hall Downtown	100.0%
LOS ANGELES—Music Hall Hawaii	94.5%
LOS ANGELES—Music Hall Hollywood	122.8%
PITTSBURGH—Fulton	94.7%

Cairo Theatres' Switch to Arabic Films U. S. Loss

by JACQUES PASCAL and
BASIL G. CARAMALLIS
in Cairo

Another Cairo cinema is changing its policy and will show only Arabic films. This means another first run theatre lost to American production.

America's loss of a number of cinemas here is due to the erroneous belief of the American agencies that Egyptian exhibitors provide unlimited sources of income.

This is a mistake. After seeing the village and provincial cinemas in Egypt lost to them, the American agencies may lose the city houses also.

Alexandria now has only five first run cinemas for Hollywood production—this does not include the second class double feature houses, which are first run. Cairo, which at one time had 10 cinemas showing American films, now has only four. There are seven cinemas being built between Cairo and its suburbs, but six of these will show Arabic films.

During the war, many Egyptians, because of increased payrolls, went to the cinemas two or three times a week. But payrolls will decrease soon, since thousands have lost their jobs at various military establishments. The big crisis is not far off.

In view of the smaller payrolls and the continued high percentage asked by the American companies, the Egyptian exhibitors' best solution is to show Arabic pictures, since there is a larger audience for these pictures and the exhibitor gets a larger share of the profits.

▽

The most popular American pictures here are those with Oriental background. The reason is that most of the Egyptian cinemagoing public are Moslems, who like to see any part of their history pictured.

When such a film combines the magic attraction of color they are even more attractive. Such pictures as "Robin Hood," "The Sea Hawk" and the Tarzan series have an enormous appeal. To another class of fan such productions as "Random Harvest," "The Hitler Gang" and "Mission to Moscow" are the only ones that count.

▽

A new theatre, financed in part by J. Arthur Rank, will open in Cairo in February, 1947. To be built at an estimated cost of $1,250,000, the theatre will seat 2,118. The cost is being met by Mustapha and Mohamed Gaafar and Odeon Theatres, Ltd., which will hold a controlling interest in the house—by only $50 worth of stock. The theatre will be built to the same design as the Odeon in Leicester Square, London, and will be air-conditioned. Pictures to be shown include Eagle-Lion productions and International and Universal product.

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900 REBUILT STEEL FURNITURE CHAIRS, spring seats, inserted leather covered panel in back, $6.75 each. 1000 rebuilt Heywood-Wakefield chairs, spring seats, veneer back, $7.25 each. BODELSON & COMPANY, 10-38 Jackson Ave., Long Island City, N. Y.

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Remington Rand Seeking to Purchase General Aniline

Remington Rand, Inc., has expressed a desire to purchase the General Aniline and Film Corporation, it was indicated in Washington Monday. Now under the control of the Alien Property Custodian, the Government owns 98 per cent of the company's stock. It was disclosed at the same time that the custodian was making plans to dispose of the large equipment and raw stock facility some time next year. It will be placed on the open market and bids will be accepted, it was said. The corporation is valued at $88,000,000.

Expand Program Service

Broadcasting Program Service, New York, is expanding and will be a part of the newly-formed International Media Corp.

Tom Harris Dies In Dallas at 34

Tom Harris, 34, salesman for National Screen Service out of Dallas, died July 4 in the Medical Arts Hospital, Dallas, following a short illness.

Tom Harris

Mr. Harris joined National Screen in Dallas in 1936 following a year's service in the Navy. Prior to that time he had been with the Interstate Circuit with his brother, Lynn Harris. He was with National Screen in Oklahoma City when he entered the Maritime Service Officers School in 1939 and was chief officer of the Louis A. Milne when discharged from service in 1945.

In January, 1946, he returned to National Screen as salesman in the South Texas territory.

In addition to his brother he is survived by his wife and mother.

Wilfred Buckland

Wilfred Buckland, 80, art director who entered the motion picture business in 1913, shot and killed himself and his son, Wilfred, Jr., 35, at his home in Hollywood last Friday, it was reported by the police. In a note, Mr. Buckland said he was afraid of dying and leaving his mentally-ill son alone.

Enterprise Names Four Directors, Publicity Head

The board of directors of Enterprise Productions has elected four new members. They are Joseph Gilpin, studio and production manager, and David Hopkins, executive assistant, as assistant treasurers, and Colin Miller, assistant to the president, and Stanley Love, studio comptroller, as assistant secretaries. The company has announced further that William Blowitz, who has been with Enterprise since the formation of the company, has been appointed director of publicity. He has done publicity work for MGM, Paramount, Warners, Mutual Productions and Mary Pickford Productions.

Tax Delegation to Study Film Problems in Europe

Eldon King, United States tax negotiator, and an American delegation left New York by plane Monday for Brussels, Belgium, to discuss double taxation treaties with the Netherlands, Belgium and Luxembourg. A spokesman for the Motion Picture Association of America said there were no film taxes on remittances in the three countries, but blocked funds created a problem and clarification of tax questions would speed unfreezing of these funds.

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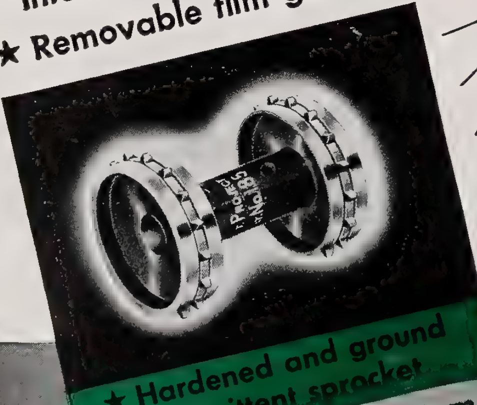

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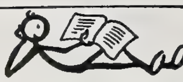

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AND OF BUSINESS SERVING THEM

The new Pike theatre in Knoxville, Tenn., has been opened. The theatre is owned by Walter L. Morris. James Squires, formerly of the Riviera, manages.

The newest San Antonio, Tex., drive-in theatre, the Trail, was opened early this month. The new theatre, designed by Jack Corgan, Dallas architect, is owned and operated by the Underwood and Ezell Drive-In Theatre Corporation.

Anson J. Longtin, exhibitor of Fair Oaks, Calif., has purchased a large tract of land for a new theatre to be built in Sacramento.

W. L. Moxley, who also operates theatres for white patronage at Blytheville, Turrell, Keiser and Crafordsville, Ark., is erecting a new theatre for colored patronage at Blytheville.

Peter Perakos of Perakos & Quittner Theatres in Connecticut, has announced plans to build a theatre in Elmwood, just outside Hartford, as soon as building materials become available.

Representatives of the Seekonk Realty Corporation of Fall River, Mass., have appeared before the Seekonk Board of Selectmen and opposed an application for a drive-in theatre in that town, filed by S. Romana of Warren, R. I., a contractor.

The Mot-N-Mo-V, a drive-in theatre in Jackson, Miss., closed during the war, has been reopened by Steve Stein.

Julius Overmoe, owner of the Trail theatre in Hillboro, N. D., has turned over the operation of the house to his son, Orville Overmoe, and retired from the business.

Phil Isley Enterprises has taken over operation of the Rita theatre, East Dallas, Tex., on a lease-purchase deal with the former owner, C. V. Carver.

The Tennessee theatre in Johnson City, Tenn., has been purchased by the Sevier Theatre Corporation, according to an announcement by Hal Youngblood.

Crescent Amusement Company, lessee of the building in Columbia, Tenn., in which they operated the Lyric theatre before it

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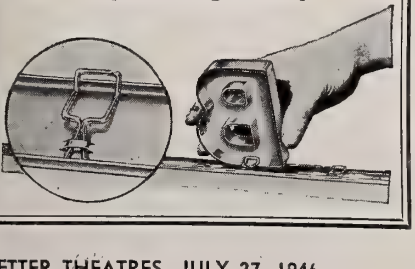

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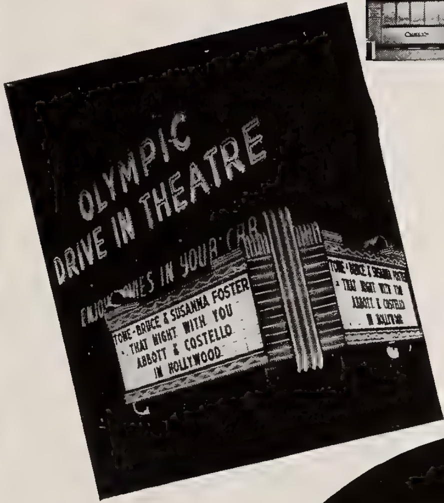
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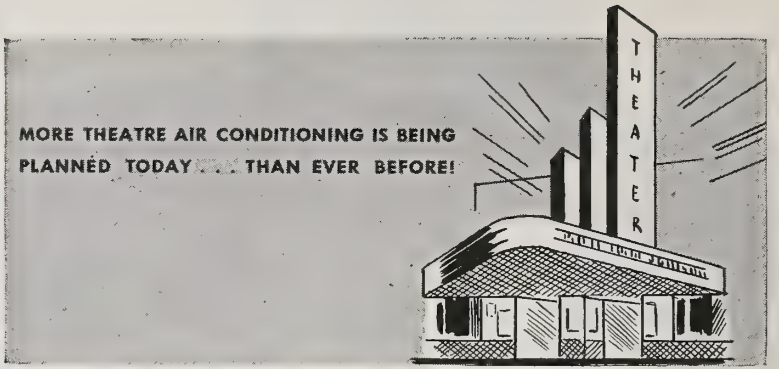
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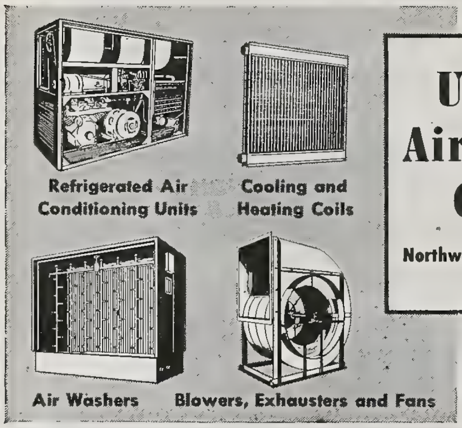
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was burned to the ground about two months ago, has purchased the site and is awaiting approval of the CPA to rebuild the theatre, according to A. E. SHORTLY, Crescent manager there.

J. T. GOSHEN's Uptown theatre in Clinton, Mo., was destroyed by fire early this month.

CHARLES ROOK of Montgomery, Ala., has sold the Charles theatre there to the Wilby circuit.

ALVIN HATCH has purchased a theatre site in San Francisco across the street from his present theatre, and plans to build as soon as materials become available.

MAX RATNER, new operator of the Bayshore theatre at Visitacion Valley in San Francisco, has ordered new International seating for his theatre.

R. P. HIGGINBOTHAM was scheduled to open his new Gale theatre in New Hope, Ala., about July 25.

ARTHUR ROSENBUSH, former manager of the Methuen theatre at Methuen, Mass., will manage the Modern theatre at Marlboro, a unit of the Lasky chain.

NORMAN C. ADAMS and ROBERT STOCKER recently purchased the Park theatre at Chester, Vt.

Plans are being speeded by MRS. MARY PULVER for the construction of a $150,000 theatre at Lewiston, Idaho.

The Ideal theatre in Chicago, closed for the past year, will be reopened in September under the ownership of PHIL BLAND.

TED KALMI, publicity director of the Orpheum theatre in Denver, has sold his Denver Advertising Company.

The Ellensburg theatres of Portland, Ore., have been purchased by C. E. FARRELL from Frederick Mercy, Jr.

C. E. BRACSHAW has installed new projection equipment and chairs in the Clay theatre, Clay Center, Neb., which he recently purchased.

R. L. BILBREY has purchased the 300-seat Strand theatre in Perry, Mo., from Allied Theatres and BEN JONES of Linn, Mo.

ABE TITEL, owner of World Playhouse in Chicago, has leased the Astor theatre.

BEN WIDES of Cincinnati, has purchased a theatre building in that city originally built for the Frankel Enterprises

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some years ago. He will modernize the theatre, installing a stone and structural glass front and a new marquee, remodeling the lobby, and installing a new lighting system.

Ross Barricklow has sold his Isis theatre at Toluca, Ill., to **Russell Hurt**, former theatre manager at LaSalle and Princeton, Ill.

Marcel Driesche, formerly athletic director at Stayton High School in Stayton, Ore., has purchased a half interest in the Star theatre from Mr. and Mrs. **Lawrence E. Spraker**. The theatre has been in operation for 33 years.

Arthur Burke, who recently sold his Gillham theatre in Kansas City to **E. Rolsky**, has disposed of his other theatres, the National and the Colonial. **Lester Silverman** and **Harold Linfield**, recently discharged from the army, has taken over operation of the Colonial. **Harry E. Dillon** has acquired the National.

Chester C. Armstrong of Bethel, Ohio, has purchased the Rex theatre at Felecity, Ohio, from John McCormick of Covington, Ky., and plans to make general improvements.

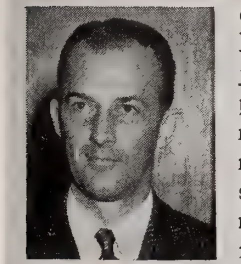
Roland W. Sturgess, manager of Schine's Holland theatre in Bellefontaine, Ohio, has purchased the Star theatre at Coshocton, Ohio.

Quilliam Gordeon, manager of the Schine theatre in Ashland, Ohio, has been transferred to Bellefontaine.

Eddie Rosecan, owner of the Rialto theatre in Hannibal, Mo., plans to close that theatre shortly to begin a $40,000 remodeling program.

Paul Slayer, manager of the Durfee theatre in Fall River, Mass., has reopened that theatre, which was closed in December as a result of fire.

Howard Marx, who spent considerable time in the Special Devices Division of the Navy Bureau of Aeronautics where he served under the famous Rear Admiral Louis de Florez, has joined the Ampro Corporation, Chicago, manufacturers of 16 mm. equipment, as assistant to the sales manager. Mr. Marx, for eleven years prior to the war, was in the 35mm business with the National Theatre Supply company. He was discharged from the staff of the Pacific Fleet Air Command



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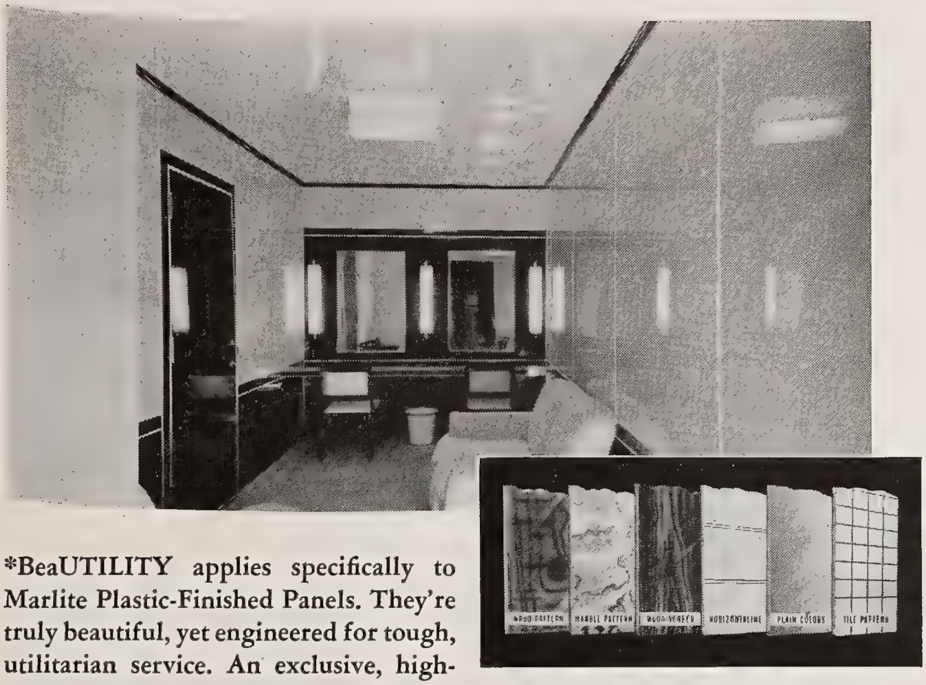

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with the rank of Lieutenant-Commander. He will have direct contact with Ampro dealers to suggest sales promotion methods. Mr. Marx is a member of the SMPE.

H. C. Ritch has sold the Reno theatre in Starke, Fla., to E. H. Brown.

Morton E. Rome, secretary-treasurer of Rome Theatres, Inc., has been elected vice-president of the Maryland State Bar Association.

Arthur Barwood, of Hanover, N. H., has announced the sale of Film Transportation Company. The New Hampshire and Vermont business was sold to Thomas Claveau, of Salem, Mass., and the Maine run to Wallace Taylor and Robert Turner, of Brookline, Mass.

The newly rebuilt Dunbar theatre in Baltimore, operated by the Calvert Theatre Company, of which Joseph C. Grant is president, reopened July 5 with Walter Carr as manager.

Frank Barnes has closed his Elite theatre in Crawford, Neb., to remodel and redecorate. He will spend about $6,000 on the program, which will also include a new marquee and new seating.

25,000TH
STRONG
PROJECTION ARC LAMP/

At the party of the Strong Electric Corporation in Toledo at which the making of the 25,000th Strong projection lamp was celebrated. Above, mutual congratulations being offered by Harry Strong, president, and Frank Knisely, who worked on lamp No. 1, which is shown. Below Charles A. Tuttle, factory superintendent, presents Mr. Strong with the production card on No. 25,000, which is pictured between them, finished in gold.

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Better Theatres

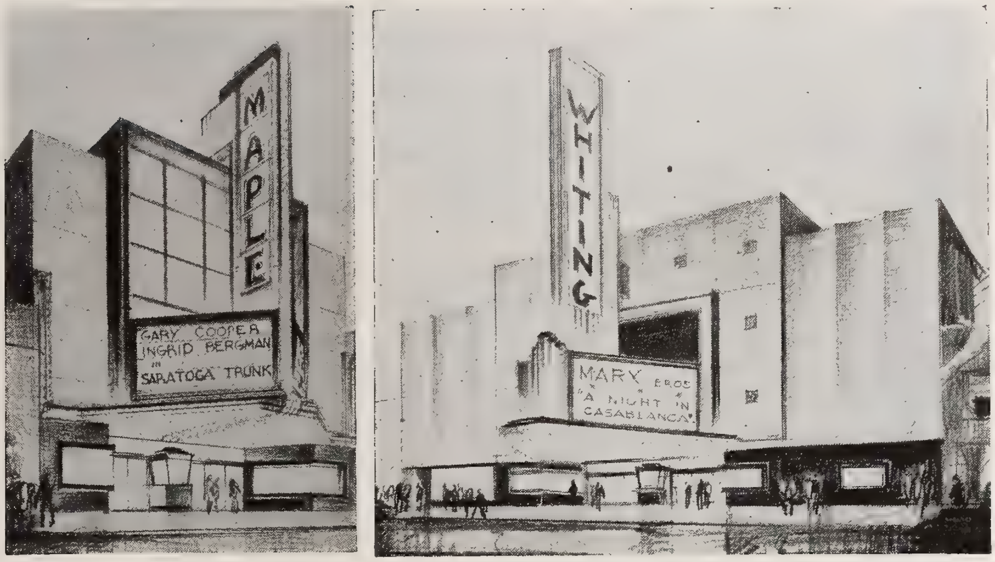
GEORGE SCHUTZ, Editor

Post-War Pending

A YEAR AFTER the military conclusion of World War II the post-war program of theatre construction and modernization is still, almost entirely, "on the boards." But as a promise of broader and finer facilities it has continued to grow. Estimates based on project reports increase the forecast of construction, when it can really get launched, add upwards of 200 new theatres to the total of around 600 bona fide commercial theatres in the planning stage at the war's end. And once this activity begins, remodeling in some important measure, is likely to involve several thousand properties.

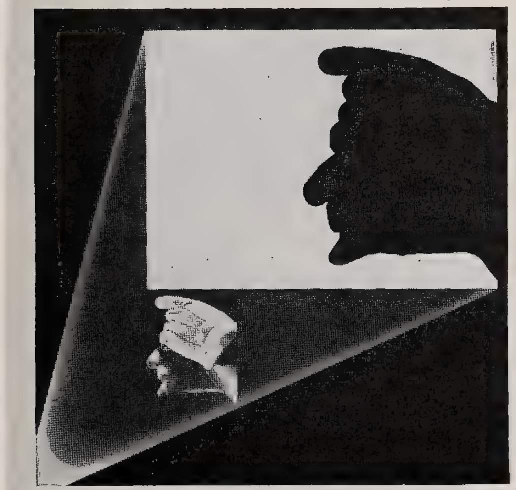
The latest individual big program to be reported is one that Jack Rose and Alex Manta, partners of the Manta & Rose circuit operating in the Chicago metropolitan area and Indiana. They plan to spend around a million dollars in new construction and remodeling as soon as the Government's restrictions on commercial construction (occasioned by its abortive housing program) are lifted. The program calls for brand new theatres in Indiana Harbor, La Porte and Michigan City, and comprehensive remodeling of their important houses in Whiting and La Porte. The cost of each of the new theatres, none of which will seat under 1200, is estimated at $250,000.

The largest will be that in La Porte, to be called the Maple, which will seat between 1,300 and 1,500. The circuit's Roxy in La Porte will be completely remodeled. In Indiana Harbor, where a new theatre hasn't been built in twenty years, the circuit will erect a 1,200-seat house in a residential development. The remodeling project in Whiting will make practically a new theatre of the Capitol, increasing the capacity from 700 to 1,200. The remodeled theatre will be renamed the Whiting. The Michigan City project is in partnership with Maurie Rubin and calls for a theatre of better than 1,200.



Front sketches by the architect, Lawrence Monberg, of two of the Manta & Rose circuit's projects.

TRY THIS ON YOUR SCREEN



Our favorite, "Charlie the Chef," from a cleverly and quite famously produced little book of magic lantern handies sent to us and a lot of other folks by Harry Strong, the Toledo projection lighting equipment manufacturer. Ray Shaw, noted sculptress of hands, devised the dozen or so shadowgraphs presented, and Mr. Strong's son James took the photographs which (as above) show you how to create the figures with your own hands.

Toledo in November

Driven by the La Salle Hotel fire and other convention commitments from Chicago, and turned away from New York by that city's obligations to the United Nations' delegates, the day-and-date conventions of the Theatre Equipment and Supply Dealers' Protective Association and the Theatre Equipment and Supply Manufacturers' Association will be in Toledo, Ohio, with the assurance of that more modest community that it will provide ample accommodations for both business and revelry. And instead of October, the time is November, from the 8th through the 11th. Selection of the site was jointly announced by Oscar Neu, president of the manufacturers' group, and Ray Colvin, head of the dealer organization.

Headquarters of the two conventions will be divided between the Commodore Perry and the Secor Hotels, which are separated by only the width of a street. Which one will house the meetings of which organization, and which the equipment exhibit, are details yet to be determined.

•

This convention will find the TESMA a somewhat larger organization. Roy Boomer, secretary-treasurer, reports the following new members: Radiant Manufacturing Corporation, Chicago; U. S. Air Conditioning Corporation, Minneapolis; RCA; Wenzel Projector Company, Chicago; Adler Silhouette Letter Company, Chicago; Kollmorgen Optical Corporation, Brooklyn; Century Projector Corporation, New York; Griswold Machine Works, Port Jefferson, N. Y.; and Raytone Screen Company, Brooklyn. —*G. S.*

How a Rural Circuit Air-Conditioned Four of Its Small Town Theatres

Comfort cooling in summer—this was the aim for these relatively small theatres in rural communities. There were problems, naturally, both of economics and personnel. How they were met—the different practical methods used, and what the project cost—are described here by the men who solved them—

A. URBAN ZIMMERMAN **KRAEMER LUKS**

EARLY THIS YEAR our firm was engaged by the St. Cloud Amusement Corporation, Washington, N. J., to investigate the costs and other problems which would be encountered in providing comfort cooling for several of the theatres operated by that company in small towns of rural New Jersey. Mr. C. E. Smith and Mr. Alvin Sloan, the principal owners of the company, explained to us that they had intended to build another new theatre this year, but it appeared that this would be most difficult, even though the present prohibitive regulations had not yet been announced, so they had decided to provide comfort cooling in several of their existing theatres instead.

Four of the fourteen theatres in the St. Cloud circuit were already equipped with comfort cooling, as it has been the policy of Mr. Smith and Mr. Sloan to include this item in all new theatres they have built since 1939. They decided that if four more theatres were equipped at this time, the entire circuit would be covered with the exception of two "B" houses in towns in which the "A" house already had comfort cooling, three of towns of lesser importance, and the one town in which the new theatre is to be built later on.

The first question for us to decide was whether these four jobs could be completed with the labor and material available, so that they would be in operation by the Fourth of July. Our answer was yes; and all four installations were in operation well before that date.

OPERATING SIMPLICITY SOUGHT

Before we started our work Mr. Sloan, who was in charge of these jobs, explained to us that he would insist upon the simplest possible operation. He cited instances that had occurred with some of the existing installations, where the cooling system had failed to work properly because of the failure of some control, and that nobody in the particular theatre at the time happened to be enough of an engineer to fix it. Later possible trouble was eliminated by the circuit maintenance department by the elimination of the more complicated controls, leaving only the bare essentials with which to operate. As engineers we cannot approve of such *over*-simplification, because each control has its job in producing perfect operation; but we are willing to concede that the simple system that produces results just a little bit short of perfect is better than a more complicated system that may require expert attention in a theatre which is not near enough to a source of such attention for necessary repairs and adjustments to be made promptly. So we went along with Mr. Sloan on his demand for the utmost in simplicity.

Another item on which Mr. Sloan insisted was that we eliminate filters. He argued that the air in the country locations in which these theatres operate is pretty clean and that filters are not necessary. We feel that filters will remove much dust from the air in *any* location and consequently make better air to breathe, cut down decorating and cleaning costs, and also insure against fungus growth on the cooling coils caused by pollen adhering to the condensation on the coils. But we will concede that the coils can always be steam cleaned, and we noted that the filters had been removed from three of the existing St. Cloud circuit systems, while the fourth one never did have filters, and all four of these systems have performed satisfactorily over a period of years. We do not, however, recommend the elimination of filters in most locations.

Before describing these installations, we should like to make some observations concerning practical fundamentals of *theatre* "air-conditioning," which might more accurately be called *comfort cooling.*

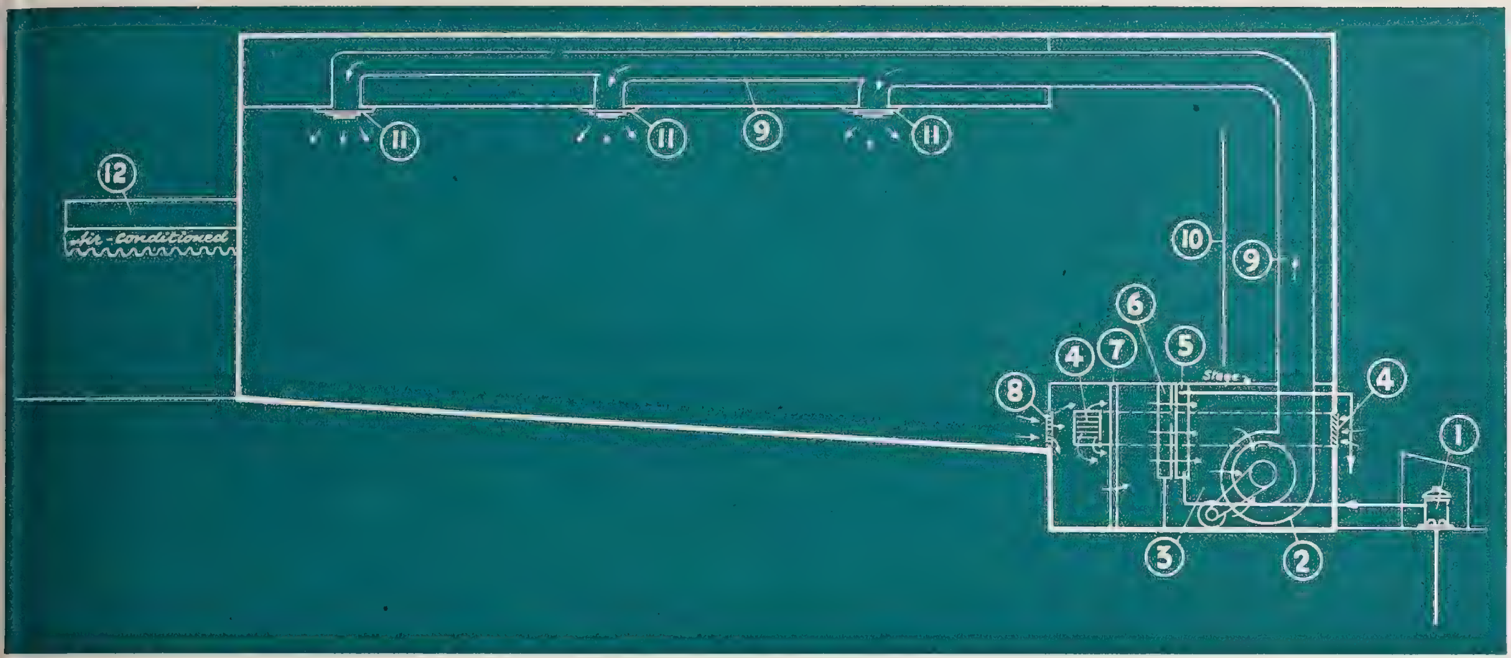
"THEATRE COMFORT COOLING"

Comfort cooling differs from industrial air-conditioning only in the degree of control of temperatures and humidity, and assumed standard design conditions. Theatre comfort cooling does not require the close adherence to precise temperature or humidity standards that would be required in, for example, a rayon factory or in the manufacture of explosives. It is fortunate for the theatre owner that his objective concerns the human being, who is by nature readily adaptable to a fairly wide range of conditions in a so-called comfort zone, and that greatly simplifies the control problem.

For the area in which these theatres are located, the commonly accepted standard for comfort conditioning, as set forth by the American Society of Heating and Ventilating Engineers, is that when the outside dry bulb (ordinary thermometer, measuring sensible heat) temperature is 95° Fahrenheit, with a wet bulb temperature [showing moisture content of the air] of 75° F., then the inside conditions should be approximately 85° F. dry bulb, with 50% Relative Humidity [moisture].

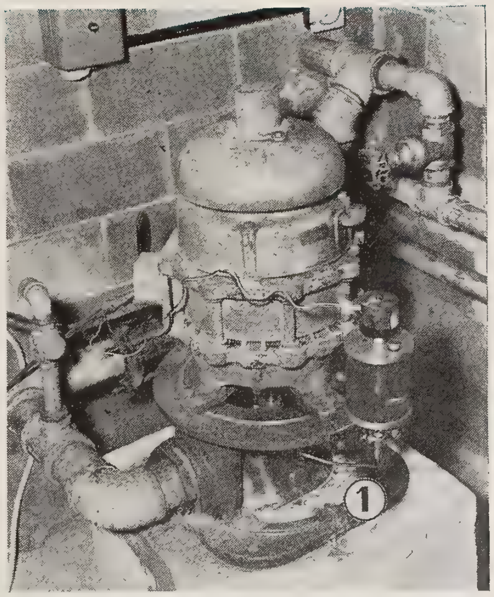
In order to obtain these inside conditions, it immediately becomes apparent that some means of cooling and reducing the humidity must be provided. It should be borne in mind that in addition to the outside air being warmer than the inside air, heat and moisture are also added to the space by the audience, and further heat is added by the lights and by transmission of outside heat through walls and roof. There are several ways of accomplishing this cooling and dehumidifying, as follows:

(*Continued on page* 16)

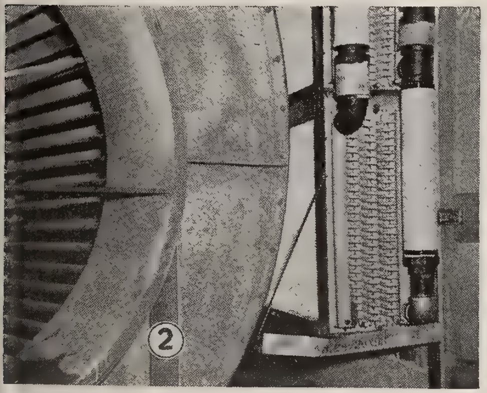


Comparing the St. Cloud Installations with Typical Theatre Comfort Cooling System

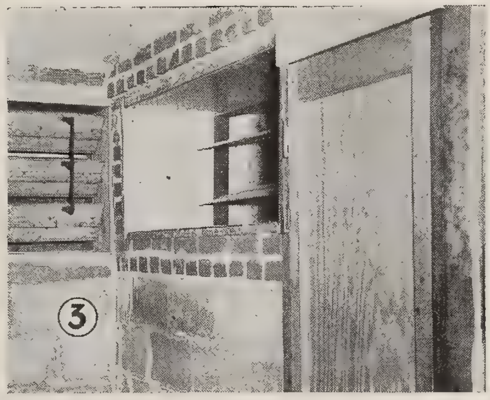
■ Above the engineers of the St. Cloud Amusement Corporation projects indicate, schematically, a typical theatre comfort cooling installation of the general type installed, from pump to the marquee banner exploiting the facilities. Then below are shown various components of the typical St. Cloud installation, numbered to be identified in the diagram above. The components in the diagram are (1) well water pump, (2) blower, 3) plenum chamber, (4) outside air inlet, (5) cooling coil, (6) heating coil, (7) air filters, (8) return air grille, (9) ducts, (10) indicating location of screen, (11) air outlets in auditorium, (12) marquee banner. The photographs below show components 1, 2, 3, 8, 9, 11 and the marquee banner. These are major elements lending themselves to picturing photographically. Some few components of the usual theatre system were not included, however, in the St. Cloud installations, for reasons explained in the article.



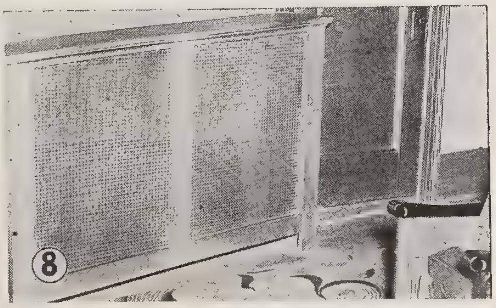
Corner of well water pump pit, showing pump.



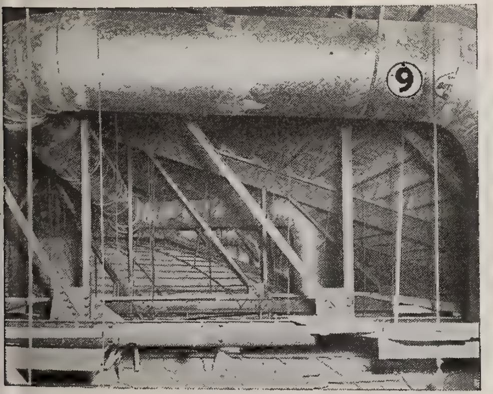
Blower installation, showing end of cooling coil.



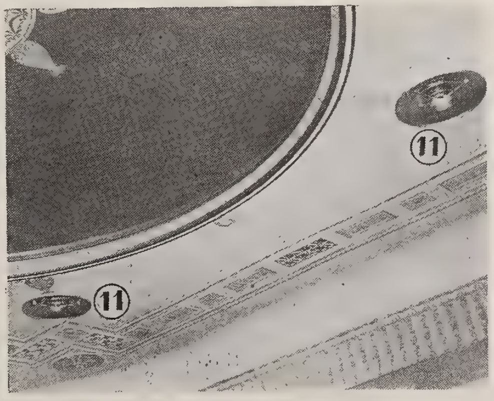
Plenum or air mixing chamber.



Radiator cover used for return air grille.



Duct work between roof and auditorium ceiling.



Anemostat outlets in auditorium ceiling.

WASHINGTON
AIR CONDITIONED
ANN RICHARDS
"BADMANS TERRITORY"
AIR CONDITIONED
⑫

And here to make it all pay out!

(*Continued from page* 14)

1. *Direct Refrigeration,* in which the air in the theatre is circulated and passed over a cooling coil, which is cooled by means of a refrigerant, such as Freon.

2. *Indirect Refrigeration,* in which the air from the theatre is passed over a coil, which is cooled by means of water that has been cooled in a water cooler of the direct refrigerant (see No. 1) type.

3. *Refrigerant Washer Type,* in which the circulated air is passed through sprays of chilled water cooled in a water cooler.

4. *Evaporative Cooling,* in which all outside air is used, it being passed through sprays or wetter surfaces and cooled by the evaporation of water into the air. This system can be used effectively only in climates in which the outside air is dry.

5. *Ice Cooling,* in which the air is passed over coils which are cooled by ice water, the ice water being obtained by spraying the return water from the coil over cakes of ice.

6. *Well Water Cooling,* in which the air is passed over coils or through water sprays, the water being obtained from a well. This method can be satisfactorily used only where well water can be obtained at temperatures from 52° to 57°.

7. *Split Dehumidification and Cooling Systems* in which the air is first dehumidified by passing it through or over a water absorbing material, and then cooled by any one or combination of the above methods.

After a careful analysis of all the factors involved, we decided that well water cooling would be most adaptable to this particular group of theatres, *provided* that well water of the proper temperature could be obtained in *sufficient amounts.* In deciding on this type of system it was realized, both by the owner and ourselves, that there would be times when the outside conditions would be such that it would not be possible to obtain the *ultimate* comfort conditions. The circuit proceeded at once to have wells drilled and it was their good fortune to obtain at each theatre an abundance of cold well water. (The accompanying diagram shows a typical simplified well water cooling system representative of these installations, except for certain special eliminations already noted.

THE INSTALLATIONS

As stated previously the owner requested that the control system be reduced to its simplest form, in order to make maintenance a matter that the local management could readily handle. In the original form it was recommended that a complete winter-summer control system be installed, comprising a winter-summer thermostat, automatic operation of the by-pass dampers, and automatic control of the water temperatures through the heating and cooling coils. In the final form the control system was reduced to a summer-winter thermostat controlling the well pump with the blower motor operating all of the time. All blowers, however, were equipped with either variable speed or two-speed motors. This allows some manual control for the summer conditioning.

Here, then, were the conditions encountered on each job, the materials used, and the costs:

STRAND THEATRE, Hackettstown

This theatre seats 768 people and often has as high as 232 standees, making a total of 1000 people. The auditorium consists of an orchestra and balcony.

We figured that this theatre would require 100 gallons of well water per minute. This was obtained by drilling a well to a depth of 185 feet. A well pump house was constructed above the ground alongside the stage. After being used, the water is disposed of in a town storm sewer which runs past the back of the theatre.

The auditorium was heated by circulating the air through steam coils, and an investigation revealed a rather elaborate system of duct work for the distribution of air to the auditorium and the return of air to the blower room. The blower, the blower room and the duct work, with very minor changes, were regarded as entirely suitable for cooling.

We left the steam coil installed to be used for heating purposes, and added two new water coils for cooling. The duct work was extended to the manager's office and the projection room, which are heated by radiation, in order to provide cooling at those locations. No duct work was run to the lobby and foyer as adequate cooling was calculated to be obtainable from auditorium overflow.

BELVIDERE THEATRE, Belvidere

This theatre seats 498 people and has as high as 152 standees, making a total of 650 people. Seating is on one floor.

We figured that this theatre would require 75 gallons of well water per minute. This was obtained by drilling a well to a depth of 225 feet. A well pump pit was constructed under a sidewalk beside the theatre, and the poured concrete roof on this pit provides a sidewalk to replace the one that was removed.

After being used the water is discharged through holes in a pipe which runs the length of the top of the roof. The water runs over the roof and cuts down the heat load, which would ordinarily come through the roof, as this roof is not insulated.

No changes were made in the existing blower, blower room or steam heating coil arrangement. A water coil was added for cooling. This blower room is located on top of the stage roof.

In order to get better distribution of air for both cooling and heating, new duct

(*Continued on page* 22)

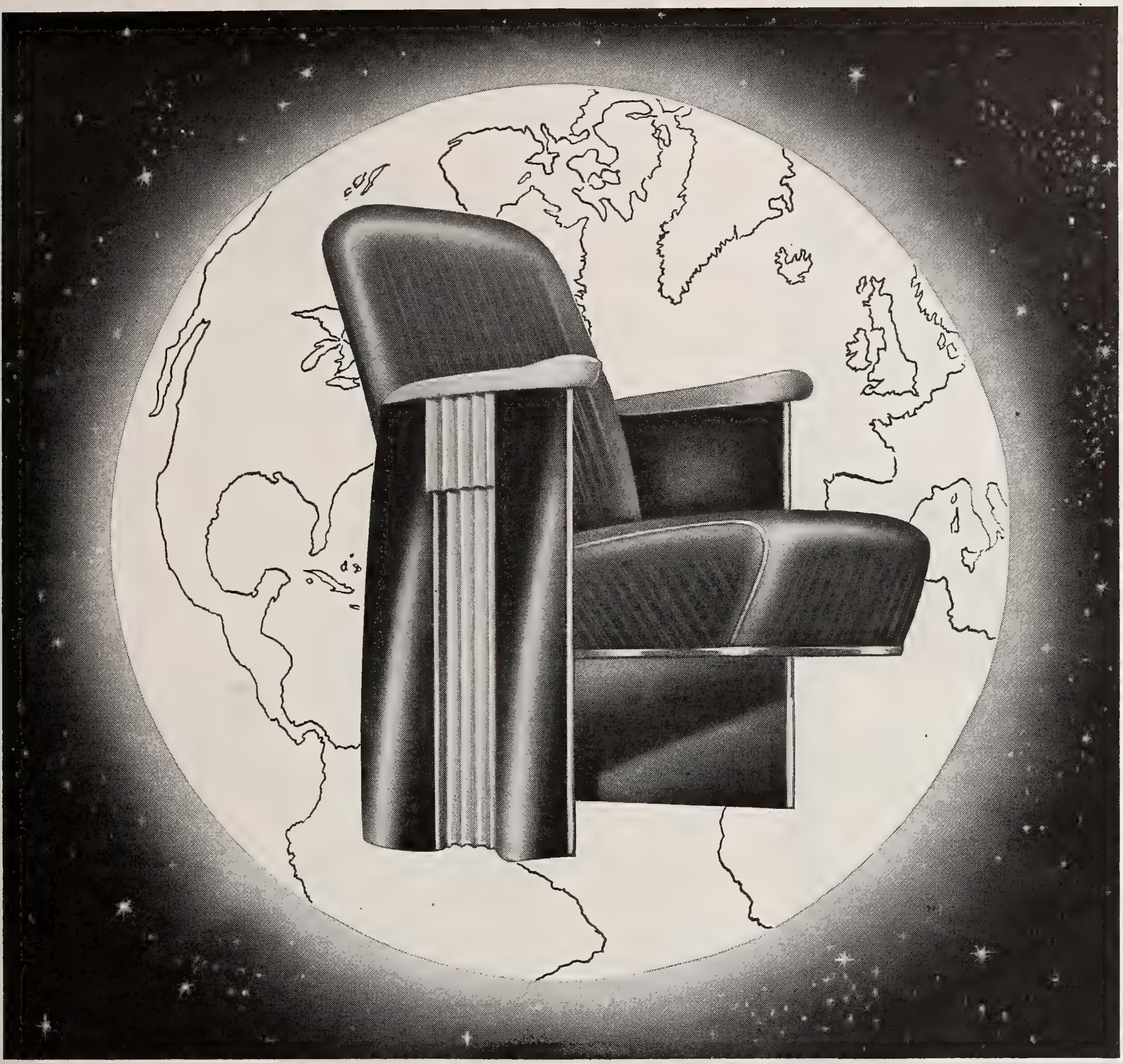
ACTUAL COSTS OF ST. CLOUD CIRCUIT COMFORT COOLING JOBS
(not including engineering fees)

	STRAND THEATRE	BELVIDERE THEATRE	CLINTON PT. THEATRE	WASHINGTON THEATRE	WASHINGTON STORES, Etc.
Deep wells*	$1,793.49	$1,852.77	$1,860.82	$1,309.98	$ 908.49
Well Pumps and motors**	900.00	558.35	243.00	889.00	794.00
Water coils	2,350.00	1,175.00	1,175.00	2,350.00	1,175.00
Blowers and motors***	....	....	....	....	....
Duct work	250.00	970.28	1,390.83	5,325.00	1,659.13
Anemostats or other outlets	100.00	373.85	373.85	921.55	300.00
Misc. plumbing, electrical and construction	349.12	1,094.48	786.20	2,853.44	1,376.72
LESS Misc. old radiation, pipe organ, fans and other material sold	....	—100.00	—400.00	—835.00	—500.00
TOTALS	$5,742.61	$5,924.73	$5,429.70	$12,813.97	$5,713.34

* Well drilling can be purchased on a "per foot" basis or on a time and material basis. These wells were drilled on a time and material basis, so there is no actual relation between the cost of the wells and the number of feet drilled. A few feet through hard rock cost more than many more feet of easy drilling.

** Because of the difficulty of obtaining motors, some second-hand motors were used, and in one case a new 20hp motor was purchased and rewound into a 10hp.

*** Every theatre either already had a blower, or one was available which was not being used somewhere else in the circuit.



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Specs and Speculations

CONCERNING THE THEATRE BUILDING

. . . how some things can be done and how some things might be done better.

by
BEN SCHLANGER
Theatre Architect & Consultant

HOW WHITE ACOUSTIC MATERIAL CAN BE TINTED

AT THIS TIME it is almost impossible to obtain acoustical plaster or acoustical tile in any color other than white—or gray-white, as it usually proves to be. If you have immediate use for this material and find that you must have a color applied for decorative purposes, it is advisable to avoid the application of paint in the ordinary manner because the acoustical value of the material will be seriously affected.

One method that I have found to decorate this white material is to apply a light mottled coat of paint with a sponge. The sponge is soaked with paint of the desired color, then squeezed until as much of the paint as possible is removed. The surface is then dabbed with this almost dry sponge. *At least 25% of the background should be left untouched by the sponge.*

The color should be darker than the final tone desired because the remaining white background will tend to lighten the overall effect.

•

PICTURE SIZE BASED ON SEATING SCHEME

IN DETERMINING the picture size for a given auditorium it is not advisable to use the same formula for all shapes of seating plans. The shape of seating plan is assumed to be bound by the first and last row of seats, and the extreme side seats. A seating plan of a proportion of 1 in width, to 1¾ in depth, is approximately the average shape. Shapes having proportions of 1 to 2½, and 1 to 1, are the extremes.

The distance from the picture to the most remote row is usually used for determing picture width. This distance divided by 5.2 for a seating plan shape of 1 to 1¾, produces a picture size which is best for the greatest number of seats within such a shape.

However, the divisor 5.2 should not be used for *all* other seating plan shapes. For example, for the extreme shape of 1 to 2½, it would produce a picture too large for the seats nearest the screen, and for the seating plan shape 1 to 1, it would produce a picture needlessly small for the seats farthest from the screen.

Following is a table of approximate divisors advisable in determining picture sizes for various seating plan shapes:

Seating Plan Shape	*Divisor*
1:1	4.6
1:1¼	4.8
1:1½	5.0
1:1¾	5.2
1:2	5.4
1:2¼	5.6
1:2½	5.8

These divisors might be further investigated and refined with research and testing. They should prove helpful, however, until further data are available.

•

POSTER DISPLAYS THAT SELL, NOT BEWILDER

TOO MANY display frames, it seems to me, can prove to be as ineffective as too few. A smaller number of well placed and well designed poster displays often may produce better results. They must be located where they will be most seen, they must be properly illuminated and be made attractive.

They should never be placed one after the other in a continuous series. It should not appear as though an entire space or wall is devoted to exploitation. Displays that can be viewed only from short distances should be smaller than those viewed at more or less long range.

While it is necessary to provide high illumination levels for displays, it is not desirable to have too great a contrast between the display and surrounding lighting. A contrast in the color of background and case lighting attracts attention without creating glare and sharp contrast.

The new slimline lamps now made in standard lengths and with standard sockets will prove most effective for this purpose.

Displays should be confined to the lobby and foyer spaces, I feel, and not be used in lounges or in any part of the auditorium, where they don't jibe very well with an atmosphere that should suggest the good host entertaining guests, rather than the merchant selling to customers.

24 Years of "Know-How" in Manufacturing Popcorn Machines are behind this Name!

2
25
POPCORN
1928
1939

MANLEY

MANLEY, *Inc.*
KANSAS CITY, MO.

FORMERLY
BURCH *Mfg. Co.*

1946
JUMBO POPCORN

Never has there been found a substitute for experience—and it is *experience* in designing and building popcorn machines that Manley offers today! It was this same experience that developed many of the major features of the modern machine...that devised many "firsts" in mechanical improvements ...that perfected the first all-electric model. And it is this same experience—experience derived from the making of more than 16,000 machines—that contributes to the unequaled performance of the Manley Popcorn Machine today!

Manley, Inc.

(Formerly the Burch Mfg. Co.)
1920 Wyandotte **Kansas City 8, Mo.**

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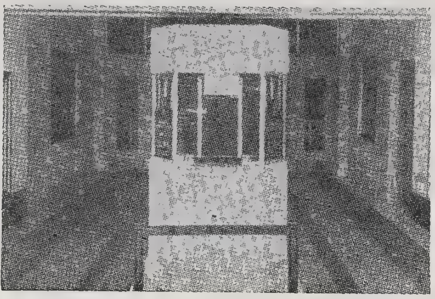
EZY-RUG RUBBER LINK MATTING



Traps all dirt at the door, keeps it out of sight and prevents tracking through the building, reducing cleaning costs and frequency of redecorating, necessitated by dirt whirled into the air by the heating system. Modernizes and beautifies entrances and lobbies. Beveled edge. Reversible, its durability is doubled. Available with lettering and designs.

AMERITRED
SOLID PLASTIC FRICTION MATTING

For ramps, stairs, landings, entrances and in front of box office. Good scrapeage. Lies flat. Comes in sections 29" x 62" x 9/64". Can be laid side by side for larger, or trimmed for smaller or odd-shaped areas.

AMERICAN COUNTER-TRED MATTING

A tough, durable rubber and cord matting.

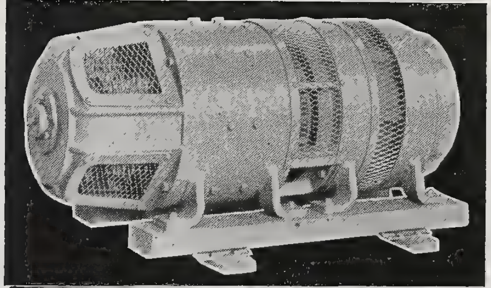
For use back of candy counters and around popcorn machines. Resilient non-slip surface affords safety. Easily handled for cleaning. ⅜" thick, 24" wide, any length.

SAFETY STAIR TREADS AND RUNNERS

Write for folder: "A Mat for Every Purpose"

AMERICAN MAT CORP.
"America's Largest Matting Specialists"
1722 Adams St. • Toledo 2, Ohio

The Show Must Go On . . . AND DOES *with a*



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See your independent theatre supply dealer or write for literature.

J. E. ROBIN, INC.
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Motor-Generators and Motors for Every Requirement

Method in MANAGEMENT

...in its relations to the theatre property, to the public, and to personnel

By MAUREY L. ASHMANN
Zone Manager of the Interboro Circuit in Long Island, N. Y., communities

The People on Your Staff

WHETHER YOU run a big city deluxe, a small town, or a neighborhood house, you find that today, more than ever, a manager requires talent and skill for *catering to people,* and the ability *to train and handle people.* Thus those who are members of the theatre staff under his supervision and direction, literally become a part of his own personality, as expressed to the public to whom his theatre caters.

There have been any number of texts of general instruction issued to doormen, cashiers, ushers, assistants, porters, et al.; but behind the mechanical function of a staff job must be a *feeling,* a *manner,* that is motivated by the *manager's* supervision—his *super-vision,* if you please.

Why are *you* a manager and not the ticket taker or the usher? In all likelihood, because of your training, knowledge, ability, effort and ambition. If you evaluate your present day staff problems, mayhap you will find that there aren't just *staff members* working in the theatre, but *people*—people with personal and physical problems, perhaps like yours; people with moods and temperaments, with likes and dislikes. And the component parts of this makeup affect their doing the job, in the same manner as you yourself are conditioned for your responsibilities.

Being a boss *is* a responsibility, and being a theatre boss brings these responsibilities even closer to you. The confinement and needs of theatre operation make it essential that the people who work in the theatre work *for* and *with* the theatre and with you.

There was the "war-baby" manager. This chap came into the theatre business during the worst period of manpower shortage, and because of his background of business knowledge (store manager, gas station owner, office executive) was moved rapidly from assistant to manager. It was noticed in checking on his work, that his staff conduct and performance was better than that of some of the oldtimers. An analysis of the reasons showed that he paid a great deal of attention to *personal* instruction *in detail.* He didn't expect the poor help available to understand and remember; instead, he showed and checked and showed and checked (the little things particularly), learning as much as possible about his people and their individual capabilities, and seeking out their suggestions and ideas.

Some of the other managers gave each new employee general instructions when hired and were constantly tormented by the aggravating mishaps that incompetent help create around a theatre.

It strikes me that today our competition for available manpower is very, very strong and that we must offer a training and handling that will provide interest in the opportunities of theatre business—and there are plenty of them. (Remember, you yourself weren't "borned" to the job.)

There is no reason why the young men and women who are newcomers in the business today should not be as interested as they were years ago (when we started) in advancing from usher to chief, to assistant, to manager, to executive, etc. This business is as fascinating as it ever was (you are still in it, aren't you?). If *you* can do *your* share toward proving its attraction and future and opportunities among your new help, you will be performing a service

better projection

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1

TWO-PIECE CONSTRUCTION — Transformer and control panel in top. Stacks, relays, blower below

2

MULTI-UNIT TRANSFORMER — Vacuum impregnated for high efficiency, low-cost operation

3

SECONDARY TAPS — Permit wide range of arc voltage and current

4

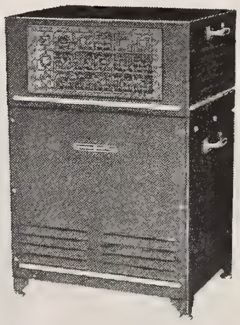
COPPER-OXIDE STACKS — Require no maintenance, assure practically unlimited life

5

POSITIVE RELAYS — For operation by remote control

The man in the booth knows what it takes to assure the faithful reproduction of fine films on his screen. That is why so many projectionists demand General Electric equipment. They can depend upon a G-E copper-oxide rectifier for top-flight performance.

G-E projection rectifiers are again available through your National Theatre Supply Dealer. Or write for detailed information to Section A12-7-55, Appliance and Merchandise Department, General Electric Company, Bridgeport, Connecticut.



GENERAL ELECTRIC

to your industry and doing a better job of management. Your own staff will be interested persons and earnest co-workers, not automatons.

Your cashier may punch out a ticket and give change, yet miss up on that welcome expression and general manner that goes with proper 'front of the house' atmosphere. I know of several situations where the cashier's feeling towards the job provides daily flowers in the box office, a selling answer to a phone inquiry, early arrival to be helpful with the paper work, and a general friendliness that is an expression of the theatre's personality.

This same feeling carried to the doorman has made him more genial and courteous, more appreciative of the fact that a doorman is not merely a ticket taker, but a source of information as to schedules, etc., and an assistant in the various chores of the lobby.

One ticket taker we know of took it upon himself to decide that free admission to families and friends of employes was permissable. This went on for sometime before the manager discovered the practice and stopped it. It seems that his instructions to the doorman originally had been *general,* without taking into consideration that a doorman or any other employe has thinking processes and the best way to get those thoughts into the right channel is to give detailed instruction and explanation.

Ushers, male or female, can be quite an asset—or a liability. It depends, for the most part, on the manager. Give them a handsome uniform, a flashlight and some general instructions, then turn 'em loose and your patrons will probably find them too busy watching the picture to be of service, or chatting with friends, or flitting around kid fashion to no purpose, or flirting with some good-looker who comes to the theatre quite regularly, perhaps for that very purpose. But youngsters you are likely to hire for the job can get by in school, so are certainly capable of absorbing your instructions—if you give them some. How to take patrons to their seats—pretty much where you want them to go without seeming to be choosing seats for them. How to handle standees at the break in shows. How to be pleasant without being personal, well mannered without being stiff. How to be the eyes and ears of the manager in all those matters which affect the appearance, order and general atmosphere of the public areas during show hours.

Or take the porter. I know of one who seems to regard himself more as a *superintendent* of the theatre. His manager has made him conscious of an importance, a responsibility for the beauty and charm and sparkle of the theatre. He feels that he has contributed to the atmosphere of pleasure that the theatre is selling. And he has! But would you expect a porter to get that feeling all by himself? No, that has to come from the manager—his personality, his feeling about his theatre, his knack of sharing that feeling with others. And does that save Mr. Manager a lot of headaches in routine housekeeping!

If your staff, while on the job, feels that there is nothing to do but wait for a momentary need for their services, then you have failed to impart the character of their job to them, to explain its duties and objectives. And in the longer view, you have not started them toward a realization of the opportunities for them in showbusiness.

Routine—don't let 'em get that slant on theatre operation. (It isn't your own, is it?) The *routine* point of view is fatal! Be it the opening of a door for a patron, the taking of a ticket, the action has a manner that is vital to the objectives of showbusiness. On the job day in and day out it isn't always easy for the boss to keep up the old spirit, to be *positive, dynamic* about his functions. Nevertheless, to let that spirit lag to a noticeable degree, for any substantial length of time, is to let the whole staff down to the same level, and your theatre is going to notice it, physically—and your patrons, too.

This positive, productive spirit of the manager cannot be imparted to the staff from an office. Your people have got to be constantly aware of your super-vision. The whole theatre is your province, and the workings of all its parts are co-ordinated in you. Those parts are, ultimately, people—people who have to be instructed, shown, encouraged, stimulated. The performance of the entire staff of your theatre is predicated upon your own energetic example and the thoroughness of training.

WHY STAFF MEETINGS?

- To instruct the staff, yes — but through discussion rather than orders.
- Staff meetings provide a channel through which members can exercise their interest in the theatre — and without exercise there soon won't be any interest.
- Not all of your staff will have ideas —but some will sometime. You can't afford to miss the good ones.
- Discuss objectives — what showbusiness in general, and your operation in particular, are shooting at. You may be able to get some ammunition. And anyway the talk should improve everyone's aim.
- Meetings shouldn't be called only when there are orders to be issued, criticism to be made. They are attended in a negative spirit.
- Make the staff meetings regular, as occasions inviting suggestions. Then a constructive environment is provided for orders and criticism whenever these are necessary.

Air-Conditioning Small Town Theatres

(*Continued from page* 16)

work was run above the auditorium ceiling to two Anemostat air diffusers. This duct work replaced two large outlets in the proscenium wall. The new duct work was extended to the projection room. As in the Strand, adequate cooling is obtained from overflow from the auditorium, so no duct work was introduced to supply those areas.

CLINTON POINT THEATRE, Clinton

This theatre seats 408 people and has as high as 242 standees, making a total of 650 people. All persons are seated on one floor.

We figured that this theatre would require 75 gallons of well water per minute. We were advised that this location is an unlikely one for wells of over 10 gallons per minute, but the required amount was obtained by drilling a well to a depth of 160 feet.

In this particular well the water level came to within 10 feet of the surface, so no deep well pump and pump house, or pit, were necessary. A shallow well pump was installed inside the boiler room. After being used the water is discharged through a pipe which follows a curb across the theatre parking lot and leads to a gutter on a back street.

The present heating and ventilating system, with the exception of the boiler and the standard radiation in the lobby and adjoining rooms, was found to be totally inadequate for cooling and was, therefore, abandoned.

A new blower and coil room was made in the old coal bin as it is the intention of the management to convert the boiler to oil. A blower and motor were salvaged from another theatre. New duct work was run from the basement location up over the stage and over the auditorium ceiling to two Anemostats. The existing return air duct was satisfactory.

The new cooled air duct work was extended to the projection room, but not to the lobby, overflow from the auditorium being sufficient.

WASHINGTON THEATRE, Washington

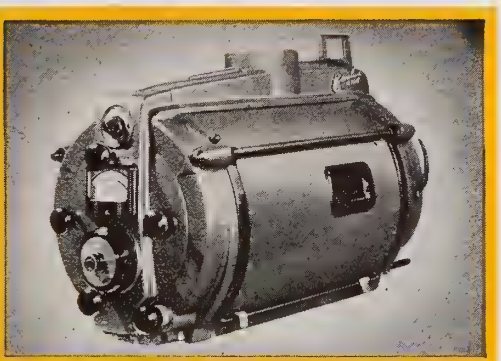
This theatre seats 800 people and has as high as 300 standees, making a total of 1,100 people. The auditorium consists of orchestra and a stadium.

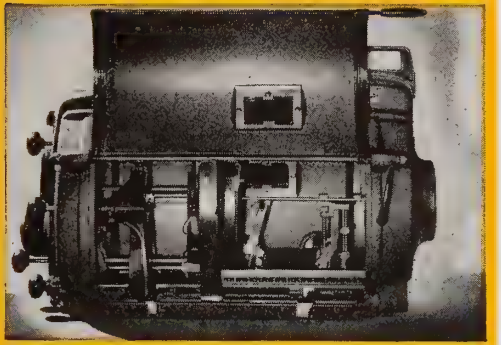
The building contains stores, offices, and apartments, and the providing of comfort cooling involves the use of two separate systems, one for the theatre auditorium, and one for the rest of the building.

We figured that the *theatre* would require 150 gallons of well water per minute, the rest of the building 60 gallons per

(*Continued on page* 25)

for
brighter pictures...
better projection...
greater economy...





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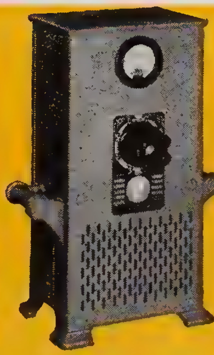

The Acme Two-Tube 30 ampere Rectifier for Low Intensity Projection Arcs.

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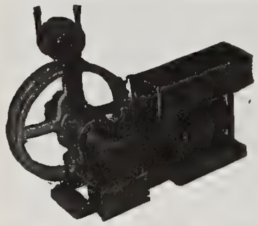
TOO NUMEROUS TO MENTION

autodrape

CURTAIN MACHINES



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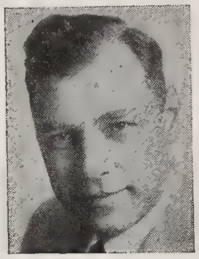
A LINE O' LAW OR TWO

Actual suits involving points of law bearing on theatre operation, concisely described and analyzed in laymen's terms for the purpose of helping theatre management to avoid conditions which might lead it to be sued, and of providing cases on which its own suits or legal defense might be based. All decisions given are of higher courts and of recent date.

BY LEO T. PARKER, Member Ohio Bar

How to Avoid Personal Liability in Contracts



LEO T. PARKER

PROBABLY THE majority of our theatres are operated by corporations, and a large percentage of them by circuits having various officials, executives and local managers. Very likely you fall in one of those classifications; if so, almost every day you engage in some business activity which, either by written contract or verbal agreement, involves your company financially. But further, to what extent do you financially involve yourself, personally?

Briefly, an official renders himself personally liable, *even though all parties to the contract know that he is acting as agent for the corporation,* unless he proves that it was the *mutual* intention of the parties that the official should *not* be personally obligated.

Now any employe, generally speaking, is personally liable when, while engaged in the performance of his employer's duties, (1) he makes, a false statement or representation of his authority, *with* intent to deceive; or (2) he *knowingly* makes a false statement or representation, *without* intention to deceive; or (3) he does a damaging act believing he has authority, but actually has none; or (4) he acts on authority from his employer and does an unlawful act. (*See* Tripp v. Bell, 78 S. E. [2d] 126.)

One of the latest higher court decisions supplies an excellent illustration of how such liability may be incurred. In A. A. Electric Machinery Company, Inc., v. Block (193 S. W. [2d] 631), reported June, 1946, it was shown that in the year 1930 Mr. Williams was manager of a theatre named the Orpheum. Williams purchased a considerable quantity of theatre equipment during 1930 and 1933, which the seller charged *personally* to Williams.

In subsequent litigation Williams contended that he was not personally obligated to pay for the equipment because it was used and purchased by the Williams Theatre Company, which he headed.

The higher court held Williams personally liable to pay for *all* of the purchased equipment, however. This court said that Williams failed to prove that he knew that he was acting in a representative capacity for the Williams Theatre Company, and the seller was informed that the equipment was *not* being purchased for the Orpheum theatre.

SIGNING FOR WHOM?

Another important legal rule is that an official or employe is personally liable on contracts which he signs, if his affixed signature *does not* clearly bind the employer. On the other hand, the official or employe is never liable on a contract signed for his employer, if the testimony shows that the other party *knew* that it was mutual intentions of the parties to obligate the employer.

For instance, in Thompson v. Blackwell (56 Ky. 490) an employe—another Mr. Williams, incidentally—was held *not* personally liable where he signed a contract, "George W. Williams, G. W. P." In this case, the letters "G. W. P." were the initials of the employer which Williams represented. At the time the contract was signed all the parties thereto knew that Williams represented his employer, and Williams proved these facts.

FOUR PRECAUTIONS

In view of the dangerous consequences when company executives sign contracts, it is well to know that an executive is relieved of all risk of personal liability on contracts, or other papers, which he signs with proper authority of his employer, provided (1) the name of the theatre corporation appears in the body of the contract, or on the letterhead; (2) the word "by," "or," or "per" precedes the official's signature; (3) the word "agent" follows his signature; (4) and the theatre corporation's name precedes the official's signature, as follows: "The White Theatre Corporation, by John Doe, agent."

Sometimes, the mere difference between the words "by," "for" and "of" is sufficiently important to have considerable bearing on the outcome of the issue (Tucker v. Fairbanks, 98 Mass. 101).

Air-Conditioning Small Town Theatres

(*Continued from page* 22)

minute. A well drilled to a depth of 216 feet provided more than the required amount of water for the entire building, but for convenience of operation, economy and security a second well was drilled to a depth of 126 feet right next to the first well, which provides enough water for the cooling of the rooms at the front of the building. A well pump pit was constructed behind the theatre to house the two deep well pumps. After being used, the water is discharged into a creek nearby.

Each of the two portions of this building was heated with a separate steam boiler and standard radiation. Here the management was faced with a serious problem, because the return pipes under the auditorium were going bad. For this reason it was decided to dispense with the radiation and to provide both heating and cooling with a single set of coils, circulating hot water through the coils in winter, and cold water in summer. We found that the theatre auditorium boiler would be adequate for the entire building, so the second boiler was eliminated, and the theatre boiler was converted from steam to hot water.

The original theatre ventilation system was housed in a frame addition on the back of the building, which was removed. The blower was moved inside to a blower room in the basement, which was made available by the removal of the bellows mechanism of an old pipe organ. In this room two water coils were installed. These coils were connected to the large well and to a circulator on the boiler.

A second blower room was built in the location from which the second boiler had been removed. In this room one water coil was installed and this was connected to the smaller well and to another circulator on the hot water boiler.

It was necessary to run all new duct work from the theatre blower room up over the auditorium ceiling, with branches to six Anemostats.

Return air ducts also had to be provided and one was run from each side of the stage.

From the second blower room it was necessary to run duct work to each room in the front portion of the building. The hallways were used as return ducts.

Cooling for the foyer and the projection room was provided from the second system.

[*The authors, and the engineers of the installations they describe are associated in the firm of Zimmerman & Luks, Consulting Engineers, New York City. Both are graduate mechanical engineers, Mr. Zimmerman having his degree from the University of Illinois, Mr. Luks from Princeton. Mr. Zimmerman has specialized in refrigeration and air-conditioning since 1918. Mr. Luks' special field, since 1933 has been the mechanical equipment of buildings. During the war he was an advisor on testing equipment for airplane engines.*

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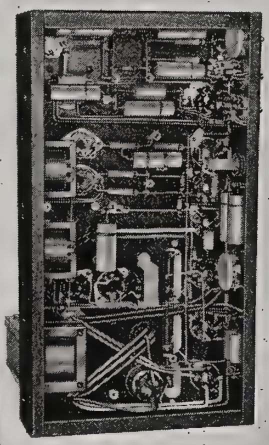

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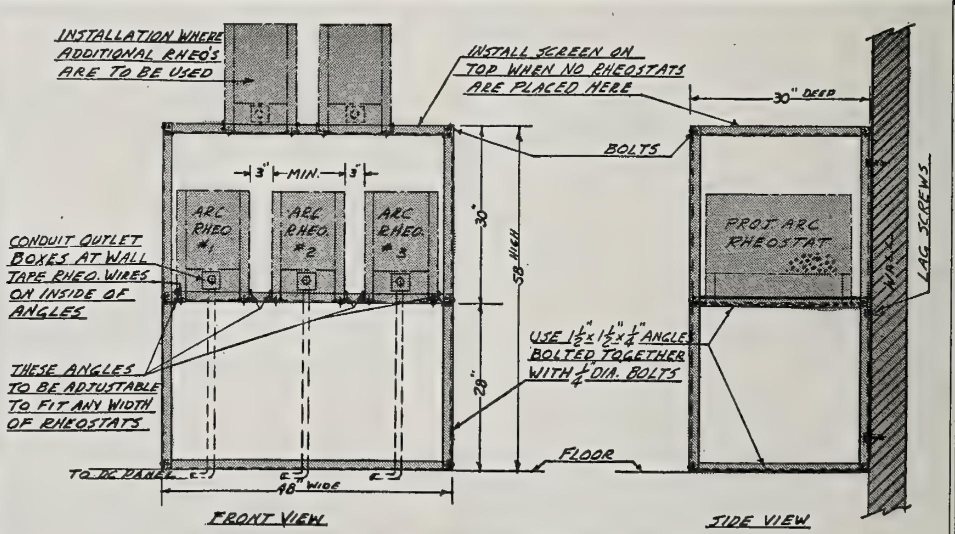
How to Install a Permanent Ballast Arc Rheostat Rack

THE WAY ballast arc rheostats are installed in some theatres trouble can be expected as surely as dawn can be expected to follow the night, and with its own kind of hangover. It is not so much that the rheostats themselves will give the trouble, but that they will tear away from flimsy, loose shelves and wall brackets. In some cases two or three rheostats are installed on a thin piece of transite board supported by weak metal brackets that have become loosened from the wall, making the entire shelf just sway just by the touch of the hand. In other instances improper lag screws are used to fasten the brackets to the wall and are barely driven past the plaster line of the wall. In due time these screws work loose or pull out entirely from the wall due to the weight of the rheostats and the natural vibration present in the room structure.

Still in other cases the top fastening screws in the shelf brackets are loosened from the wall so much that the only thing that prevents the rheostats from falling off the slanting shelf are the wires connected to the conduit outlet boxes. Of course, a setup of this sort puts a heavy strain on the wiring, which will snap in time. When we pointed out this condition to the attention of the manager of one theatre his response was that he tried everything—wood plugs, and lead shields, and even attempts to drive the screws at an angle to miss the old holes; however, these efforts only made the holes wider by chipping parts of the wall away.

What should have been done was to make the holes deeper and then use longer, heavier screws; and if the makeup of the wall was such that a rigid fastening could not be made, then the entire shelf should have been taken down and new holes punched for refastening the shelf.


INSTALLATION WHERE ADDITIONAL RHEO'S ARE TO BE USED
INSTALL SCREEN ON TOP WHEN NO RHEOSTATS ARE PLACED HERE
30" DEEP
BOLTS
3" MIN. 3"
ARC RHEO #1
ARC RHEO. #2
ARC RHEO. #3
30"
58" HIGH
28"
PROJ. ARC RHEOSTAT
WALL
LAG SCREWS
CONDUIT OUTLET BOXES AT WALL TAPE RHEO. WIRES ON INSIDE OF ANGLES
THESE ANGLES TO BE ADJUSTABLE TO FIT ANY WIDTH OF RHEOSTATS
USE 1½"x1½"x¼" ANGLES BOLTED TOGETHER WITH ¼" DIA. BOLTS
FLOOR
TO DC PANEL
48" WIDE
FRONT VIEW
SIDE VIEW

Layout of rheostat rack recommended where room space is limited and a number of different rheostats are to be installed.

Why should a shelf become so loose when it was so rigid and strong when first installed? What should be remembered is that most rheostat shelves carry quite a bit of weight, and if they are installed up near the ceiling, as in most cases, a man making any adjustments at the taps or doing any servicing work, cannot reach the rheostats easily without using a chair, stool or small step ladder. However, these items to stand on are not always handy in the projection room, and if the man is in a hurry the adjusting or servicing is done by simply holding or hanging on to the shelf with one hand while doing the work with the other. Yes sir, I've seen it done more than once.

Small transite shelves can hold rigidly to the wall if they are installed properly and have only two lightweight rheostats to support—a type generally used with the low-voltage arcs and low-voltage generators. Such a rheostat measures about 9 inches wide by 13-inches high and 15 inches deep, and weighs about 24 pounds. However, there are many instances, especially in the larger theatres, where two or three projectors are installed, together with a high-intensity spot or flood lamp, which get their current from a large motor-generator set. In such an installation five or six ballast rheostats will have to be installed, and each is quite large and heavy. A rheostat for an installation of this sort can measure about 20 inches wide by 25 inches high by 28 inches deep, and weighs around 150 pounds. For such an installation only heavy angle iron brackets with a thick "boiler plate" metal shelf should be used, and the angle iron brackets must be fastened very rigidly to a wall made up of strong material in order to have a reasonably durable job.

THE BEST STRUCTURE

In new jobs under construction, or in old jobs giving trouble and where there are a number of large rheostats, the most substantial and practical layout is an angle iron floor rack. A rack of this sort not only will assure a rigid, lasting job, but also will fit well in a room where there is not much ceiling height or wall space, allowing installation of five or six rheostats in a row. In addition, a rheostat floor rack will make it easier for servicing and adjustment work, as well as provide better dissipation of heat, since all sides are open for free movement of air. Also, a saving can be made in the cost of running the wires and conduits from the d. c. panel to the rheostats. Where a shelf is used, these conduits and wires are usually run up and over the ceiling, then down to the rheostats.

A rack 48 inches wide by 58 inches high, and 30 inches deep, made of 1½x 1½x¼-inch angle irons, will readily accommodate any rheostat installation, even in the largest theatres. The overall size of this rack can be cut down in proportion to the size of the rheostats used, of course, and the angle iron made lighter proportionately.

The framework of this rack should be bolted together with about ¼-inch diam-

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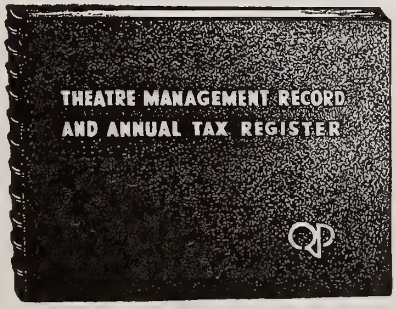

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Advertisers' Index—Page 40

eter bolts for ease in handling and assembly within the rheostat room. Also, with bolting, extensions to the rack could be made easily later on, if need be, for a larger rack. The rack could also be welded together, but welding would have to be done within the room, as once put together on the outside, it would be almost impossible to bring the structure into the building.

The angle irons upon which the rheostat legs rest should be adjustable in order to fit any width of rheostat. The adjustable angles should have holes at the ends, with holes to fit similar holes in the cross support angles; once the width of the rheostat is determined, they can be bolted in place and the rheostat legs slipped between the flanges of the angles.

Most standard projection room arc rheostats run in sizes from 9 inches wide by 13 inches high by 20 inches deep, weighing 25 pounds each; to 20 inches wide by 26 inches high by 28 inches deep, weighing 145 pounds each. *In the center-to-center spacing of the holes in the cross support angles, care should be taken that they are laid out so that there will be at least* 3 *inches of open space between the rheostats.*

The rack can be fastened to the wall or left standing unattached provided that it is not top heavy and the depth so small in proportion to height that it could topple over by a push of the hand.

For a neat looking job, the wires from the conduit outlet boxes should be run inside the flanges of the angles, taped in place, then run straight up and down for connection to the terminal posts of the rheostats.

An Arc Exhaust System That Will Not Block Up

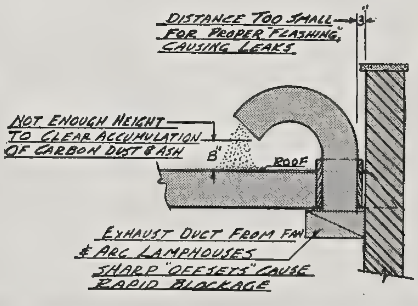
Another source of trouble, and an expensive one to correct, if the installation is done haphazardly, is the projection arc exhaust duct system, especially where the duct leaves the blower or fan and runs to the outside on the roof. In some instances the entire duct system has had to be taken down in order to be able to clean out the accumulation of carbon dust, ash, etc.

In most cases the reason for this blockage was that the bends in the duct running to the blower, and from it to the roof were not rounded enough to carry off the carbon residue readily. In other cases, the ducts are rectangular in shape, having small free area for the air to blow through. In some projection rooms where the ceiling height is limited narrow rectangular ducts must be installed of necessity, but then they should be quite wide, and where any sharp offsets are present, clean-out doors should be installed. With clean-out doors in the ducts, it is very simple to remove the covers and clean out the dust and ash without going to the trouble of disconnecting the entire duct work.

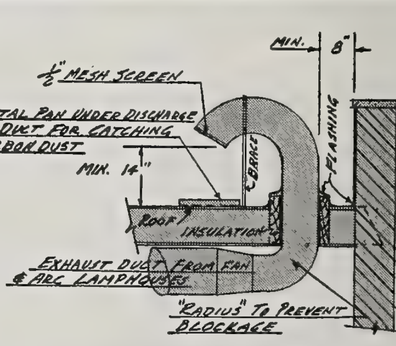
Another fault found in arc exhaust ducts where they terminate on the roof is that the discharge ends are too close to the top of the roof. In more than one case where there was blockage of the ducts, it was found that the carbon ash and dust accumulation on the roof was so high that it nearly choked off the opening of the duct.

It is curious how much of this carbon dust can pile up over a period of years; with no attention paid to its removal, it can accumulate until it reaches the end of the duct. Thus it can be seen that with the end of the duct about 6 inches off the roof it will take hardly any length of time for the ash to block the free flow of air from the fan and arc lamphouses. Also, carbon ash accumulation on the roof can cause leaks in time if the roof is a built-up one of wood and felt paper.

Still other arc exhaust ducts on the roof


DISTANCE TOO SMALL FOR PROPER "FLASHING," CAUSING LEAKS
3"
NOT ENOUGH HEIGHT TO CLEAR ACCUMULATION OF CARBON DUST & ASH
8"
ROOF
EXHAUST DUCT FROM FAN & ARC LAMPHOUSES
SHARP "OFFSETS" CAUSE RAPID BLOCKAGE

Improper method of installing arc exhaust duct on roof.


MIN. 8"
½" MESH SCREEN
METAL PAN UNDER DISCHARGE OF DUCT FOR CATCHING CARBON DUST
MIN. 14"
BRACE
FLASHING
ROOF
INSULATION
EXHAUST DUCT FROM FAN & ARC LAMPHOUSES
"RADIUS" TO PREVENT BLOCKAGE

Recommended method of installing arc exhaust duct on roof.

are installed too close to the parapet wall. With the duct close to the wall it is almost impossible to do a good flashing job and in due time leaks will develop.

For the best possible job in installing the arc exhaust system, the ducts should be round with lengths tapered so that the section farthest from the fan has the smallest diameter—say, 6 inches—and that nearest the fan a diameter of around 10 inches.

On the roof, the end of the exhaust duct should be at least 14 inches above the roof and be well braced with angle iron to prevent any movement. Over the end of this duct, a screen of at least ½-inch mesh should be installed to keep out foreign matter. Felt paper over the outside of this duct not alone would retard deterioration of the metal, but deaden the noise of rain.

Flashing around the exhaust duct and the curbing should be of tin well soldered at the joints. All fittings to the roof and around the duct metal should be generously swabbed with asphaltum or a good grade of roofing cement. Ordinary roofing felt paper can also be used for this flashing, but it should be about 4-ply and be fitted tight to the roofing material, and also to the parapet wall if one is nearby. Then over this felt paper flashing, a thick coating of asphaltum or tar should be applied, making certain that all joints or seams are covered water-tight.

When the curbing around the exhaust pipe must of necessity be of wood, fireproof material, such as asbestos or transite, should be nailed in place around the inside of the opening before the duct is installed. This precaution is intended for the express purpose of avoiding any possible fire in case flames should be drawn through the arc exhaust duct system.

have you heard?

that cloths or brushes used in waxing display frames, wainscoting, etc., should be kept in tightly covered pails until disposal, in order to minimize fire-hazards?

that chewing gum often can be removed from clothing or fabrics if rubbed with an ice cube until it solidifies? Most of it can then be gently pulled off, and the rest cleaned off by sponging with carbon-tet or fabric cleaning fluid.

that when painting any surface which has a design or fancy lettering and you desire to leave it in place, you can spread a thin coating of melted wax over this area with a fine, soft brush to keep it free from paint? After the painting this wax can be easily removed.

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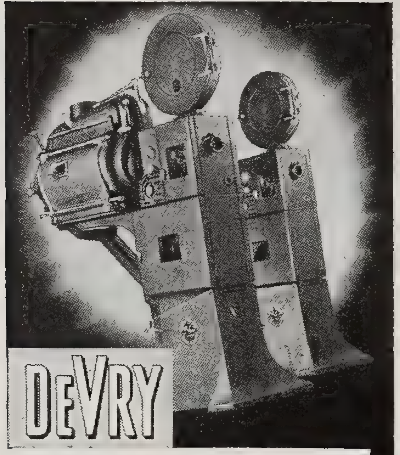

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Conducted by GEORGE F. MILLER
Chief projectionist and head of maintenance, St. Cloud Amusement Corporation, New Jersey; president of local 365, IATSE & MPMO

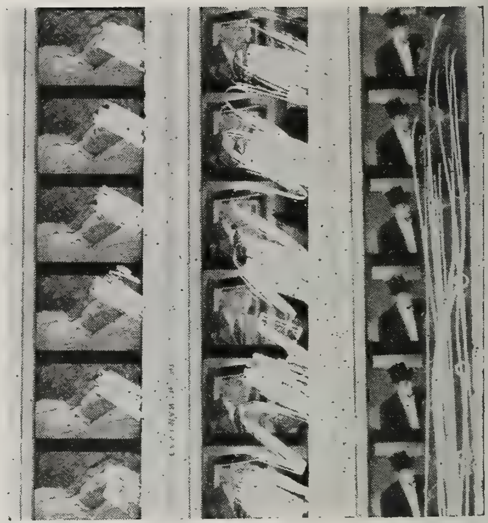
Film Mutilation Still With Us! How Many Care?

MUCH HAS BEEN written about the proper care of film, the use of the cue marks on all standard prints, and the urgent objection to the scratching of cue marks on prints. It would seem unnecessary to add anything to what has already been said so many times on this subject. But every once in a while new instances crop up and come to our attention that get us excited on the subject all over again and indicate that some more "preaching" is in order. For instance, we have the following letter from Paul W. Swafford, projectionist at the Tivoli, Maryville, Mo.

"I have been out of the Navy three months, and am now projecting at 'Doc' Cook's Tivoli theatre in Maryville. My entire Navy career consisted of projecting and I greatly enjoy this field of work.

"I shall get to the point in my writing you for I am plenty sore about my recent findings in a print of a feature which was played here last week. I am enclosing cue marks (or could they be called that?) cut from three different reels. I certainly couldn't call them that, but apparently some guy has very poor eyesight and couldn't see the standard cue marks. If you will notice on one sample this guy has scratched lengthways on the film, entirely through the standard cue marks which were very plainly seen. These are about the worst I have seen, and I'm sure you will agree with me. I am further astonished that the exchange of this top company passed these.

"I am hoping you will reproduce these samples in your next column, which I never miss, so the other fellows may observe such destruction."


Samples of mutilation sent in by Mr. Swafford.

And Billy Moore, projectionist at the Strand theatre in Lambertville, N. J., sends me a sample of film with several heavy wire staples fastened through it! And he took fourteen of these out of one print!! This was another print which had been "inspected" in a top company's film room.

Leaders Good and Bad, Also Cue Variation

From Earl Rupple of the Fox Beyer theatre at Excelsior Springs, Mo., we have some interesting comment on related matters. He writes:

"I have written several times to your department and now have a few more things I wish to say, first about leaders on some prints. Fox prints have theirs so dark that even with the framing lamp you can't see the footage number. And now Columbia comes out with a sound track open at different spots along the leaders. [We recently ran a new print from which we had to remove a number of these gaps in the sound track.—G.F.M.] But Columbia does have a good way of marking the number of each reel, which is in big letters

Glorifying the Lights and Shadows

Typical of the beautiful photography in current releases is this scene from the RKO Radio Picture "Without Reservations" with Claudette Colbert and John Wayne.

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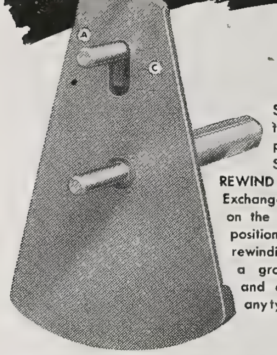

Simple pressure of the thumb applied to the pin (a) adjusts the STRONG UNIVERSAL REWIND "MULE" for 4", 5" or Exchange Reels, as indicated on the plate. Dot (c) is the position for Exchange Reel rewinding. "Mule" comes with a ground one-piece shaft and can be furnished for any type of enclosed rewind.

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giving the name of the picture and the reel number. But the best of all is M. G. M. They have the best of prints and inspection. . . .

"MGM, Fox, Paramount and United Artists are about the only ones that have a good way of making patches. Of course there is only one good way and that is to scrape the film on both sides that are to be put together, and use a thin cement. Some exchanges seem to use a heavy cement and just seem to pour it on.

"Then there comes the changeover on a fade, out and in. I have had some where the fades were so short it was almost impossible to make a neat changeover. A fade out or in should be a good 3 feet. Cues on fades that are large with the white circle are best. I had a nice print recently from Universal on 'Scarlet Street', but the cues were so small you could hardly see them at all. I'll bet the next operator will sure mess them up with a punch."

Last week I had a print from Universal which ran 75 minutes and was put on five reels. This could have been put on four, as the last two reels ran only about ten minutes each, and there could have been a saving in shipping space, and also the preventing of damage to the film from each operator doubling those two reels. Recently I have had several prints from Universal, United Artists and Columbia with many short reels in features which ran from 75 to 85 minutes. I can see no reason for such things as it just makes a lot of extra changeovers and work for the operator, and these days he has enough to do to keep the show on the screen.

"And then we have so many operators who must punch holes for cues, and some who must put on a bit of a patch at the cue for a signal of some kind.

Sound recording is coming more on one level now. There for a while the sound was so loud in some places, and so low in others."

Lawrence C. Underwood, manager of the Hiram College theatre at Hiram, Ohio, writes to thank us for information we gave him in our new equipment service, and states, "This is a mighty fine service you are offering, but I wonder how you are going to find time to answer all of the inquiries you are inviting. More power to you."

Then Mr. Underwood adds some more evidence to the case against many present day prints:

"One way in which I eliminate operating trouble—I am my own operator—is by laborious inspection of all films before projection. What an amazing amount of poor splices I find in the leaders, where most of the trouble is likely to originate. It takes about two hours to check a complete show, with features and shorts, resplicing the weak splices, as well as correcting the out-of-frame splices and cutting out torn sprocket holes caused by takeup jerks or clumsy threading. By the time we get the films they are pretty well abused, and the leaders are nothing but patches, mostly poor. Once the news parted three times, and since then I have given an extra look to see if separate sequences have been cut apart and respliced. Do operators need more information about splicing? Seems that they do, even at the Telenews, which had that aforesaid newsreel before we did."

FREE ADVICE CONCERNING YOUR EQUIPMENT INSTALLATION

This department is available, without charge, for appraisal of the efficiency of your present projection and sound installation, and for suggestions, if the conditions indicate them, for improving results. Since this kind of information concerns only an individual theatre, it is transmitted by mail. In writing for this service please supply all data directly related to projection and sound reproduction—make and model of the various items of equipment, markings on lens barrels, length of throw, size of picture, size of carbons, arc amperage, etc. If you plan to replace any item of the present installation, the characteristics of the new equipment should be explained.

From our own experience together with the continual flood of correspondence we receive on the subject of bad prints, careless inspection and film mutilation, it is quite evident that this is a subject which appears on its face to be easily corrected, but one that our industry has not yet mastered. We suggest that it might be a good idea if each projectionist would call the attention of his employer to all film arriving from an exchange in improper condition, and that the exhibitor in turn take it up with the exchange.

As to film mutilation, each exhibitor can help if he will make sure that it doesn't occur in his theatre. Most projectionists take pride in keeping film in good condition, as the letters above amply prove. The few who insist on damaging the prints that are entrusted to them should be sought out and told about it—convincingly.

A One-Kilowatt Setup And Probable Results

An analysis of a projection light setup that we have just made in response to a request for our installation advisory service (its purpose is described elsewhere in these columns), ought to bear, approximately, upon conditions in quite a number of theatres. The inquiry was from Morris Finkle, of Freeland, Pa., who wrote:

"We contemplate installing new equipment and I shall appreciate it very much if you will kindly give me your opinion and your advice by mail on same. If desirable this may also be published.

"We are at present using rebuilt Simplex projectors with rear shutters, Peerless low-intensity 10¼-inch reflector conversion unit, and we are drawing 28 amperes at the arc. We are using 12mm by 8-inch cored positive carbons, and 8mm by 8-inch cored negative carbons. Our objective lenses are 4¼-inch E. F. Arojex, No. 1, made by Projection Optics Company in Rochester, N. Y. Our projection distance is 84 feet and our screen is 15 feet, 8 inches wide, 11 feet, 8 inches high.

"It is our desire to increase the light on the screen. For this reason we intend to install Strong Utility High one-kilowatt high-intensity arc lamps, type 14050, and Strong rectifiers, four tube, 40 ampere, type 16200. We intend to continue to use the old rebuilt Simplex projectors and the same objective lenses.

"Your advice as to the results we should be getting from the equipment we are now using, and the results we may obtain from the equipment we intend to install, will be greatly appreciated. Also any other suggestions and information."

We had no data on the speed of Mr. Finkle's present lenses, but ventured the guess that they were around f:2.5. If this is true, he should now have an average of around 6½ foot-candles on his screen with his shutter running. We consider that from 10 to 20 foot-candles, average across the screen, are required for acceptable projection.

The one-kilowatt lamps will give an average of about 11½ foot-candles, with the added advantage that the light will be the correct blue-white color instead of the yellow light produced by low-intensity equipment. If f:2 coated lenses were installed, they would increase the light to an average of about 16½ foot-candles with shutter running.

The installation of heads with double shutters would give another increase in light of around 20%, making an average of about 19 to 20 foot-candles.

A Good Example of Penny-Wise Policy

"I can't find the issue of Better Theatres that has the dope on the pinhole test and other tests you mention, so will appreciate these if you can give them to me," writes a projectionist for a certain circuit. But that request, answered by mail, is not the reason we set aside this letter for comment here. We thought it merited place in the printed record as an example of misplaced frugality on the part of management. For obvious reasons we omit identification of the circuit and the projectionist, who goes on to say:

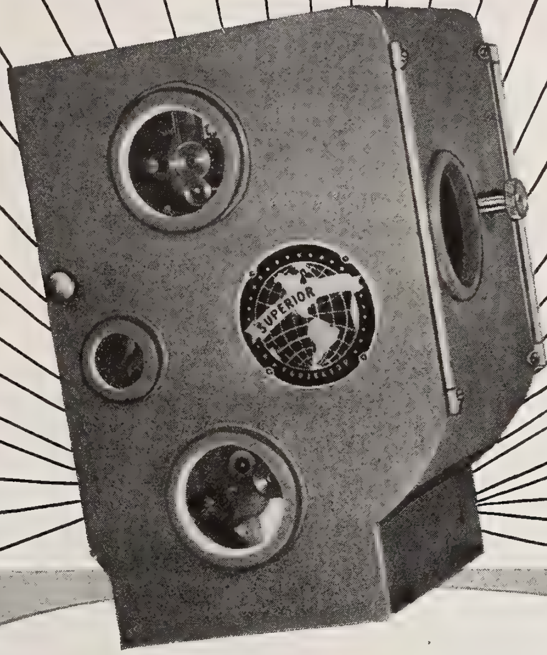
"Most of my troubles are with lamps and power supply. I am using Peerless Magnarc lamps with a 7 and 8 trim of National Suprex carbons at 55-58 amps, supplied by a Forest four-tube type rectifier. Our line

(*Continued on page* 40)

The NEW and IMPROVED

Superior PROJECTOR

MODEL "A"



SUPERIOR IN EVERY WAY . . . The New 1947 35mm Projector is Here Today—a culmination of the utmost in modern scientific engineering, exceeding the exacting requirements of the most critical technicians and exhibitors — the finest in projection efficiency — manufactured with the precision and high quality of workmanship that symbolizes the Blue Seal label.

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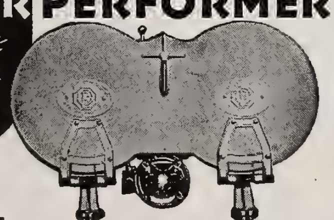

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About Product for the Theatre

NEWS AND VIEWS OF THE MARKET AND ITS SOURCES OF SUPPLY

WALL FINISHES DESCRIBED

The beauty and utility of Marlite wall paneling for both residential and commercial building and remodeling is emphasized in the 1946 Marlite catalog just issued by Marsh Wall Products, Inc., Dover, Ohio. The 12-page catalog includes color and black and white photographs of Marlite installations and portrays its use in a wide variety of commercial establishments. Twenty-seven color and pattern combinations are shown for Marlite Deluxe (mirror finished) panels, seventeen for Marlite Velvetex (velvet finish). All available colors and patterns are made in panels 4 feet wide and from 4 to 12 feet long.

Detailed information is given on all March mouldings and accessories. Mouldings are available in white alloy, plastic, presdwood, wood, and stainless steel.

NEW LAMP IN ALL SIZES

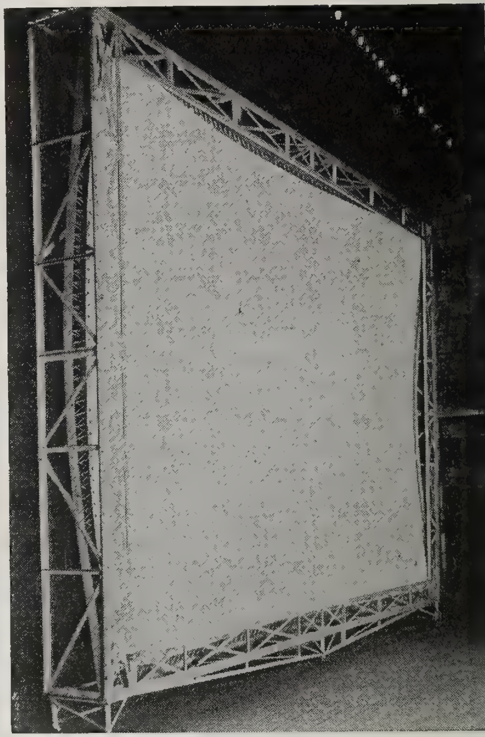
The complete line of General Electric fluorescent lamps is now available in the new 4500-white color, it has been announced by G.E.'s Lamp Department, Cleveland. The 4500-white color was announced late last year by G.E. in 40-watt and 100-watt size fluorescent lamps. Popularity of the color has led to its being included in all sizes.

The new color has characteristics which are a balance between the present white and the daylight colors. The color is described as being sufficiently near daylight to meet ordinary needs for color discrimination, and is at the same time warm enough in tone for indoor uses.

CONCAVE SCREEN ON MARKET

The "Retiscope" motion picture screen, as developed by the Advance Research Corporation of New York from products of the Owens-Corning Fiberglas Corporation, and the Sparks-Withington Corporation of Lansing, Mich., has been placed on the market by the Retiscope Screen Company, New York.

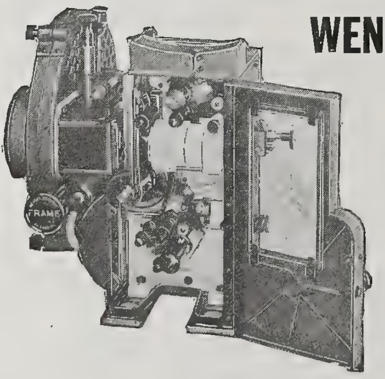
Work on the "Retiscope" screen was begun by Otto Hehn a quarter of a century ago and during the last ten years especially it was installed in a number of theatres in this country, experimentally, while undergoing further development. Several installations have now been made of the new model. The reflecting surface is concave instead of flat, and as now developed for the market, it is made of the new Owens-Corning glass fabric. The development work of recent years has been under the direction of Dr. Warren Millais, who now heads the Retiscope Screen Company.

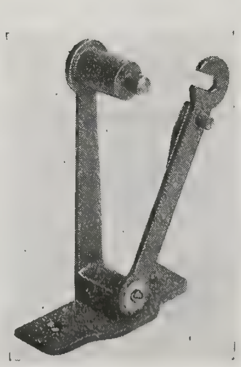


Retiscope screen mounted on steel frame.

Dr. Millais points out that the shape of the screen corresponds to that of the eye. One of the results sought in such design has always been the elimination, or at least substantial reduction, of distortion of the motion picture image from seats at the extreme sides of the screen end of the auditorium.

The reflecting surface is really in two planes since it is made of two single-piece sheets of Fiberglas, one placed behind the other. The screen is laced to a curved, movable steel frame. It of course is fireproof, while the surface is readily washable. Each screen is engineered to meet the requirements of the particular theatre in which it is to be installed.





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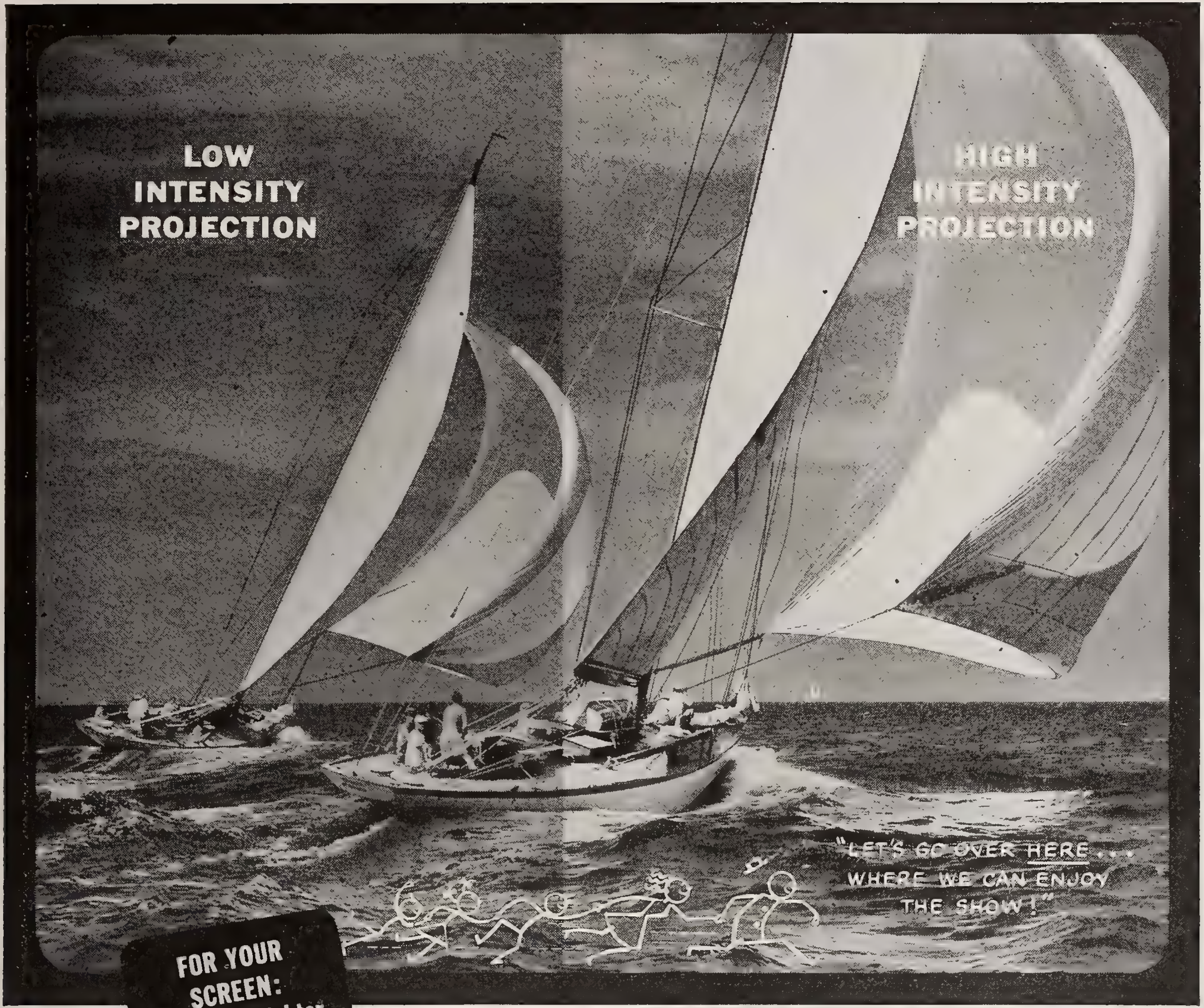
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A Market Short

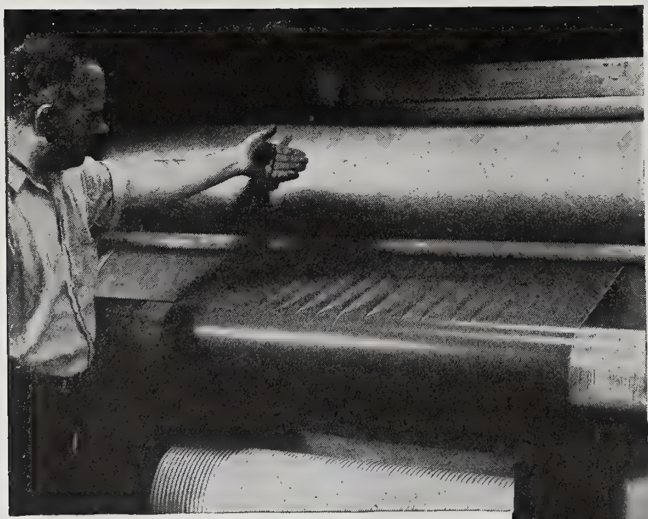
PLASTIC UPHOLSTERY MATERIALS TODAY

R. M. McGUIRE
Vice-President, Sales, Pantasote Corporation of New Jersey, manufacturers of coated fabrics and unsupported film for upholstery and decoration.

R. M. McGUIRE

TODAY THE ART of coating fabrics has advanced to such a degree that almost all coated fabrics are soft and pliable and lend themselves excellently to cutting and tailoring. Coated fabrics have the additional advantage of being easy as they can be wiped clean quickly with just a damp cloth. They are available in a wide variety of colors, grains, finishes and weights.

Undoubtedly the greatest advancements and refinements in coating fabrics made during the past few years have been in the various applications of vinyls and other synthetic resins to the field. Vinyl coated fabrics have excellent adhesion, good aging characteristics, chemical inertness, very high flex resistance—all combined with a firm, dry, hygienic finish.



The new unsupported plastic resin films differ from conventional coated fabrics in that there is no supporting material to which the coating is applied. Utilizing the high tensile characteristics of the synthetic resins, these films are very soft and flexible. The absences of supporting fabric contributes greatly to softness of hand and freedom from surface roughness which often is caused in coated fabrics by the unevenness of the fabric base. When properly formulated by the manufacturer, the elongation of these film combined with their tear resistance renders them durable.

To the requirements of appearance, touch, flexibility and wear found in both auditorium seating and in lounge and foyer furniture the vinyl plastic coated fabrics, developed during the war, are well adapted. Here are modern-style chairs (and a heart-shaped table as well) covered with Pantasote's Wynsote. The book held by the girls, incidentally, is covered in Pantex, Pantasote's new unsupported vinyl film, which also has upholstery applications.

Unsupported films such as Pantasote's Pantex have been used with excellent results for furniture not having deep-spring construction, and for wall coverings.

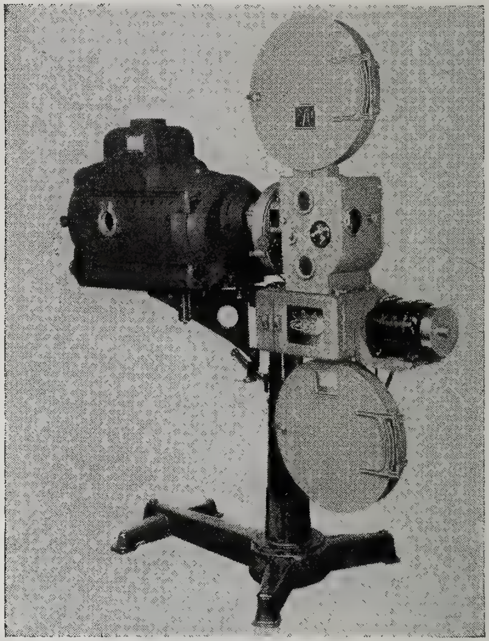
The chief plastic coated fabrics for seating today are pyroxylin and vinyl. The pyroxylins are less expensive, but lustrous and resistant to scuffing. They are not entirely odorless, however, nor fire-resistant. The vinyls are softer and have better hand than pyroxylin coated fabrics.

Embossing a grain on Wynsote coated fabric (left) at the Pantasote plant in Passaic, N. J. The pattern roll is that on which the technician has his hand. . . . Below, an operator tests a fabric sample for resistance to abrasive action.

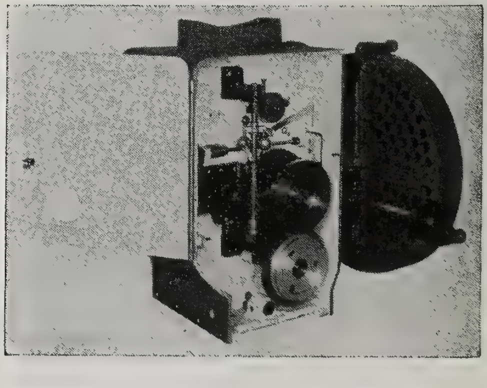
PROJECTOR HEAD REDESIGNED

A newly engineered superior projector mechanism is announced by Blue Seal Cine Devices, Inc., Flushing, N. Y. The projector represents redesigning of the Superior projector, full rights to which were acquired by Blue Seal shortly after the end of the war. The former Superior model represented a redesigning of the Model U manufactured for many years by the Coxsackie Holding Corporation, Coxsackie, N. Y.

The new projector mechanism uses phenolic (plastic) gears throughout, and all shafts are hardened and ground steel. A large lens mount accommodates the F/2 projection lenses. A framing lamp is provided to facilitate threading, and the interior is white enamel to enhance cleanliness and of spacious dimensions to aid servicing. The mechanism will mount on any standard pedestal or soundhead and is adapted to standard upper magazines.



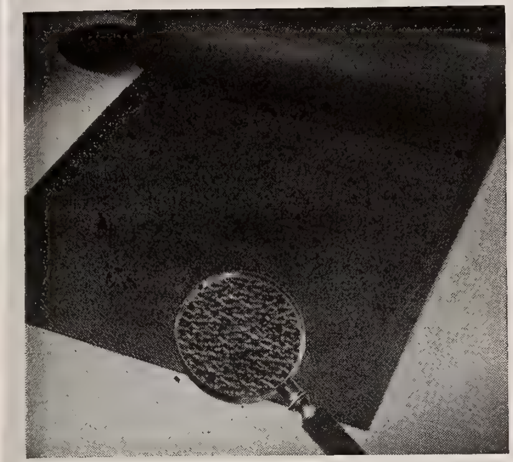
Blue Seal's new Superior projector mechanism as mounted. Below is shown the gear box, open.



Blue Seal also is developing new 35mm theatre sound system, details of which are expected to be available soon, according to J. Burgi Contner, president. The company has been manufacturing sound-on-film recording equipment since 1929.

NEW ROLL-RUBBER MATTING

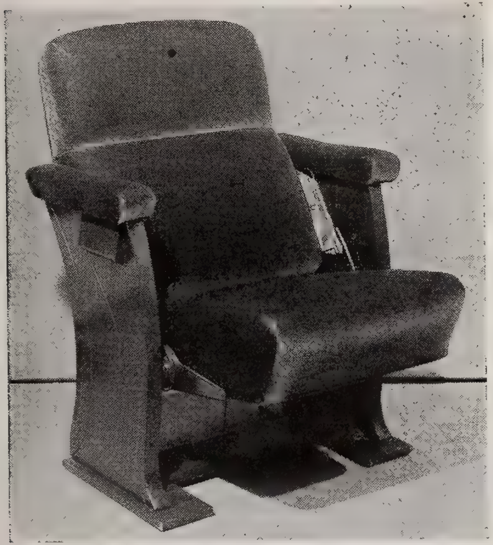
A new type roll-rubber matting, called "Walrus Hide," which is an exclusive product of American Mat Corporation, Toledo, is now being offered for theatre use. Especially applicable to lobbies, foyers, aisles and on top of carpets, it has an attractive top surface which resembles fine quality black walrus hide leather. It is 36″ wide, 1/8″ thick, and comes in rolls of approximately 50 yards.



●

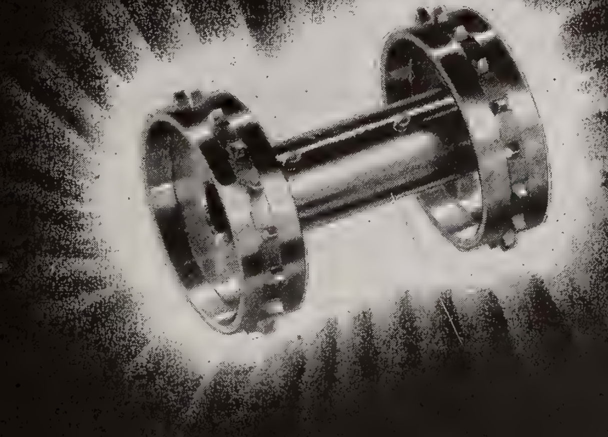
Dominion Sound Equipments, Ltd., Montreal, has assigned L. B. Hutchison to special sales duties in the acoustical department, and C. C. Curran to succeed him as Toronto district manager.

For New York's Super-Elite



This is the type of chair in which the subscriber-patrons of Walter Reade's Park Avenue theatre will sit, at admission prices of from $104 to $156 per year. This unique motion picture playhouse, to which admission is obtainable only on an annual subscription basis, is scheduled to open this fall. The chair shown above, designed especially for this theatre by the Ideal Seating Company, Grand Rapids, is the type to be used on the main floor, which will seat 335. Standards are of cast iron, the remainder of construction of steel, with steel ball-bearing hinges. Little of the metallic part will be visible, since the rear of the back, as well as the cushions, will be covered in green high pile. Both seat and back are of special coil spring construction, with the lower part of the back inclined to give support in a reclining position. Most of these chairs will be 24 and 25 inches wide. Mezzanine seating will be "love seats."

Jewels of Fine Machining



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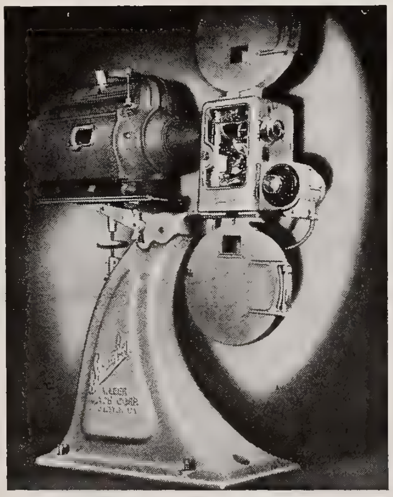

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Sell your patrons tickets at the box office — but good projection keeps 'em coming back! Theatre managers and projectionists throughout the land are giving the Syncro-Dynamic Sound Projector day-in, day-out hard usage and getting in return trouble-free, smooth-as-oil operation that provides for audience building projection. And the famous, patented Dynamic Filter assures perfection in sound reproduction. Write to learn more about this low-cost projector with 10 other patented features. Ask, too, for the latest issue of "Sound Facts."

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1946 Inspection and Inventory Record

7. Plumb

A SERIES OF MAINTENANCE CHECKING GUIDES AND FORMS. NEXT SUBJECT: LIGHTING EQUIPMENT

ITEM INSPECTED	DATE INSPECTED	DEFECTIVE PART (UNIT OR MATERIAL) INSPECTED	AMOUNT IN SAME CONDITION	TOTAL AM'T IN USE OR ON HAND	LOCATION (AS NECESSARY)	MAKE	PART OR STYLE NO.	INSTAL-LATION DATE	ORI PR
1. Water Closet									
2. Flushometer									
3. Water Closet Flush Tank									
4. Lavatory (Wash Basin)									
5. Faucets									
6. Urinals									
7. Slop Sink									
8. Fountain, Water Cooler									
9. Traps									
10. Valves									
11. General Piping									

THEATRE ______________________ MANAGER ______________________

LOCATION ______________________ INSPECTED BY ______________________

NATURE OF DEFECT	CORRECTION (check)		DATE OF Correction
	REPLACE	REPAIR	

SUGGESTIONS FOR CHECKING AND CORRECTION

1—WATER CLOSET

Make sure that the water closet is making a good watertight seal with the floor flanges. It must be remembered that this particular fixture can easily be loosened or even broken by natural shrinkage, movement of the floor, building or piping, and especially by rough and long usage. Where the water closets depend upon a putty-joint, slip-joint, rigid-gasket joint or any other kind of rigid connection for a good sanitary seal, more frequent inspection should be exercised as general deterioration sets in more rapidly.

2—FLUSHOMETER

This is the valve with a small swivel handle which, when depressed by hand, admits a flow of water under pressure to the water closet. If this valve does not operate properly, it may be that the pressure is either too high or too low, that some sediment has worked itself into the valve seat, or the face of this valve is rough or not fitting properly. If the pressure is at fault, the two set-screws, one on top and one at the bottom of the valve, should be adjusted very gradually with a heavy screwdriver.

3—WATER CLOSET FLUSH TANK

When this tank is of the overhead individual type, with a pull chain for operation, a check should be made to see if the lever arm is adjusted properly to pull up the seating cup at the bottom of the tank. The float ball that turns off the water automatically at a certain height in the tank should be checked to see if it is fastened properly and solidly to the operating rod. In case the water closet flush tank is directly behind the bowl, and part of the water closet itself, the same care and attention should be given as explained above for the individual overhead tank. However, instead of the pull chain, this type of tank has a small handle or plunger on the outside. The lock nuts that hold this handle in place should always be kept tightened.

4—LAVATORY

Inspect for firm fitting to wall; if it has legs, check these for sway. Most other faults require a plumber. In case lavatory is chipped or cracked, seal damaged areas with porcelain cement or other patented sealer. (Never use harsh or strong acids to clean inside.)

5—FAUCETS

In most cases a leaky faucet is the result of improper or deteriorated washer inside the housing. A faulty seat washer will also cause unearthly sounds when the faucet is turned on. When replacing this washer, use only a good grade of fibre or composition washer, especially in hot water lines, rather than rubber, which deteriorates rapidly under hard service. If new washer doesn't stop leak, call a plumber.

6—URINALS

Indifferent daily cleansing is the principal source of trouble with urinals (this can be aggravated by faulty installation, with drain and bottom flanged lips not depressed below floor level). If body of urinal is cracked or badly pitted, fill in with porcelain cement. Check flushing parts same as for water closets.

7—SLOP SINK

Check for corrosion and hard dirt. Dirt long adhering to interior will require strong scouring powder or acid for removal. This is due to daily neglect to clean sink thoroughly. (Such maintenance is reduced if dirty mops are cleaned first in the mop pail, with clean water.)

8—FOUNTAIN, WATER COOLER

Check screen on top for popcorn, nut shells, bits of candy, gum, etc. Pressure of the water should be checked. When adjusting nozzle, the set screw should be turned slowly with the water on until the desired pressure or flow is obtained. Where the adjustment must be done inside the fountain, extreme care should be taken that other settings are not disturbed and that the manufacturer's instruction sheet is strictly followed. If the "on and off" knob is at fault, practically the same procedure should be followed as explained in the operation of the self-closing faucet or the lavatory.

9—TRAPS

This U-shaped type under the fixture will occasionally clog. When necessary to remove cap, turn it carefully with light wrench and, in replacing, be careful not to cross threads, otherwise trap will leak and sewer gas will seep into the room.

10—VALVES

Check gasket for rust and corrosion. If necessary, remove valve; do **not force, but apply penetrating oil first.**

11—GENERAL PIPING

All piping should be checked for leaks at the elbows, couplings, unions and in the pipe itself. All joints in soil and waste piping should be gastight, especially where they run exposed in the pipe trenches or in the basement under the auditorium.

A Good Example of Penny-Wise Policy

(*Continued from page* 33)

voltage here is very unsteady. Our screen is old, dirty and very poor, but I must get along with what I have as this is a 'B' theatre of the circuit and it is very hard to get them to do anything for the booth. I have a fair light now but think it can be made better by this test. I have used the rod in holders for line-up.

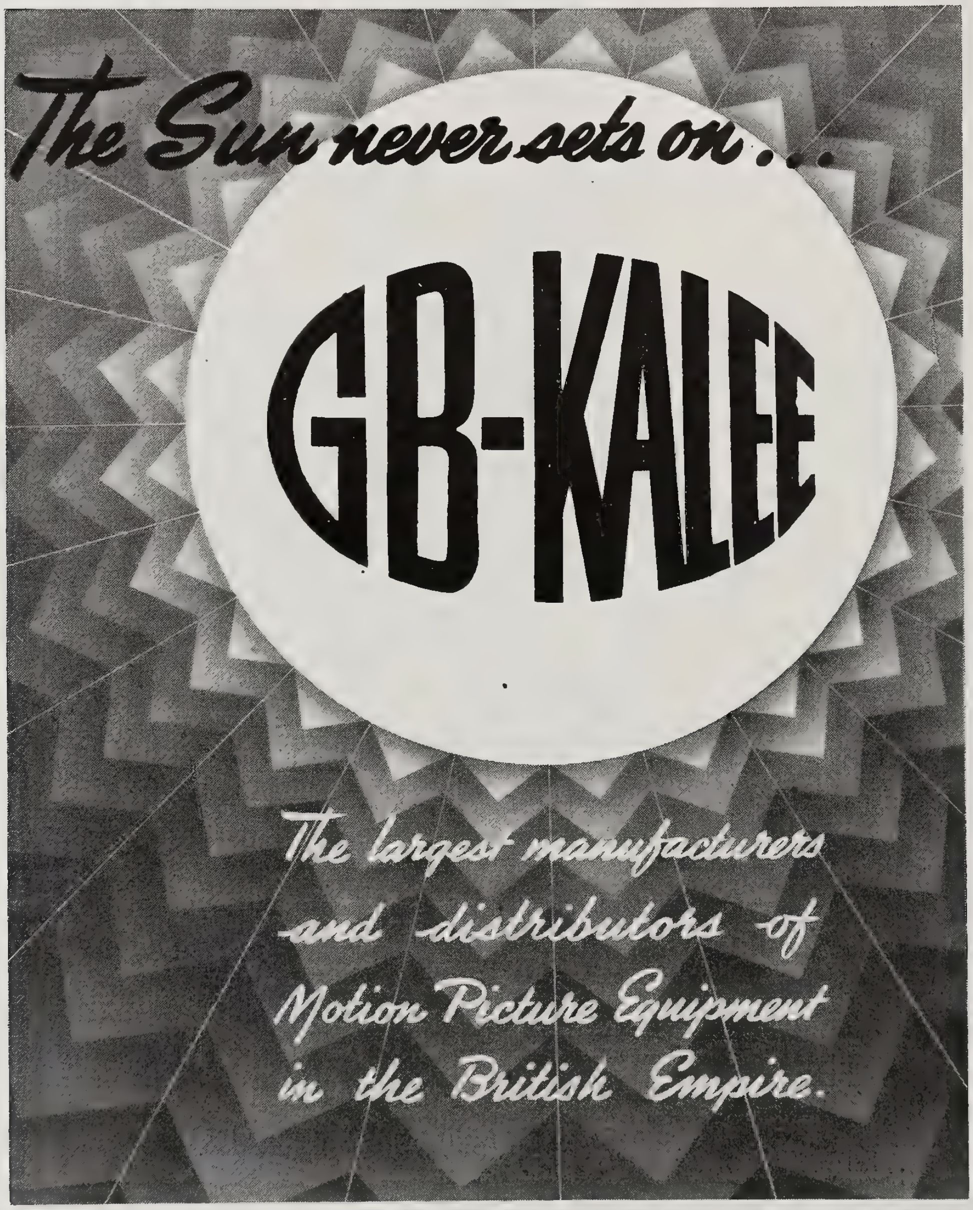
"They sent me some rectifier bulbs and I have had rotten service from them lately. They look like rebuilt tubes. I have had them fail in the middle of a full house and it's terrible. That's when they always seem to go. Can you believe that right now I am running double features from 1:30 in the afternoon until 4:30 or 5 o'clock, and from 6:45 until 11 or 11:30 at night, with *no* spare bulbs. In fact I am using two old ones I discarded last July. The manager won't order any new ones as he says they should last three years."

Here is an example of a circuit operating a theatre in which good lamps and rectifiers are installed, so that there is no excuse for having anything but the best results. This circuit is also fortunate in having a projectionist that is interested in his job and in producing the best possible results with what equipment he has at hand. But then they go and spoil the whole setup by failing to follow through with the few little things that are really necessary for good operation!

We have no doubt whatever but that a good set of tubes for the rectifier will stop all of the trouble that is being experienced in that theatre. And we are willing to bet that a new screen would double the light which reaches the eyes of the patrons of that theatre.

The failure of the management to meet its responsibility in these comparatively small things can certainly have no results except to create dissatisfied patrons, and either disgust the projectionist to the point that he ceases to care, or to drive him to seek another employer where his efforts will be more appreciated.

Such consequences have their bearing on the industry at large, of course, since they tend to lower the average exhibition standard. But in our opinion they hit hardest where the cause is, at the theatre where such a policy is followed.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BETTER THEATRES is published every four weeks as a section of MOTION PICTURE HERALD . . . George Schutz, Editor. . . . Ray Gallo, Adv. Mgr.

PRODUCT DIGEST

SHOWMEN'S REVIEWS
SHORT SUBJECTS CHART
THE RELEASE CHART

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

Notorious

RKO Radio—Suspense Supreme

Cary Grant and Ingrid Bergman in Alfred Hitchcock's "Notorious" — that's enough for any marque, and many showmen would settle for nothing more. Only there's no need. This latest off the Hitchcock preserve of thrills has sock in every department, never excluding the department of suspense. Yes, it's another espionage yarn and its outline, coming on the next paragraph, et al, sounds like practically nothing at all:

Miss Bergman's German father gets twenty years on a conviction for treason. The daughter, embittered and footloose in the romance sector, goes on a beautiful binge. While stoking it away, she meets Grant, American intelligence officer deliberately around for a purpose. Having had her wires tapped, he knows she opposed her father and registered her patriotism for America. This fits her for a job in Rio where I. G. Farben, the worldwide German chemical cartel, is up to some deviltry, nature known. The idea is presumed resentment over her father's imprisonment and death, plus her German antecedents, will provide her entree into the Farben circle.

Miss Bergman, in a dressed part for a change, accepts. She falls in love with Grant, who also falls for her. Only he can't get the luridness of his past—it's suggested mostly—out of his mind. She meets Claude Rains, head Farben man, who knew and admired her in Washington, and the play is on. Rains romances Miss B. She marries him because Grant seems permanently out of her reach. Her investigation centers around an apparently innocent bottle of wine. Stealing Rains' key to the wine cellar, she passes it to Grant, who discovers the bottle hides ore, later established as uranium, which means the atom bomb. But Rains also discovers things: the key incident, a broken wine bottle, the conclusion Miss Bergman is an American agent.

Falling back on his mother, Leopoldine Konstantin, for advice, Rains get it: Slow poisoning for Miss Bergman, but no expose because this would mean death for Rains at the hands of his brother conspirators. When Miss Bergman fails to keep a rendezvous with Grant after five days he investigates, makes his way to her bedroom, learns what has happened and proceeds to carry her to safety. Rains fails to interfere since it means his end. But his clique, suspicious now, calls Rains to an inevitable accounting, inevitably meaning his death.

That's all. But—Ben Hecht wrote it intelligently and never above the head of the mob. Hitchcock, in turn, has surrounded this story structure with excellent performers from whom he drew excellent performances. He built his suspense slowly and even at times perhaps consciously slow. Yet he builds and builds to a point where the back of the seat is abandoned for the edge. The romantic formula, of course, dictates that Grant will get the girl, but by what devices and through what dangers are not readily apparent as the attraction proceeds. The FBI is never mentioned. A gun is neither shown nor fired. Uranium ore is referred to, but the atom bomb, never. The love passages are long, delicate and decidedly pulsating. These are some of the nuances and representative of only fractions of the suavity and the smoothness in evidence here. Hitchcock's direction, in short, is superb; his attraction, a winner.

Reviewed in New York. Reviewer's Rating: Excellent.—RED KANN.

Release date, special (not set). Running time, 101 mins. PCA No. 11261. Adult audience classification.

Devlin	Cary Grant
Alicia Huberman	Ingrid Bergman
Alexander Sebastian	Claude Rains

Louis Calhern, Leopoldine Konstantin, Reinhold Schunzel, Moroni Olsen, Ivan Triesault, Alex Minotis, Wally Brown, Sr., Charles Mendl, Lenore Ulric, Ricardo Costa, Eberhard Krumschmidt, Fay Baker.

Claudia and David

20th Century-Fox—Family Life

For the exhibitor who found the original "Claudia" successful at the box office and entertaining to his customers, he has in this another delightful story of family life which he may present to even the most discriminating audience without fear of embarrassment, for it is a picture designed for family trade but of particular interest to grown-ups.

As in its predecessor film, Dorothy McGuire and Robert Young are cast as the husband and wife, and they perform with assurance and finesse. In addition, producer William Perlberg and director Walter Lang have surrounded the stars with a number of good performers who have long been familiar to motion picture audiences and include such people as Mary Astor, John Sutton, Gail Patrick, Rose Hobart, Harry Davenport and Jerome Cowan.

Presented as a sequel to the original, "Claudia and David" carries on the domestic adventures of a young Connecticut couple. It holds audience attention with its homespun humor and touches of family tragedy. Its expert character development and the simple but true story line are presented with warm-hearted appeal.

Picking up where the original screen story of "Claudia" left off, this chapter concerns Claudia and David, their son, and their petty jealousies as a result of David's business contacts with a wealthy widow portrayed by Miss Astor, and Claudia's innocent friendship with a married man. It is not until David nears death as a result of an automobile accident that they realize how deep rooted is their love for each other.

The refreshing comedy situations, the romantic plot of the young couple and the human interest appeal will aid considerably in building a following if these pictures are to continue in a series. Rose Franken and Wlliam Brown Meloney wrote the screenplay and Vera Gaspary adapted it to the screen.

Previewed in the home office projection room before a trade and magazine press audience whose response to the picture indicated warm approval. Reviewer's Rating: Excellent.—GEORGE H. SPIRES.

Release date, September, 1946. Running time, 78 min. PCA No. 11497. General audience classification.

Claudia	Dorothy McGuire
David	Robert Young
Elizabeth Van Doran	Mary Astor
Phil Dexter	John Sutton
Julia Naughton	Gail Patrick

Rose Hobart, Harry Davenport, Florence Bates, Jerome Cowan, Else Janssen, Frank Twedell, Anthony Sydes, Pierre Watkin, Henry Mowbray, Betty Compson, Clara Blandick, Eric Wilton, Frank Darien.

Holiday in Mexico

MGM—Technicolor Musical

Staged, cast and performed in the by now well established tradition of the money-making MGM musical, "Holiday in Mexico" affords showmen a reassortment of marquee names with which to apprise the customers of its presence. As to size and kind, it's about as big as any of them save "Ziegfeld Follies"—and it tends to the classical and rhythmic in its musical content rather than to the jive. As a package, however, it's on a par with its predecessors in the Technicolored sequence of films that started way back there with "Thousands Cheer" and has continued in uninterrupted prosperity since.

The marquee personnel is ranged by the studio in this order: Walter Pidgeon, Jose Iturbi, Roddy McDowall, Jane Powell, Ilona Massey, Xavier Cugat and his orchestra, and each of these does well enough to warrant top placement by any showman who elects to list them in other order. Pidgeon, portraying the American ambassador to Mexico, and McDowall, as a romantic adolescent, are the only two who confine themselves to straight acting roles, the others breaking out in song or instrumentally from time to time and creating the musical entertainment which is, naturally, the picture's principal asset.

Iturbi, who appears as himself in the story, entertains at the piano on several occasions, inclusive of one swift excursion into boogie-woogie with his sister accompanying him on a second piano, and also directs a symphony orchestra.

Cugat, who also portrays himself, sends his band through several Latin American selections, and Miss Massey, cast as the Cugat band singer, sings a couple of Hungarian numbers, while Miss Powell handles some standard classics impressively.

The setting is Mexico City, the time the present, and William Kozlenko's original story, written by Isobel Lennart, concerns principally the romance of the American ambassador's adolescent daughter and the British ambassador's son. It's nice, pleasant narrative which serves well enough as framework for the music.

George Sidney's direction is notable for the skill with which the frequent transitions from musical to narrative material are consummated. Joe Pasternak produced, and eminently well.

Previewed at the Belmont theatre, Los Angeles. Reviewer's Rating: Good.—William R. Weaver.

Release date, not set. Running time, 128 min. PCA No. 11579. General audience classification.
Jeffrey Evans ....Walter Pidgeon
Jose Iturbi ....Himself
Stanley Owen ....Roddy McDowall
Toni ....Ilona Massey
Xavier Cugat ....Himself
Christine Evans ....Jane Powell
Hugo Haas, Mikhail Rasumny, Helene Stanley, William Phillips, Marina Kashefz, Linda Christian, Ann Codee, Phil Stanton, Doris Lloyd.

Great Day

RKO Radio (1946-47)—British Melodrama

Dedicated to the Women's Institutes of Great Britain, which accomplished much in aid of the war effort, "Great Day" was produced in England early in 1945, but contains a story which might easily be applied to any small community in this country today, despite its wartime theme.

Eric Portman and Flora Robson, two of Britain's better known stars and familiar to many American audiences, head the cast and handle their roles with assurance, he as the husband living on memories of his past glory in the first World War, and who keeps his family impoverished by his efforts to maintain appearances and reputation; and she as the wife who understands his inhibitions and attempts to cope with the problems of his life.

Produced by Victor Hanbury and directed by Lance Comfort, the picture is one that may be presented to any discriminating audience, for it is a story of everyday life colored with the laughter and heartaches of ordinary people. It concerns a small English village in suburban London and the preparations of the townspeople for the arrival of Eleanor Roosevelt. It is against this background that the story of the man and wife unfold.

Supporting the stars are Sheila Sim as the couple's daughter, Walter Fitzgerald as her fiance, and Philip Friend as the British Army captain she finally realizes she loves.

Based on the play by Lesley Storm, the screenplay was written by John Davenport, Lesley Storm and Wolfgang Wilhelm.

Previewed at the RKO exchange in New York. Reviewer's Rating: Good.—G. H. S.

Release date, Block 1. Running time, 69 min. PCA No. 11621. General audience classification.
Captain Ellis.................................Eric Portman
Mrs. Ellis....................................Flora Robson
Margaret Ellis.....................................Sheila Sim
John Tyndale..........................Walter Fitzgerald
Goeffrey Winthrop.........................Philip Friend

The Gentleman Misbehaves

Columbia—Comedy with Music

Robert Stanton and Osa Massen entertain angels unaware when they invest $20,000—the contents of a black bag tossed into their hotel suite—in a new Broadway show. The unwilling angels turn out to be a couple of gangsters, rightful—if rightful is the correct term—owners of the black bag and its contents.

Many a producer, at one time or another, must have longed to be able to control a temperamental star as Sheldon Leonard, cast as "Trigger," controls Hillary Brooke. There's nothing like a .45 automatic for curing caprice. However, in order to hew to the traditional line, writers Robert Wyler, Richard Weil and John B. Clymer have so contrived the script that, when the show finally opens, it is not Miss Brooke, but Miss Massen, who plays the lead role.

Immediately following her first-night success, she disappears, because of a misunderstanding. It seems that she had married Stanton as a matter of convenience, and he had married her for money, and then they fell in love, but neither of them knew that the other returned the emotion, and so the gangsters bring back the missing bride in time for a conventional fadeout.

Alexis Thurn-Taxis gave the picture workmanlike production, and George Sherman, the director, got every laugh possible out of the situations and the dialogue.

Seen at the Pantages theatre, Hollywood, where an audience attracted by "The Kid from Brooklyn," stayed to laugh heartily at the second offering. Reviewer's Rating: Good.—Thalia Bell.

Release date, February 28, 1946. Running time, 74 min. PCA No. 11354. General audience classification.
Suzette ....Osa Massen
Edgar ....Robert Stanton
Hillary Brooke, Frank Sully, Dusty Anderson, Sheldon Leonard, Shemp Howard, Jimmy Lloyd, Chester Clute.

Prairie Badmen

PRC—Western

The restoration of some long-buried gold to its rightful owner is the job Buster Crabbe takes on in this one, an assignment made the more dangerous by the determination of a lawless group to get the hidden loot for themselves.

The picture runs true to pattern with its abundance of fist and gunplay. Al (Fuzzy) St. John is also on hand as Crabbe's oft-hindering aide, and as usual, he tumbles in and out of scenes in frenzies of slapstick. Produced and directed by the team of Sigmund Neufeld and Sam Newfield, respectively, the action-packed film meets the needs of its category.

For slight romantic purposes, blonde Patricia Knox, daughter of the map-owning medicine show proprietor, is rescued by Crabbe several times from prairie badman Charles King and his ilk. A complication of plot develops when Miss Knox's brother, tempted with the idea of getting the gold for himself, strays for a brief moment from the path of the law. But Crabbe also takes care of that, proving he's just as good at psychology as with his guns.

Fred Myton handled the original story and screenplay.

Seen at a New York projection room. Reviewer's Rating: Fair.—Mandel Herbstman.

Release date, July 17, 1946. Running time, 55 min. PCA No. 11775. General audience classification.
Billy Carson ....Buster Crabbe
Fuzzy Jones ....Al (Fuzzy) St. John
Patricia Knox, Charles King, Ed Cassidy, Kermit Maynard, John L. Cason, Steve Clark, Frank Ellis, John L. Buster.

Night Train to Memphis

Republic—Outdoor Melodrama

Another in the series of outdoor adventure films from Republic, "Night Train to Memphis" is a story of a small village and its people and their fight with the president of a railroad who attempts to gain possession of their land. Like many of the predecessor films in the series, this picture contains all the elements of swift moving action, romance, music and comedy.

Starring Roy Acuff, widely known throughout the south for his recordings and radio programs of hillbilly songs and music, the picture allows ample opportunity for the singer and his orchestra to present their unique renditions of the title number, "Night Train to Memphis," "That Glory Bound Train" and others, providing exhibitors with a valuable selling point.

Briefly, the story concerns the simple life of the people of Tranquility, a village through which passes one of the major rail lines of the country. Their peace is disturbed by the arrival of the president of the railroad who, through subterfuge, gains possession of their farmland and threatens their livelihood. Intermingled is a story of romance between Allan Lane as the paroled convict innocent of the crime for which he served a prison term, and Adele Mara, as the daughter of the railroad executive. Irving Bacon provides the comedy element.

Also worthy of mention is the skilled photography of William Bradford, who has captured the beauty of the mountains and lakes against which the story unfolds. Dorrell and Stuart McGowan were associate producers and wrote the original screenplay.

Previewed in the Republic projection room in New York at a screening for the trade press. Reviewer's Rating: Average.—G. H. S.

Release date, July 12, 1946. Running time, 67 min. PCA No. 11336. General audience classification.
Roy .... Roy Acuff
Constance .... Adele Mara
Dan .... Allan Lane
Rainbow .... Irving Bacon
Joseph Crehan, Emma Dunn, Roy Barcroft, Kenne Duncan, LeRoy Mason, Nicodemus Steward, Nina Mae McKinney, Francis McDonald, and Roy Acuff's Smoky Mountain Boys.

God's Country

Screen Guild Prod.—Outdoor Drama

In a Cinecolor excursion into natural forest wonders and animal wild life, Action Pictures brings to the screen the story of the late James Oliver Curwood. Despite its slender plot, the picture emerges as modestly pleasing, wholesome entertainment, which in the end generates enough dramatic action to compensate for its documentary-like beginning.

As the principal in the cast, Robert Lowery is found hiding from the law in a little forest settlement. There he meets Helen Gilbert, who introduces him to her community of varied animals and explains how a greedy lumber company is plundering the wooded country. Thus, with the great outdoors as background, Lowery gets the opportunity to prove his character by pitting himself against the commercial marauders.

For comedy purposes, Buster Keaton shows up frequently, in one sequence displaying his gifts for the culinary art. Also seen are the well-remembered William Farnum and Ace, the German shepherd.

Robert Tansey directed and William B. David produced.

Seen at the Brooklyn Strand theatre, where the audience reaction was mild and mixed. Reviewer's Rating: Fair.—M. H.

Release date, April, 1946. Running time, 64 min. PCA No. 11250. General audience classification.
Lee Preston ....Robert Lowery
Lynn O'Malley ....Helen Gilbert
Sandy McTavish ....William Farnum
Buster Keaton, Si Jenks, Stanley Andrews, Al Ferguson, Ace.

Bowery Bombshell

Monogram (1946-47)— Fun in the Slums

Like others in Monogram's "Bowery Boys" series, this Jan Grippo production is laid in New York's lower East Side, and its chief characters are a bunch of young hooligans with hearts of gold. One of their number, a moronic youth, as interpreted by Huntz Hall, gets in the way of a camera just as a bank is being robbed, and the resulting negative shows him—apparently—in the act of making a hurried departure with a satchel full of stolen currency.

Leo Gorcey, as the leader of the group, undertakes to prove his pal's innocence and does so, with the assistance of Teala Loring in the role of the photographer who snapped the damning picture.

Several sequences, in which the boys impersonate gangsters of the "Scarface" school, stand out hilariously funny. Otherwise the humor is on a pretty low level.

Lindsley Parsons and Jan Grippo produced, and Phil Karlson directed. The original screenplay is by Edmond Seward, with additional dialogue by Tim Ryan, and the plot was suggested by a story by Victor Hammond.

Seen at the studio. Reviewer's Rating: Fair.—T. B.

Release date, July 20, 1946. Running time, 65 min. PCA No. 11648. General audience classification.
Slip ....Leo Gorcey
Sach ....Huntz Hall
Bobby Jordan, Billy Benedict, David Gorcey, Teala Loring.

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SHORT SUBJECTS CHART

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For information on short subjects turn to the Product Digest Section pages indicated by the numbers which follow the titles and release dates in the listing. Product Digest pages are numbered consecutively and are separate from Motion Picture Herald page numbers. Numerals in parentheses next to titles represent running time as supplied by the distributor. For complete 1944-45 short releases, see pages 2614-2615.

COLUMBIA

ALL STAR COMEDIES

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7409	Vine Women and Song (22½) (Billy Vine)	9-6-45	2807
7403	Beer Barrel Polecats (17) (Stooges	1-10-46	3019
7404	A Bird in the Head (17) (Stooges)	2-28-46	2940
7405	Uncivil War Birds (17) (Stooges)	3-29-46	3019
7406	The Three Troubledoers (17) (Stooges)	4-25-46	3065
7421	The Mayor's Husband (16) (H. Herbert)	9-20-45	2735
7431	Where the Pest Begins (17) (S. Howard)	10-4-45	2735
7422	Dance, Dunce, Dance! (18½) (Eddie Foy, Jr.)	10-18-45	2695
7432	A Miner Affair (19) (Andy Clyde)	11-1-45	2710
7402	Micro Phonies (17) (Stooges)	11-15-45	2746
7423	Calling All Fibbers (16½) (V Vague)	11-29-45	2735
7424	When the Wife's Away (17) (H. Herbert)	2-1-46	2940
7425	Hiss and Yell (18) (V. Vague)	2-14-46	2940
7426	Get Along Little Zombie (17) (H. Herbert)	5-9-46	3066
7433	High Blood Pressure (19) (Shilling & Lane)	12-6-45	2850
7434	A Hit With a Miss (16) (S. Howard)	12-13-45	2850
7435	Spook to Me (17) (A. Clyde)	12-27-45	2850
7436	The Blonde Stayed On (16½) (A. Clyde)	1-24-46	2940
7437	Mr. Noisy (16½) (S. Howard)	3-22-46	2940
7438	Jiggers, My Wife! (18) (S. Howard)	4-11-46	3066
7407	Monkey Businessmen (18) (Stooges)	6-20-46	....
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7411	You Can't Fool a Fool (17) (A. Clyde)	7-11-46	....
7412	Hot Water (Schilling and Lane)	7-25-46	....
7427	Mr. Wright Goes Wrong (S. Holloway)	8-1-46	....
7428	Headin' for a Weddin' (V. Vague)	8-15-46	....

COLOR RHAPSODIES

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7502	Polar Playmates (6½)	4-25-46	....
7503	Picnic Panic (6)	6-20-46	3066

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7703	Snap Happy Traps (8½)	6-6-46	3066
7704	The Schooner the Better	7-4-46	....

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7753	Unsure Runts (7½)	5-16-46	3066
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7953	Morales' Copacabana Orchestra (11)	12-13-45	2850
7954	Three Sets of Twins (10)	2-28-46	2940
7955	Art Mooney & Orchestra (11)	4-4-46	3019
7956	Dick Stabile and Orchestra (10)	6-16-46	3066
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7652	No. 2 You Belong to My Heart (10) (Baker)	10-18-45	2737
7653	No. 3 Dream (10) (Baker)	11-29-45	2822
7654	No. 4 Good, Good, Good (11) (Baker)	12-20-45	2882
7655	No. 5 No Can Do (10) (Leibert)	1-17-46	2940
7656	No. 6 That Feeling in the Moonlight (9) (Baker)	2-21-46	2940
7657	No. 7 Chickery Chick (10) (Leibert)	3-7-46	2940
7658	No. 8 Symphony (8½) (Baker)	4-11-46	3019
7659	No. 9 Aren't You Glad You're You (10½) (Baker)	5-9-46	....
7660	No. 10 Let It Snow (11) (Leibert)	6-13-46	3066
7661	No. 11 You Won't Be Satisfied Until You Break My Heart (9) (Leibert)	7-11-46	....
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7853	No. 3 (Fashions, Rodeo, etc.) (9)	11-15-45	2850
7854	No. 4 (Hollywood Celebrations) (9)	12-13-45	2850
7855	No. 5 (Movie Stuntmen & Doubles) (9)	1-17-46	3055
7856	No. 6 (Wendell Niles and Prindle) (9½)	2-15-46	2940
7857	No. 7 (Victory Show) (9½)	3-15-46	....
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7804	Mermaid's Paradise (9½) (Water Sports)	12-20-45	2850
7805	Rasslin' Romeos (9½) (Wrestling)	1-24-46	2940
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M-G-M

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S-755	Gettin' Glamor (10)	2-2-46	2778
S-756	Badminton (10)	12-8-45	2778
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K-774	Golden Hunch (10)	12-15-45	2778
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W-734	Lonesome Lenny (8)	3-9-46	2940
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GEORGE PAL PUPPETOONS (Color)

Prod. No.	Title	Rel. Date	P.D. Page
U5-1	Jasper and the Beanstalk (8)	10-19-45	2695
U5-2	My Man Jasper (8)	10-19-45	2908
U5-3	Olio for Jasper (7)	4-19-46	2987
U5-4	Together in the Weather (7)	5-24-46	3043
U5-5	Jasper's Derby (8)	8-9-46	3055

POPEYE THE SAILOR (Color)

Prod. No.	Title	Rel. Date	P.D. Page
E5-1	House Tricks (8)	3-15-46	2908
E5-2	Service With a Guile (6)	4-19-46	2987
E5-3	Klondike Casanova (8)	5-31-46	3055
E5-4	Peep in the Deep (7)	6-7-46	....
E5-5	Rocket to Mars (6)	8-9-46	3066
E5-6	Rodeo Romeo (6)	8-16-46	....

POPULAR SCIENCE (Color)

Prod. No.	Title	Rel. Date	P.D. Page
J5-1	No. 1 (10)	10-12-45	2768
J5-2	No. 2 (10)	11-23-45	2850
J5-3	No. 3 (10)	2-8-46	2908
J5-4	No. 4 (10)	4-19-46	3019
J5-5	No. 5 (10)	6-21-46	3066
J5-6	No. 6 (10)	8-16-46	....

SPEAKING OF ANIMALS

Prod. No.	Title	Rel. Date	P.D. Page
Y5-1	Animal-ology (9)	11-2-45	2735
Y5-2	Hill Billies (9)	12-28-45	2882
Y5-3	In the Post War Era (9)	2-8-46	2908
Y5-4	In the Wilds (9)	5-10-46	3019
Y5-5	Lonesome Stranger (10)	6-14-46	....

SPORTLIGHTS

Prod. No.	Title	Rel. Date	P.D. Page
R5-1	What a Picnic (9)	10-5-45	2670
R5-2	Paddle Your Own (9)	10-19-45	2735
R5-3	Running the Team (9)	11-30-45	2895
R5-4	Good Dog (10)	12-21-45	2908
R5-5	Dixie Pointers (10)	2-8-46	3019
R5-6	Rhythm on Blades (9)	3-1-46	2908
R5-7	Testing the Experts (9)	3-29-46	3019
R5-8	Riding the Hickories (9)	5-17-46	3018
R5-9	Birds Make Sport (9)	6-21-46	....
R5-10	Feminine Class (10)	7-19-46	....

MUSICAL PARADE (Color)

Prod. No.	Title	Rel. Date	P.D. Page
FF5-1	Little Witch (20)	12-28-45	2735
FF5-2	Naughty Nanette (20)	3-15-46	2758
FF5-3	College Queen (19)	5-17-46	3017
FF5-4	Tale of Two Cafes (18)	7-5-46	3018
FF5-5	Double Rhythm (20)	8-23-46	....

LITTLE LULU (Color)

Prod. No.	Title	Rel. Date	P.D. Page
D5-1	Man's Pest Friend (8)	3-22-46	2850
D5-2	Bargain Counter Attack (7)	5-3-46	3019
D5-3	Bored of Education (7)	7-26-46	3017
D5-4	Chick and Double Chick (6)	8-16-46	....

NOVELTOONS (Color)

Prod. No.	Title	Rel. Date	P.D. Page
P5-1	The Friendly Ghost (7½)	4-5-46	2882
P5-2	Cheese Burglar (7)	5-17-46	3019
P5-3	Old MacDonald Had a Farm (7)	6-7-46	3018
P5-4	Sheep Shape (7)	6-28-46	3018
P5-5	Goal Rush		....

COLOR CLASSICS CARTOONS (Color)

(Reissues)

Prod. No.	Title	Rel. Date	P.D. Page
C4-7	The Little Stranger (7)		2351
C4-8	Snubbed by a Snob (7)		2351
C4-9	Kids in the Shoe (7)		2351
C4-10	Hunky & Spunky (7)		2351

TWO REEL SPECIAL

Prod. No.	Title	Rel. Date	P.D. Page
T5-2	Don't Be a Sucker (18)	7-4-46	....

RKO

WALT DISNEY CARTOONS (Color)

Prod. No.	Title	Rel. Date	P.D. Page
64,101	Canine Patrol (7)	12-7-45	2795
64,102	Old Sequoia (7)	12-21-45	2822
64,103	A Knight for a Day (7)	3-8-46	3019
64,104	Pluto's Kid Brother (7)	4-12-46	2954
64,105	In Dutch (7)	5-10-46	....
64,106	Squatter's Rights (7)	6-7-46	3043
64,107	Donald's Double Trouble (7)	6-28-46	....
.. ...	Frank Duck Brings 'Em Back Alive (7)		....
.. ...	Dumb-Bell of the Yukon (8)		....

SPORTSCOPES

Prod. No.	Title	Rel. Date	P.D. Page
64,301	Athletic Items (8)	9-7-45	2735
64,302	Battling Bass (8)	10-5-45	2807
64,303	Ten Pin Titans (8)	11-2-45	2735
64,304	Arcaro Up (8)	11-30-45	2807
64,305	Ski Master (8)	12-28-45	2840
64,306	Winning Basketball (8)	1-25-46	2927
64,307	Quarter Horses (8)	2-22-46	2908
64,308	Black Ducks and Broadbills (8)	3-22-46	2954
64,309	Tenderfoot Trail (8)	4-19-46	3019
64,310	Aqua Queens (8)	5-17-46	3043
64,311	Ben Hogan (8)	6-14-46	....
64,312	Palmetto Quail (8)	7-12-46	....

HEADLINER REVIVALS

Prod. No.	Title	Rel. Date	P.D. Page
63,201	The Derby Decade (22)	9-21-45	2735
63,202	Russian Dressing (18)	11-23-45	2746
63,203	Twenty Girls and a Band (18)	1-18-46	2850
63,204	Sea Melody (19)	3-15-46	2927

EDGAR KENNEDY

Prod. No.	Title	Rel. Date	P.D. Page
63,401	The Big Beef (17)	10-19-45	2735
63,402	Mother-in-Law's Day (18)	12-7-45	2822
63,403	Trouble or Nothing (18)	1-25-46	2908
63,404	Wall Street Blues (17)	7-12-46	....

LEON ERROL

Prod. No.	Title	Rel. Date	P.D. Page
63,701	Beware of Redheads (17)	9-14-45	2735
63,702	Maid Trouble (18)	2-2-46	2908
63,703	Oh, Professor, Behave (18)	3-1-46	2927
63,704	Twin Husbands (18)	5-10-46	3018
63,705	I'll Take Milk (15)	7-19-46	....

FLICKER FLASHBACKS

Prod. No.	Title	Rel. Date	P.D. Page
64,201	No. 1 (7)	9-14-45	2694
64,202	No. 2 (7)	10-19-45	2807
64,203	No. 3 (7)	11-23-45	2807
64,204	No. 4 (8)	12-28-45	2840
64,205	No. 5 (7)	2-1-46	2927
64,206	No. 6 (9)	3-8-46	2954
64,207	No. 7 (7)	4-12-46	3007

THIS IS AMERICA

Prod. No.	Title	Rel. Date	P.D. Page
63,101	Airline to Everywhere (17)	11-16-45	2766
63,102	T.V.A. (18)	12-14-45	2795
63,103	Great Lakes (16)	1-11-46	2908
63,104	Report on Japan (19)	2-8-46	2882
63,105	Street of Shadows (16)	3-8-46	2940
63,106	Two Million Rooms (16)	4-5-46	2954
63,107	No Place Like Home (16)	5-3-46	2997
63,108	Panama (16)	5-31-46	3078
63,109	Port of New York (16)	6-28-46	....

RAY WHITLEY WESTERN MUSICALS

Prod. No.	Title	Rel. Date	P.D. Page
63,501	A Western Welcome (18)	9-7-45	2807
63,502	Sagebrush Serenade (19)	10-26-45	2807
63,503	Ranch House Romeo (17)	11-30-45	2758
63,504	Rhythm Wranglers (19)	1-18-46	2895

SPECIALS

Prod. No.	Title	Rel. Date	P.D. Page
671	The House I Live In (10)	11-9-45	2679

20TH CENTURY-FOX

MOVIETONE ADVENTURES (Color)

Prod. No.	Title	Rel. Date	P.D. Page
6251	Memories of Columbus (8)	8-17-45	2694
6252	Magic of Youth (8)	8-31-45	2694
6253	China Carries On (8)	10-12-45	2840
6254	Bountiful Alaska (8)	10-26-45	2653
6255	Song of Sunshine (8)	12-7-45	2850
6256	Louisiana Springtime (8)	12-21-45	2653
6257	Lost Lake (8)	1-11-46	2653
6258	Along the Rainbow Trail (8)	2-15-46	2987
6259	Cradle of Liberty (8)	6-21-46	3007
6260	Across the Great Divide (8)	7-5-46	....

SPORTS REVIEWS (Color)

Prod. No.	Title	Rel. Date	P.D. Page
6351	Ski Aces (8)	9-21-45	2840
6352	Time Out for Play (8)	11-16-45	2908
6301	Pins and Cushions (8)	2-1-46	2927
6353	Diving Dandies (8)	3-15-46	3043
6354	Sea Sirens (8)	5-10-46	3043
6355	Golden Horses (8)	4-26-46	....

TERRYTOONS (Color)

Prod. No.	Title	Rel. Date	P.D. Page
6501	Mighty Mouse in Gypsy Life (7)	8-3-45	2579
6502	The Fox and the Duck (7)	8-24-45	2694
6503	Swooning the Swooners (7)	9-14-45	2653
6504	The Watch Dog (7)	9-28-45	2640
6505	Who's Who in the Jungle (7)	10-19-45	2840
6506	Mighty Mouse Meets Bad Bill Bunion (7)	11-9-45	2840
6507	The Exterminator (7)	11-23-45	2927
6508	Mighty Mouse in Krakatoa (7)	12-14-45	2918
6509	The Talking Magpies (7)	1-4-46	2918
6510	Svengali's Cat (7)	1-18-46	2918
6511	The Fortune Hunters (7)	2-8-46	3055
6512	The Wicked Wolf (7)	3-8-46	2954
6513	My Old Kentucky Home (7)	3-29-46	2954
6514	It's All in the Stars (7)	4-12-46	2954
6515	Throwing the Bull (7)	5-3-46	2954
6516	The Trojan Horse (7)	7-26-46	3007
6517	Dinky Finds a Home (7)	6-7-46	....
6518	The Johnstown Flood (7)	6-28-46	....
6519	Peace Time Football (7)	7-19-46	....
6520	The Golden Hen (7)	5-24-46	2954

(1946-47)

Prod. No.	Title	Rel. Date	P.D. Page
7502	The Tortoise Wins Again (7)	8-9-46	....

MARCH OF TIME

Prod. No.	Title	Rel. Date	P.D. Page
V12-1	The Palestine Problem (17)	9-7-45	2638
V12-2	American Beauty (18)	10-5-45	2670
V12-3	18 Million Orphans (18)	11-2-45	2703
V12-4	Justice Comes to Germany (18)	11-30-45	2726
V12-5	Challenge to Hollywood (18)	12-28-45	2768
V12-6	Life With Baby (20)	1-25-46	2830
V12-7	Report on Greece (19)	2-22-46	2870
V12-8	Night Club Boom (21)	3-22-46	2895
V12-9	Wanted—More Homes (20)	4-19-46	2954
V12-10	Tomorrow's Mexico (19)	5-17-46	3007
V12-11	Problem Drinkers (19)	6-14-46	3043
V12-12	The New France (19)	7-12-46	3112

DRIBBLE PUSS PARADE

Prod. No.	Title	Rel. Date	P.D. Page
6901	Here Comes the Circus (8)	3-1-46	3019
6902	Muscle Maulers (8)	5-31-46	....

FEMININE WORLD SERIES

Prod. No.	Title	Rel. Date	P.D. Page
6201	Behind the Footlights (8)	4-5-46	2974

THE WORLD TODAY

Prod. No.	Title	Rel. Date	P.D. Page
6401	Man From Missouri (9)	1-25-46	2987

UNITED ARTISTS

DAFFY DITTIES (Color)

Prod. No.	Title	Rel. Date	P.D. Page
....	The Flying Jeep (9)	8-20-45	2611
....	The Lady Said No (8)	4-26-46	2987
....	Choo Choo Amigo	7-5-46	....
....	Pepito's Serenade (8)	8-16-46	....

UNIVERSAL

LANTZ COLOR CARTUNES

Prod. No.	Title	Rel. Date	P.D. Page
1321	The Loose Nut (7)	12-17-45	2807
1322	The Poet and the Peasant (7)	3-18-46	2694
1323	Mousie Come Home	4-15-46	....
1324	Apple Andy (7)	5-20-46	2927
1325	Who's Cooking Who (7)	6-24-46	3043
1326	Bathing Buddies (7)	7-1-46	....
1327	Reckless Driver	8-26-46	....

PERSON — ODDITIES

Prod. No.	Title	Rel. Date	P.D. Page
1361	Gabriel Heatter Reporting (9)	9-10-45	2710
1362	Hill Billy Artist (9)	9-24-45	2694
1363	Paper Magic (9)	10-15-45	2695
1364	Pottery Poet (9)	10-29-45	2710
1365	Front Line Artist (9)	11-12-45	2695
1366	Maestro of the Comics (9)	3-18-46	2918
1367	Wings of Courage (9)	3-25-46	2927
1368	Cartune Crusades (9)	4-1-46	2927
1369	Scientifically Stung (9)	6-10-46	3055
1370	Lone Star Padre	6-17-46	....
1371	Artists' Antics	6-24-46	....
1372	Picture Pioneer	7-1-46	....

VARIETY VIEWS

Prod. No.	Title	Rel. Date	P.D. Page
1341	Queer Birds (9)	9-17-45	2694
1342	Go North (9)	10-1-45	2695
1343	Grave Laughter (9)	10-22-45	2695
1344	Doctor of Paintings (9)	11-5-45	2840
1345	Jungle Capers (9)	12-10-45	2807
1346	Script Teas (9)	3-25-46	2954
1347	Dog Tale (9)	3-25-46	2954
1348	Chimp on the Loose (10)	4-1-46	2927
1349	Dog of the Seven Seas	6-17-46	....
1350	Magic Mineral	7-1-46	....
1351	Mr. Chimp at Home	8-12-46	....

NAME-BAND MUSICALS

Prod. No.	Title	Rel. Date	P.D. Page
1301	Solid Senders (15)	10-21-45	2710
1302	Hot and Hectic (15)	11-28-45	2850
1303	Synco-Smooth Swing (15)	12-19-45	2758
1304	Cuban Madness (15)	1-2-46	2908
1305	Tin Pan Alley Tempos (15)	1-9-46	2822
1306	Melody Stampede (15)	1-16-46	2822
1307	Swing High, Swing Sweet (15)	2-20-46	2908
1308	Takin' the Breaks (15)	5-22-46	3018
1309	Banquet of Melody (15)	5-29-40	3018
1310	Swingin' Down the Scales (15)	6-26-46	3043
....	A Bit of Blarney		....

SING AND BE HAPPY SERIES

Prod. No.	Title	Rel. Date	P.D. Page
1381	Sing and Be Happy (10)	2-18-46	2850
1382	Merrily We Sing (10)	5-27-46	3018

SPECIAL FEATURETTES

Prod. No.	Title	Rel. Date	P.D. Page
1201	Tiny Terrors of the Timberlands (20)	6-26-46	2940
1203	Roosevelt—Man of Destiny (18)	4-10-46	2927

WARNER—VITAPHONE

TECHNICOLOR ADVENTURES

Prod. No.	Title	Rel. Date	P.D. Page
2801	Fashions for Tomorrow (10)	11-17-45	2908
2802	In Old Santa Fe (10)	1-12-46	2822
2803	All Aboard (10)	3-30-46	2940
2804	Let's Go Camping (10)	7-27-46	3090
2805	Girls and Flowers (10)	5-25-46	3019

TECHNICOLOR SPECIALS

Prod. No.	Title	Rel. Date	P.D. Page
2001	Frontier Days (20)	12-8-45	2653
2002	Forest Commandos (20)	1-19-46	2822
2003	Movieland Magic (20)	3-9-46	2927
2004	Gem of the Ocean (20)	4-13-46	2954
2005	South of Monterrey (20)	6-1-46	3055
2006	Hawaiian Memories (20)	6-15-46	3043
2007	Down Singapore Way (20)	7-20-46	3090
2008	Men of Tomorrow (20)	8-24-46	3078

SPECIALS

Prod. No.	Title	Rel. Date	P.D. Page
2901	The 900 (9)	9-15-45	2611

FEATURETTES

Prod. No.	Title	Rel. Date	P.D. Page
2101	Barbershop Ballads (20)	9-8-45	2611
2102	Star in the Night (20)	10-13-45	2694
2103	All Star Musical Revue (20)	11-3-45	2735
2104	Good Old Corn (20)	11-24-45	2746
2105	Musical Shipmates (20)	2-16-46	2927
2106	Hitler Lives? (20)	12-29-45	2778

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Prod. No.	Title	Rel. Date	P.D. Page
3101	Okay for Sound (18)	8-3-46	3112

SPORTS PARADE (Color)

Prod. No.	Title	Rel. Date	P.D. Page
2501	Sports Go to War (10)	11-10-45	2695
2502	Holiday on Horseback (10)	2-2-46	2882
2503	Michigan Ski-Daddle (10)	2-9-46	2927
2504	With Rod and Gun in Canada (10)	3-16-48	2918
2505	Snow Eagles (10)	3-30-46	2927
2506	Let's Go Gunning (10)	4-6-46	2954
2507	Fin'n Feathers (10)	4-27-46	2940
2508	Under Water Spear Fishing (10)	5-18-46	3019
2509	The Riding Hannefords (10)	6-29-46	3043
2510	Facing Your Danger (10)	5-11-46	3019
2511	Beach Days (10)	7-13-46	3090

MELODY MASTER BANDS

Prod. No.	Title	Rel. Date	P.D. Page
2601	Spade Cooley, King of Western Swing (10)	9-1-45	2611
2602	Here Comes the Navy Bands (10)	9-29-45	2653
2603	Musical Novelties (10)	10-6-45	2694
2604	Music of the Americas (10)	12-15-45	2735
2605	Headline Bands (10)	1-26-46	2850
2606	Jan Savitt & His Band (10)	3-16-46	2918
2607	Rhythm on Ice (10)	4-20-46	2940
2608	Dixieland Jamboree (10)	5-11-46	3019
2609	Musical Memories (10)	7-6-46	3090

BLUE RIBBON HIT PARADE (Color)

Prod. No.	Title	Rel. Date	P.D Page
2301	Sunbonnet Blue, A (7)	11-17-45	2735
2302	Lyin' Mouse (7)	12-22-45	2394
2303	The Good Egg (7)	1-5-46	2822
2304	Trial of Mr. Wolf	2-9-46	2918
2305	Little Lion Hunter (7)	3-23-46	2895
2306	Fresh Fish (7)	4-6-46	2940
2307	Daffy Duck and Egghead (7)	4-20-46	2954
2308	Katnip Kollege (7)	5-4-46	3019
2309	The Night Watchman (7)	5-18-46	3019
2310	Little Brother Rat (7)	6-8-46	3112
2311	Johnny Smith and Poker Huntas (7)	6-22-46	3043
2312	Robinhood Makes Good (7)	7-6-46	3090

MERRIE MELODIES CARTOONS (Color)

Prod. No.	Title	Rel. Date	P.D Page
2701	Kitty Kornered (7)	6-8-46	3055
2702	Hollywood Daffy (7)	6-22-46	3055
2703	Eager Beaver (7)	7-13-46	....
2704	Great Piggy Bank Robbery (7)	7-27-46	3090

"BUGS BUNNY" SPECIALS (Color)

Prod. No.	Title	Rel. Date	P.D Page
2721	The Hair Raising Hare (7)	5-25-46	3019
2722	Acrobatty Bunny	6-29-46	3055

VITAPHONE VARIETIES

Prod. No.	Title	Rel. Date	P.D Page
2401	Alice in Jungleland (10)	9-22-45	2611
2402	Miracle Makers (10)	9-1-45	2735
2403	Story of a Dog (10)	10-27-45	2694
2404	So You Think You're Allergic? (10)	12-1-45	2908
2405	Peeks at Hoolywood (10)	1-26-46	2822
2406	Smart as a Fox (10)	4-27-46	2940

MISCELLANEOUS

Title	Rel. Date	P.D Page
Stars of Tomorrow (Artkino) (9)		2351
Cap'n Cub (Film Classics) (10)		2415
Peace Builders (Brandon Films) (10).		2446
Marshal Stalin's Report (Artkino) (18).		2446
Maidanek (Artkino) (10)		2522
Caledonia (Astor) (18)		2653
Story of D.D.T. (Brit. Inf. Service) (23)		2718
The Great Circle (Brit. Inf. Service) (13)		2718
Heir to the Throne (Brit. Inf. Service) (9)		2710
Hands Across the Sea (British Lion) (37)	4-8-46	2830
Food and Famine (WAC)	1-27-46	....
UNRRA Reports to the U. S. (WAC)	1-3-46	....
The Frozen Bride (General Film) (10)	7-46	3078
House of Skulls (General Film) (10)	7-46	3078

SERIALS

COLUMBIA

Prod. No.	Title	Rel. Date	P.D Page
7120	Jungle Raiders (15 episodes)	9-14-45	....
7140	Who's Guilty (15 episodes)	12-13-45	....
7160	Hop Harrigan (15 episodes)	3-28-46	....
7180	Chick Carter Detective (15 episodes)	7-11-46	....

REPUBLIC

Prod. No.	Title	Rel. Date	P.D Page
581	The Phantom Rider (12 episodes)	1-26-46	2918
582	King of the Forest Rangers (12 episodes)	4-27-46	2927
583	Daughter of Don Q (12 episodes)	7-27-46	2927
584	The Crimson Ghost (12 episodes)	10-26-46	3043

UNIVERSAL

Prod. No.	Title	Rel. Date	P.D Page
1581-1593	Secret Agent X-9 (13 episodes)	7-24-45	2638
1781-1793	The Scarlet Horesman (13 episodes)	1-22-46	2954
1881-1893	Lost City of the Jungle (13 episodes)	4-23-46	3019
2581-2593	Mysterious Mr. M (13 episodes)	7-23-46	....

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

(•) before the title indicates 1946-47 product.
(†) Indicates a Box Office Champion.

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

For Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation, see Service Data page numbers in last column.

Short Subjects Chart with Synopsis Index can be found on pages 3115 and 3116, issue of July 27, 1946.

Feature product, including Coming Attractions, listed by Company, in order of release, on pages 3103 and 3104, issue of July 20, 1946.

						REVIEWED			
Title	*Company*	*Prod. Number*	*Stars*	*Release Date*	*Running Time*	*M. P. Herald Issue*	*Product Digest Page*	*Advance Synopsis Page*	*Service Data Page*
ABBOTT and Costello in Hollywood (Block 13)	MGM	602	Bud Abbott-Lou Costello	Oct.,'45	84m	Aug. 25,'45	2631	....	....
Abie's Irish Rose	UA	....	Michael Chekhov-Joanna Dru	Not Set	....	....	....	3066	....
Abilene Town	UA	....	Randolph Scott-Ann Dvorak	Jan. 11,'46	89m	Jan. 12,'46	2793	2628	3088
† Adventure (Special)	MGM	616	Clark Gable-Greer Garson	Mar.,'46	126m	Dec. 22,'45	2765	2628	3100
Adventure for Two (Br.)	Two Cities	....	Laurence Olivier-Penelope Ward	Not Set	115m	Dec. 18,'43	2766	....	....
Adventures of Marco Polo (Reissue)	Film Classics	....	Gary Cooper-Sigrid Gurie	Dec. 29,'45	105m	Feb. 19,'38	....	....	....
Alias Billy the Kid	Rep.	555	Sunset Carson-Peggy Stewart	Apr. 17,'46	56m	June 29,'46	3065	2981	....
Allotment Wives, Inc.	Mono.	505	Kay Francis-Paul Kelly	Dec. 29,'45	80m	Nov. 10,'45	2710	2555	....
Amami Alfredo (Italian)	Grandi	....	Maria Cebotari-Claudio Gora	Jan. 18,'46	91m	Feb. 9,'46	2838	....	....
Ambush Trail	PRC	....	Bob Steele-Syd Saylor	Feb. 17,'46	60m	Feb. 2,'46	2830	....	....
† And Then There Were None	20th-Fox	611	Barry Fitzgerald-Walter Huston	Nov.,'45	97m	July 14,'45	2626	....	2862
Angel Comes to Brooklyn, An	Rep.	503	Kaye Dowd-Robert Duke	Nov. 10,'45	70m	Dec. 8,'45	2745	2384	....
Angel on My Shoulder	UA	....	Paul Muni-Anne Baxter	Sept. 20,'46	....	....	....	2859	....
Anna and the King of Siam	20th-Fox	634	Irene Dunne-Rex Harrison	Aug.,'46	128m	June 8,'46	3029	2907	....
Appointment with Crime (Br.)	Natl.-Anglo	....	William Hartnell-Raymond Lovell	Not Set	90m	June 15,'46	3042	....	....
Avalanche	PRC	....	Bruce Cabot-Roscoe Karns	June 20,'46	70m	May 4,'46	2973	....	....
BACHELOR'S Daughters, The	UA	....	Gail Russell-Claire Trevor	Sept. 6,'46	....	....	....	3007	....
Bad Bascomb (Block 16)	MGM	619	Wallace Beery-Margaret O'Brien	Apr.-May,'46	112m	Feb. 9,'46	2837	2784	....
† Badman's Territory	RKO	622	Randolph Scott-Ann Richards	Block 5	98m	Apr. 20,'46	2949	....	3088
Bad Men of the Border	Univ.	1101	Kirby Grant-Armida	Sept. 28,'45	56m	....	....	2655	....
Bamboo Blonde	RKO	630	Frances Langford-Russell Wade	Block 6	67m	June 22,'46	3054	2784	....
† Bandit of Sherwood Forest (color)	Col.	7004	Cornel Wilde-Anita Louise	Feb. 21,'46	85m	Feb. 23,'46	2857	2434	2975
Bandits of the Badlands	Rep.	551	Sunset Carson-Peggy Stewart	Sept. 14,'45	55m	Oct. 13,'45	2677	2628	....
Barge-Keeper's Daughter, The (French)	Famous Intl.	....	Louis Jouvet-Elvira Popesco	Sept. 4,'45	70m	Sept. 15,'45	2645	....	....
Battle for Music (Br.)	Four Continents	....	London Philharmonic Orchestra	Oct. 13,'45	74m	Nov. 3,'45	2701	....	....
Beast with Five Fingers, The	WB	....	Robert Alda-Andrea King	Not Set	....	....	....	2786	....
Because of Him	Univ.	516	Deanna Durbin-Franchot Tone	Jan. 18,'46	86m	Jan. 19,'46	2806	2764	2975
Bedelia (British)	GFD	....	Margaret Lockwood-Ian Hunter	Not Set	90m	June 15,'46	3041	....	....
Bedlam	RKO	628	Boris Karloff-Anna Lee	Block 6	80m	Apr. 27,'46	2962	2951	3018
Behind Green Lights	20th-Fox	620	Carole Landis-William Gargan	Feb.,'46	64m	Jan. 19,'46	2806	....	....
Behind the Mask	Mono.	526	Kane Richmond-Barbara Reed	May 25,'46	67m	Apr. 6,'46	2926	....	....
Bella Donna	UW	....	Merle Oberon-Geogre Brent	Not Set	....	....	....	3076	....
Bell for Adano, A	20th-Fox	601	Gene Tierney-John Hodiak	Aug.,'45	103m	June 23,'45	2627	2242	2738
Beginning or the End	MGM	....	Brian Donlevy-Robert Walker	Not Set	....	....	....	3076	....
† Bells of St. Mary's, The	RKO	661	Bing Crosby-Ingrid Bergman	Special	126m	Dec. 1,'45	2734	2434	2975
Beloved Enemy (Reissue)	Film Classics	....	Merle Oberon-David Niven	Apr. 15,'46	86m	Dec. 19,'36	....	....	....
• Below the Deadline	Mono.	520	Warren Douglas-Ramsay Ames	Aug. 3,'46	....	....	....	....	....
Beware	Astor	....	Louis Jordan-Frank Wilson	July,'46	55m	June 22,'46	3054	....	....
Big Sleep, The	WB	....	Humphrey Bogart-Lauren Bacall	Not Set	....	....	....	2230	....
Black Angel, The	Univ.	543	Dan Duryea-June Vincent	Aug. 2,'46	....	....	....	3076	....
Black Beauty	20th-Fox	636	Mona Freeman-Richard Denning	Sept.,'46	75m	July 20,'46	3102	2778	....
Black Market Babies	Mono.	504	Ralph Morgan-Jayne Hazard	Jan. 5,'46	71m	Dec. 8,'45	2746	....	2930
Blazing the Western Trail	Col.	7201	Charles Starrett-Tex Harding	Oct. 18,'45	60m	Nov. 24,'45	2725	2543	....
Blithe Spirit (British) (color)	UA	....	Rex Harrison-Constance Cummings	Dec. 14,'45	94m	Sept. 22,'45	2653	....	2898
Blonde Alibi	Univ.	527	Tom Neal-Martha O'Driscoll	Apr. 12,'46	62m	Mar. 23,'46	2905	2850	....
Blonde for a Day	PRC	....	Hugh Beaumont-Katheryn Adams	Aug. 22,'46	....	....	....	3030	....
Blondie Knows Best	Col.	....	Penny Singleton-Arthur Lake	Not Set	....	....	....	3031	....
Blondie's Lucky Day	Col.	7020	Penny Singleton-Arthur Lake	Apr. 4,'46	69m	June 1,'46	3017	2907	....
† Blue Dahlia, The (Block 4)	Para.	4517	Alan Ladd-Varonica Lake	Apr. 19,'46	100m	Feb. 2,'46	2829	2786	3100
Blue Montana Skies (Reissue)	Rep.	5307	Gene Autry-Smiley Burnette	Dec. 1,'45	56m	May 6,'39	....	....	....
• Blue Skies (color) (Block 1)	Para.	....	Bing Crosby-Fred Astaire	Sept. 27,'46	....	....	....	2884	...
Bon Voyage	20th-Fox	....	Jeanne Crain-Sir Aubrey Smith	Not Set	....	....	....	2230	....
Border Bandits	Mono.	565	Johnny Mack Brown-Raymond Hatton	Jan. 12,'46	58m	Feb. 23,'46	2859	2792	....
Born for Trouble (Reissue)	WB	504	Faye Emerson-Van Johnson	Oct. 6,'45	59m	Apr. 11,'42	598	575	....
• Bowery Bombshell	Mono.	511	Leo Gorcey-Huntz Hall	July 20,'46	65m	July 27,'46	3114	....	....
Boy, a Girl and a Dog, A	Film Classics	....	Jerry Hunter-Sharyn Moffett	July,'46	77m	June 29,'46	3065	3031	....
Boys' Ranch (Block 17)	MGM	625	James Craig-"Butch" Jenkins	July 18,'46	97m	May 4,'46	2973	2926	....
Breakfast in Hollywood	UA	....	Tom Breneman-Bonita Granville	Feb. 22,'46	93m	Jan. 19,'46	2805	2756	2975
Bride Wore Boots, The (Block 5)	Para.	4521	Barbara Stanwyck-Robert Cummings	May 31,'46	85m	Mar. 23,'46	2905	2784	....
Brief Encounter (Brit.)	Eagle-Lion	....	Celia Johnson-Trevor Howard	Not Set	85m	Dec. 15,'45	2757	....	.

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Brute Man	Univ.	....	Rondo Hatton-Jane Adams	Not Set	....	....	....	2764	...
Burma Victory	WB	512	War Documentary	Feb. 16,'46	62m	Nov. 17,'45	2718	....	...
CAESAR and Cleopatra (color) (British)	UA	....	Claude Rains-Vivian Leigh	Aug. 16,'46	136m	Dec. 22,'45	2766	....	...
Calcutta	Para.	....	Alan Ladd-William Bendix	Not Set	....	....	....	2884	...
California (color)	Para.	....	Ray Milland-Barbara Stanwyck	Not Set	....	....	....	2784	...
California Gold Rush	Rep.	565	"Wild" Bill Elliott-Alice Fleming	Feb. 4,'46	55m	....	...	2818	...
Canyon Passage (color)	Univ.	541	Dana Andrews-Susan Hayward	July 26,'46	90m	July 20,'46	3101	2883	....
Captain Eddie	20th-Fox	604	Fred MacMurray-Lynn Bari	Sept.,'45	107m	June 23,'45	2626	2259	2798
Captain Tugboat Annie	Rep.	504	Jane Darwell-Edgar Kennedy	Nov. 17,'45	70m	Dec. 22,'45	2766	2403	.
Captive Heart, The (British)	Ealing-Eagle-Lion	....	Michael Redgrave-Rachel Kempson	Not Set	108m	Apr. 20,'46	2950	....	...
Caravan (British)	GFD	....	Steward Granger-Ann Crawford	Not Set	122m	May 4,'46	2974	....	....
Caravan Trail, The (color)	PRC	....	Eddie Dean-Al LaRue	Apr. 20,'46	57m	Mar. 30,'46	2918	2884	....
Caribbean Mystery	20th-Fox	605	James Dunn-Sheila Ryan	Sept.,'45	65m	July 21,'45	2626	2366	2663
Carnival in Costa Rica (col.)	20th-Fox	....	Dick Haymes-Celeste Holme	Not Set	....	....	....	3090	....
Cat Creeps, The	Univ.	532	Lois Collier-Fred Brady	May 17,'46	58m	Apr. 13,'46	2938	2884	....
Catman of Paris, The	Rep.	514	Carl Esmond-Leonore Aubert	Apr. 20,'46	65m	Feb. 23,'46	2858	...	...
Centennial Summer (color)	20th-Fox	633	Jeann Craine-Cornel Wilde	Aug.,'46	102m	June 8,'46	3030	2884	....
Cherokee Flash, The	Rep.	553	Sunset Carson-Linda Stirling	Dec. 13,'45	58m	Jan. 26,'46	2817	2748	....
Cheyenne	WB	....	Dennis Morgan-Jane Wyman	Not Set	....	....	....	2939	....
Child of Divorce	RKO	....	Sharyn Moffett-Regis Toomey	Not Set	....	....	....	2972	....
Cinderella Jones	WB	513	Joan Leslie-Robert Alda	Mar. 9,'46	92m	Feb. 16,'46	2849	2838	2975
City for Conquest (Reissue)	WB	515	James Cagney-Ann Sheridan	Apr. 13,'46	103m	Sept. 14,'40	..	....	....
Claudia and David	20th-Fox	637	Dorothy McGuire-Robert Young	Sept.,'46	78m	July 27,'46	3113	2939	....
Cloak and Dagger	WB	....	Gary Cooper-Lilli Palmer	Not Set	...	....	....	2939	....
Close Call for Boston Blackie, A	Col.	7030	Chester Morris-Richard Lane	Jan. 24,'46	63m	Feb. 23,'46	2858	2710	....
Club Havana	PRC	...	Tom Neal-Margaret Lindsay	Oct. 23,'45	62m	Oct. 20,'45	2686	2555	....
† Cluny Brown	20th-Fox	628	Charles Boyer-Jennifer Jones	June,'46	100m	Apr. 27,'46	2961	2859	....
Cockeyed Miracle, The (formerly But Not Goodbye)	MGM	....	Frank Morgan-Keenan Wynn	Not Set	81m	July 20,'46	3102	2883	....
Code of the Lawless	Univ.	1102	Kirby Grant-Poni Adams	Oct. 19,'45	56m	....	....	2686	....
Col. Effingham's Raid	20th-Fox	610	Charles Coburn-Joan Bennett	Feb.,'46	70m	Sept. 29,'45	2661	2259	2898
Colorado Serenade (color)	PRC	....	Eddie Dean-Roscoe Ates	June 30,'46	68m	June 15,'46	3042	2884	....
Colorado Pioneers	Rep.	563	"Wild" Bill Elliott-Bobby Blake	Nov. 14,'45	55m	Dec. 22,'45	2768	....	....
Come and Get It (Reissue)	Film Classics	....	Joel McCrea-Edward Arnold	May 15,'46	99m	Nov. 7,'36	....	....	....
Condemned to Devil's Island (Reissue)	Film Classics	....	Ronald Colman-Ann Harding	Mar. 15,'46	87m	....	....	....	....
† Confidential Agent	WB	506	Charles Boyer-Lauren Bacall	Nov. 10,'45	118m	Nov. 3,'45	2701	2655	....
Conquest of Cheyenne	Rep.	568	"Wild" Bill Elliot-Alice Fleming	July 29,'46	55m	June 29,'46	3065	....	....
Cornered	RKO	612	Dick Powell-Micheline Cheirel	Block 3	102m	Nov. 17,'45	2717	2695	3018
Courage of Lassie (color) (Bl. 17) (formerly Blue Sierra)	MGM	626	Elizabeth Taylor-"Lassie"-Frank Morgan	Aug. 8,'46	93m	May 11,'46	2985	2926	....
Cowboy Blues	Col.	7223	Ken Curtis-Jeff Donnell	July 18,'46	....	....	....	3055	....
Crack-Up	RKO	627	Pat O'Brien-Claire Trevor	Block 6	93m	June 22,'46	3054	2951	....
Crime Doctor's Warning, The	Col.	7022	Warner Baxter-Dusty Anderson	Oct. 4,'45	64m	Dec. 22,'45	2768	2543	....
Crime of the Century	Rep.	511	Stephanie Bachelor-Michael Browne	Feb. 28,'46	57m	Mar. 23,'46	2906	2870	....
Criminal Court	RKO	....	Tom Conway-Martha O'Driscoll	Not Set	....	....	....	2963	....
Crimson Canary, The	Univ.	509	Noah Beery, Jr.-Lois Collier	Nov. 9,'45	64m	Nov. 10,'45	2710	2467	....
● Cross My Heart (Block 1)	Para.	....	Betty Hutton-Sonny Tufts	Oct. 11,'46	....	....	....	3055	....
Cuban Pete	Univ.	542	Desni Arnaz-Ethel Smith	July 26,'46	....	....	....	3066	....
DAKOTA	Rep.	505	John Wayne-Vera Hruba Ralston	Dec. 25,'45	82m	Nov. 10,'45	2709	....	2862
Daltons Ride Again	Univ.	510	Alan Curtis-Kent Taylor	Nov. 23,'45	71m	Nov. 24,'45	2726	2670	....
Dangerous Business	Col.	7037	Forrest Tucker-Lynn Merrick	June 20,'46	....	....	....	2963	....
Dangerous Partners (Block 13)	MGM	604	James Craig-Signe Hasso	Oct.,'45	74m	Aug. 4,'45	2639	2555	2719
Danger Signal	WB	508	Faye Emerson-Zachary Scott	Dec. 15,'45	80m	Nov. 17,'45	2718	2555	3018
Danger Street	Para.	....	Jane Withers-Robert Lowery	Not Set	....	....	....	2972	....
Danger Woman	Univ.	539	Brenda Joyce-Don Porter	July 12,'46	60m	July 13,'46	3089	3030	....
Danny Boy	PRC	....	Robt. "Buz." Henry-Sybil Merritt	Jan. 8,'46	64m	Nov. 3,'45	2701	2662	...
Dark Alibi	Mono.	519	Sidney Toler-Benson Fong	May 25,'46	61m	Apr. 27,'46	2962	2809	...
Dark Corner, The	20th-Fox	625	Lucille Ball-William Bendix	May,'46	99m	Apr. 6,'46	2925	2859	...
Dark Horse, The	Univ.	540	Phil Terry-Ann Savage	July 19,'46	59m	July 20,'46	3102	3030	....
Dark Is the Night (Russian)	Artkino	....	Irina Radchenko-Ivan Kuznetsov	Mar. 16,'46	70m	Mar. 23,'46	2906	....	....
Dark Mirror, The	UW	....	Olivia de Havilland-Lew Ayres	Not Set	...	....	....	2883	...
Days and Nights (Russian)	Artkino	....	Vladimir Soloviev-Dimitri Sagal	Apr. 27,'46	90m	May 4,'46	2974	....	.
Days of Buffalo Bill	Rep.	554	Sunset Carson-Peggy Stewart	Feb. 8,'46	56m	....	....	2838	....
Deadlier Than the Male	RKO	....	Claire Trevor-Lawrence Tierney	Not Set	....	....	....	3078	....
Deadline at Dawn	RKO	617	Susan Hayward-Paul Lukas	Block 4	82m	Feb. 23,'46	2859	2776	2930
Deadline for Murder	20th-Fox	635	Paul Kelly-Kent Taylor	Aug.,'46	65m	June 22,'46	3053	2963	....
Dead of Night (British)	Univ.	547	Mervyn Johns-Roland Carver	Aug. 23,'46	77m	July 6,'46	3077	....	....
Dear Octopus (British)	English	.	Margaret Lockwood-Michael Wilding	Not Set	80m	Sept. 18,'43	2362	..	....
● Death Valley (color)	Screen Guild	005	Robert Lowery-Helen Gilbert	Aug. 15,'46	72m	....	....	3090	....
Decoy	Mono.	....	Jean Gillie-Edward Norris	Not Set	...	....	....	3031	...
Desert Horseman, The	Col.	7209	Charles Starrett-Smiley Burnette	July 11,'46	57m	July 27,'46	3124	3055	....
Detour	PRC	....	Ann Savage-Tom Neal	Nov. 30,'45	69m	Nov. 10,'45	2709	2543	....
Devil Bat's Daughter	PRC		Rosemary LaPlanche-John James	Apr. 15,'46	66m	Apr. 13,'46	2938	....	....
Devil's Mask, The	Col.	7026	Anita Louise-Jim Bannon	May 23,'46	66m	....	....	2926	....
Devil's Playground, The	UA	....	William Boys-Andy Clyde	Not Set	....	....	....	3078	....
Devotion	WB	517	Olivia de Havilland-Ida Lupino	Apr. 20,'46	107m	Apr. 6,'46	2925	2756	3100
Diary of a Chambermaid	UA	....	Paulette Goddard-Hurd Hatfield	Feb. 15,'46	86m	Feb. 2,'46	2829	2748	3100
Dick Tracy	RKO	613	Morgan Conway-Anne Jeffreys	Block 3	62m	Dec. 15,'45	2758	2710	2975
Dick Tracy Versus Cueball	RKO	....	Morgan Conway-Anne Jeffreys	Not Set	....	....	....	3031	....
Ding Dong Williams	RKO	623	Glenn Vernon-Marcia McGuire	Block 5	62m	Apr. 20,'46	2950	2695	....
Dodsworth (Reissue)	Film Classics	....	Walter Huston-Ruth Chatterton	May 15,'46	101m	Sept. 26,'36	....	....	....
Doll Face	20th-Fox	617	Carmen Miranda-Perry Como	Jan.,'46	80m	Dec. 22,'45	2765	2628	2975
† Dolly Sisters, The (color)	20th-Fox	609	Betty Grable-John Payne	Nov.,'45	114m	Sept. 29,'45	2661	2384	2798

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•Don't Gamble with Strangers	Mono.	508	Kane Richmond-Bernadene Hayes	June 22,'46	68m	May 25,'46	3005	....	....
Do You Love Me? (color)	20th-Fox	626	Maureen O'Hara-Dick Haymes	May, 46	91m	Apr. 20,'46	2949	2499	....
Down Missouri Way (formerly Missouri Hayride)	PRC	....	Martha O'Driscoll-William Wright	Sept. 1,'46	75m	July 20,'46	3102	3007	....
† Dragonwyck	20th-Fox	623	Gene Tierney-Vincent Price	Apr.,'46	103m	Feb. 23,'46	2857	2403	3088
Dressed to Kill	Univ.	534	Basil Rathbone-Nigel Bruce	June 7,'46	72m	May 25,'46	3007	2987	...
Duel in the Sun (color)	UA	....	Jennifer Jones-Joseph Cotten	Not Set	....	....	....	2926	..
† Duffy's Tavern (Block 1)	Para.	4501	Ed Gardner-Bing Crosby & Guests	Sept. 28,'45	98m	Aug. 25,'45	2638	2230	2862
EARL Carroll Sketchbook	Rep.	....	Constance Moore-William Marshall	Not Set	....	....	....	2939	..
Easy to Wed (color) (Special)	MGM	624	Esther Williams-Van Johnson	July 25,'46	111m	Apr. 13,'46	2937	2366	3018
El Paso Kid	Rep.	556	Sunset Carson-Marie Harmon	May 22,'46	55m	....	....	2972	...
Enchanted Forest, The (color)	PRC	....	Edmund Lowe-Brenda Joyce	Dec. 8,'45	78m	Sept. 29,'45	2662	2279	..
Enchanted Voyage (color) (formerly Wake Up and Dream)	20th-Fox	....	John Payne-June Haver	Not Set	....	....	....	2499	....
Escape Me Never	WB	....	Errol Flynn-Ida Lupino	Not Set	....	....	....	2861	....
FABULOUS Suzanne	Rep.	....	Barbara Britton-Rudy Vallee	Not Set	....	....	....	2926	....
Face of Marble	Mono.	528	John Carradine-Claudia Drake	Feb. 2,'46	72m	Jan. 26,'46	2818	....	....
Faithful in My Fashion (Bl. 17)	MGM	627	Tom Drake-Donna Reed	Aug. 22,'46	81m	June 15,'46	3042	2951	....
Falcon's Alibi, The	RKO	629	Tom Conway-Rita Corday	Block 6	63m	Apr. 20,'46	2950	....	....
Falcon in San Francisco	RKO	603	Tom Conway-Rita Corday	Block 1	65m	July 21,'45	2626	2366	....
Fallen Angel	20th-Fox	612	Alice Faye-Dana Andrews	Dec.,'45	97m	Oct. 27,'45	2693	2454	....
Fascinating Nuisance, The (formerly A Likely Story)	RKO	....	Bill Williams-Barbara Hale	Not Set	....	....	....	2963	....
Fear	Mono.	507	Warren William-Peter Cookson	Mar. 2,'46	68m	Jan. 5,'46	2785	2598	.
Fedora (Italian)	Variety	....	Louise Ferida-Amedeo Nazzari	Jan. 14,'46	95m	Jan. 19,'46	2806	....	...
Fiesta (color)	MGM	....	Esther Williams-Ricardo Montalban	Not Set	....	....	....	2939	..
First Yank Into Tokyo	RKO	607	Tom Neal-Barbara Hale	Block 2	82m	Sept. 8,'45	2638	2366	2798
•Flight to Nowhere	Screen Guild	004	Alan Curtis-Evelyn Ankers	Aug. 1,'46	75m	....	....	3078	....
Flying Serpent	PRC	....	George Zucco-Hope Kramer	Feb. 20,'46	59m	Jan. 26,'46	2818	2670	....
Follow That Woman (Block 1)	Para.	4504	William Gargan-Nancy Kelly	Dec. 14,'45	70m	Aug. 25,'45	2639	2543	....
Four Hearts (Russian)	Artkino	....	Valentino Serova-Eugene Samoilov	Feb. 23,'46	80m	Mar. 9,'46	2882	....	....
•Freddie Steps Out	Mono.	515	Freddie Stewart-June Preisser	June 29,'46	75m	June 1,'46	3017	2926	....
French Key, The	Rep.	519	Albert Dekker-Evelyn Ankers	May 18,'46	67m	May 25,'46	3006	....	....
From This Day Forward	RKO	616	Joan Fontaine-Mark Stevens	Block 4	95m	Mar. 2,'46	2869	2861	3088
Frontier Gal (color)	Univ.	513	Rod Cameron-Yvonne De Carlo	Dec. 21,'45	85m	Dec. 8,'45	2746	2555	2975
Frontier Gunlaw	Col.	7204	Charles Starrett-Jean Stevens	Jan. 31,'46	60m	Feb. 9,'46	2837	2686	...
GAIETY George (British)	Geo. King	....	Richard Greene-Ann Todd	Not Set	98m	May 4,'46	2974	....	....
Gallant Bess (formerly Star from Heaven)	MGM	....	Marshall Thompson-George Tobias	Not Set	....	....	....	2778	....
Gallant Journey (formerly The Great Highway)	Col.	....	Glenn Ford-Janet Blair	Not Set	....	....	....	2939	....
Galloping Thunder	Col.	7207	Charles Starrett-Smiley Burnette	Apr. 25,'46	54m	May 25,'46	3006	2778	....
Game of Death, A	RKO	619	John Loder-Audrey Long	Block 4	72m	Dec. 1,'45	2734	2384	2810
Gay Blades	Rep.	509	Allan Lane-Jean Rogers	Jan. 25,'46	67m	Apr. 6,'46	2925	2784	3018
Gay Cavalier, The	Mono.	529	Gilbert Roland-Martin Garralaga	Mar. 30,'46	65m	June 15,'46	3042	2963	....
Gay Intruders, The (British)	Four Continents	....	Godfrey Tearle-Jeanne de Casalis	Mar. 15,'46	84m	Mar. 30,'46	2917	....	....
Genius at Work	RKO	....	Alan Carney-Anne Jeffreys	Not Set	....	....	....	3078	....
•Gentleman from Texas, The	Mono.	562	Johnny Mack Brown-Claudia Drake	June 8,'46	....	....	....	2963	....
Gentleman Misbehaves, The	Col.	7034	Osa Massen-Robert Stanton	Feb. 28,'46	74m	July 27,'46	3114	2792	....
Gentlemen with Guns	PRC	....	Buster Crabbe-Al "Fuzzy" St. John	Mar. 27,'46	52m	Mar. 23,'46	2906	....	...
George White's Scandals	RKO	602	Joan Davis-Jack Haley	Block 1	95m	Aug. 4,'45	2627	2366	2663
Getting Gertie's Garter	UA	....	Dennis O'Keefe-Marie McDonald	Nov. 30,'45	72m	Dec. 1,'45	2734	....	2975
Ghost Goes Wild, The	Rep.	....	James Elison-Anne Gwynne	Not Set	....	....	....	2972	....
Ghost of Hidden Valley	PRC	....	Buster Crabbe-Al "Fuzzy" St. John	June 3,'46	56m	June 1,'46	3017	....	....
† Gilda	Col.	7001	Rita Hayworth-Glenn Ford	Apr. 25,'46	107m	Mar. 23,'46	2907	2776	3088
Girl in a Million, A (Br.)	British Lion	....	Hugh Williams-Joan Greenwood	Not Set	86m	June 8,'46	3029	....	....
Girl No. 217 (Russian)	Artkino	....	Elena Kuzmina-Vladimir Vladislovsky	Sept. 1,'45	94m	Sept. 15,'45	2646	....	....
Girl of the Limberlost	Col.	7029	Ruth Nelson-Loren Tindall	Oct. 11,'45	60m	Oct. 20,'45	2686	2670	....
Girl on the Spot	Univ.	515	Lois Collier-Jess Barker	Jan. 11,'46	75m	Jan. 12,'46	2795	2467	....
Girls of the Big House	Rep.	502	Lynne Roberts-Richard Powers	Nov. 2,'45	68m	Nov. 17,'45	2717	2467	....
Glass Alibi	Rep.	516	Paul Kelly-Anne Gwynne	Apr. 27,'46	68m	May 4,'46	2974	2792	....
God's Country (color)	Screen Guild	003	Robert Lowery-Helen Gilbert	Apr.,'46	64m	July 27,'46	3114	....	....
Gold Mine in the Sky (R.)	Rep.	5308	Gene Autry-Smiley Burnette	Jan. 15,'46	60m	July 16,'38	....	....	....
•Great Day (British)	RKO	705	Eric Portman-Flora Robson	Block 1	69m	July 27,'46	3114	....	....
Green Years, The (Special)	MGM	623	Charles Coburn-Tom Drake	July 4,'46	128m	Mar. 16,'46	2893	2883	3100
Gunning for Vengeance	Col.	7206	Charles Starrett-Phyliss Adair	Mar. 21,'46	53m	Apr. 27,'46	2962	2784	....
Gun Town	Univ.	1104	Kirby Grant-Fuzzy Knight	Jan. 18,'46	57m	Mar. 23,'46	2906	2744	....
Guy Could Change, A	Rep.	508	Allan Lane-Jane Frazee	Jan. 27,'46	65m	Jan. 26,'46	2818	2543	...
† HARVEY Girls, The (color) (Block 15)	MGM	611	Judy Garland-John Hodiak	Jan.-Feb.,'46	104m	Jan. 5,'46	2785	2354	2975
Haunted Mine, The	Mono.	566	Johnny Mack Brown-Linda Johnson	Mar. 2,'46	51m	Apr. 6,'46	2926	2792	....
Heading West	Col.	....	Charles Starrett-Smiley Burnett	Aug. 15,'46	....	....	....	....	....
Heartbeat	RKO	662	Ginger Rogers-Jean Pierre Aumont	Special	101m	Apr. 27,'46	2961	2883	3100
Henry the Fifth (British) (color)	UA	....	Laurence Olivier-Robert Newton	Not Set	134m	Dec. 2,'44	2626	....	....
Her Adventurous Night	Univ.	538	Dennis O'Keefe-Helen Walker	July 5,'46	75m	June 29,'46	3065	3007	....
Her Highness and the Bellboy (Block 13)	MGM	603	Hedy Lamarr-Robert Walker	Oct.,'45	111m	July 14,'45	2631	2259	2810
Her Kind of Man	WB	518	Zachary Scott-Janis Paige	May 11,'46	78m	Apr. 27,'46	2961	2838	3018
Her Sister's Secret	PRC	....	Nancy Coleman-Philip Reed	Not Set	....	....	....	3090	....
Hidden Eye, The (Block 13)	MGM	601	Edward Arnold-Frances Rafferty	Sept.,'45	70m	July 28,'45	2565	2353	....
Hit the Hay	Col.	7018	Judy Canova-Ross Hunter	Nov. 29,'45	62m	....	....	2662	....
Hold That Blonde (Block 2)	Para.	4506	Eddie Bracken-Veronica Lake	Nov. 23,'45	76m	Oct. 13,'45	2679	2259	2810
Holiday in Mexico (color)	MGM	....	Walter Pidgeon-Ilona Massey	Not Set	128m	July 27,'46	3113	2764	....
Home on the Range (color)	Rep.	5501	Monte Hale-Adrian Booth	Apr. 18,'46	55m	Apr. 13,'46	2938	2926	....
Home Sweet Homicide	20th-Fox	640	Lynn Bari-Randolph Scott	Oct.,'46	90m	July 27,'46	3124	2939	....

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Honeymoon	RKO	....	Shirley Temple-Guy Madison	Not Set	....	....	....	2939	
Hoodlum Saint (Block 16)	MGM	618	William Powell-Esther Williams	Apr.-May,'46	93m	Feb. 9,'46	2837	2830	3100
Hot Cargo (Block 5)	Para.	4523	William Gargan-Philip Reed	June 28,'46	57m	Mar. 16,'46	2894	2870	....
Hotel Reserve (British)	RKO	615	James Mason-Lucie Mannheim	Block 3	79m	Mar. 9,'46	2881	....	....
House of Dracula	Univ.	511	Lon Chaney-Lionel Atwill	Dec. 7,'45	67m	Dec. 8,'45	2746	2670	2975
House of Horrors	Univ.	525	Robert Lowery-Virginia Grey	Mar. 29,'46	66m	Mar. 9,'46	2881	2850	....
† House on 92nd Street, The	20th-Fox	608	William Eythe-Lloyd Nolan	Oct.,'45	88m	Sept. 15,'45	2645	2499	2898
How Do You Do?	PRC	....	Bert Gordon-Harry Von Zell	Dec. 24,'45	80m	Nov. 10,'45	2709	2655	....
Humoresque	WB	....	Joan Crawford-John Garfield	Not Set	....	....	....	2786	....
Hurricane (Reissue)	Film Classics	....	Dorothy Lamour-Jon Hall	Jan. 15,'46	101m	Nov. 13,'37	....	....	....
●I COVER Big Town (Block 1) (formerly Big Town)	Para.	....	Philip Reed-Hillary Brooke	Oct. 25,'46	....	....	....	2776	....
Idea Girl	Univ.	518	Jess Barker-Julie Bishop	Feb. 8,'46	60m	Feb. 9,'46	2838	2764	....
If I'm Lucky (formerly You're for Me)	20th-Fox	638	Vivian Blaine-Harry James	Sept.,'46	....	....	....	3066	....
I Know Where I'm Going (Brit.)	GFD	....	Wendy Hiller-Roger Livesey	Not Set	91m	Dec. 15,'45	2758	....	....
I'll Be Your Sweetheart (Br.)	GFD	....	Margaret Lockwood-Vic Oliver	Not Set	104m	July 21,'45	2554	....	....
Imperfect Lady	Para.	....	Teresa Wright-Ray Milland	Not Set	....	....	....	2870	....
●In Fast Company	Mono.	510	Leo Gorcey-Huntz Hall	June 22,'46	63m	May 11,'46	2986	2972	....
Inner Circle, The	Rep.	526	Warren Douglas-Lynne Roberts	Aug. 7,'46	....	....	....	....	...
In Old Sacramento	Rep.	517	William Elliott-Belle Malone	May 31,'46	89m	May 4,'46	2973	....	3018
Inside Job	Univ.	537	Preston Foster-Ann Rutherford	June 28,'46	65m	June 22,'46	3053	2987	....
I Ring Door Bells	PRC	....	Robert Shayne-Ann Gwynne	Feb. 25,'46	64m	Jan. 5,'46	2786	....	....
Isle of the Dead	RKO	608	Boris Karloff-Ellen Drew	Block 2	72m	Sept. 8,'45	2638	2216	2810
It All Came True (Reissue)	WB	503	Ann Sheridan-Jeffrey Lynn-H. Bogart	Oct. 6,'45	97m	Apr. 6,'40	....	....	....
It Happened at the Inn (Fr.)	MGM	....	Fernand Ledoux-Maurice Schutz	Not Set	96m	Jan. 19,'46	2806	....	....
It Shouldn't Happen to a Dog	20th-Fox	632	Carole Landis-Allyn Joslyn	July,'46	70m	June 1,'46	3017	2963	....
I've Always Loved You (color) (formerly Concerto)	Rep.	....	Maria Ouspenskaya-Philip Dorn	Not Set	....	....	....	2628	....
JANIE Gets Married	WB	520	Joan Leslie-Robt. Hutton	June 22,'46	91m	June 8,'46	3029	2655	3100
Jesse James (Reissue)	20th-Fox	618	Tyrone Power-Nancy Kelly	Feb.,'46	105m	Jan. 14,'39	....	....	....
Joe Palooka, Champ	Mono.	502	Joe Kirkwood-Elyse Knox	May 28,'46	70m	Apr. 13,'46	2938	2809	....
Johnnie Comes Flying Home	20th-Fox	624	Martha Stewart-Richard Crane	Apr.,'46	66m	Mar. 23,'46	2905	2764	....
Johnny Angel	RKO	604	George Raft-Signe Hasso	Block 1	79m	Aug. 4,'45	2639	2259	2810
Johnny Frenchman (British)	Ealing-Eagle-Lion	....	Francoise Rosay-Tom Walls	Not Set	112m	Aug. 4,'45	2577	....	....
Johnny in the Clouds (Br.)	UA	....	Michael Redgrave-John Mills	Mar. 15,'46	109m	Nov. 17,'45	2717	..	....
Jolson Story, The (color) (formerly The Story of Jolson)	Col.	....	Larry Parks-William Demarest	Not Set	....	....	....	2883	....
Journey Together (British)	English	....	Edward G. Robinson-Bessie Love	Mar. 2,'46	80m	Mar. 9,'46	2881		
Junior Miss	20th-Fox	603	Peggy Ann Garner-Allyn Joslyn	Aug.,'45	94m	June 16,'45	2631	2403	2798
Junior Prom	Mono.	514	Freddie Stewart-June Preisser	May 11,'46	69m	Mar. 2,'46	2869	....	....
Just Before Dawn (formerly Exposed by the Crime Doctor)	Col.	7021	Warner Baxter-Mona Barrie	Mar. 7,'46	65m	....	....	2756	....
KID from Brooklyn, The (color)	RKO	652	Danny Kaye-Virginia Mayo	Special	114m	Mar. 30,'46	2918	2628	....
Kid Millions (Reissue)	Film Classics	..	Eddie Cantor-Ann Sothern	Nov. 1,'45	92m	Oct. 27,'34	....	....	....
Killers, The	Univ.	548	Burt Lancaster-Ava Gardner	Aug. 30,'46	....	....	....	3055	....
† Kiss and Tell (Special)	Col.	7101	Shirley Temple-Jerome Courtland	Oct. 18,'45	90m	Sept. 8,'45	2637	2353	2898
† Kitty (Block 2)	Para.	4509	Paulette Goddard-Ray Milland	Jan. 25,'46	103m	Oct. 6,'45	2669	2093	3088
LADIES' Man	Para.		Eddie Bracken-Virginia Welles	Not Set		.....		2809	....
●Lady Luck	RKO	702	Robert Young-Barbara Hale	Block 1	97m	July 20,'46	3102	2756	....
Lady of Fortune (Reissue) (formerly Becky Sharp)	Film Classics	...	Miriam Hopkins-Frances Dee	Dec. 15,'45	69m	June 22,'35	....	....	....
Landrush	Col.	....	Charles Starrett-Smiley Burnett	Not Set	....	....	....	2895	....
Larceny in Her Heart	PRC	....	Hugh Beaumont-Cheryl Walker	July 10,'46	68m	May 25,'46	3006	2963	....
Last Chance, The (Bl. 16) (Swiss)	MGM	621	E. G. Morrison-John Hoy	Apr.-May,'46	105m	Nov. 24,'45	2726	....	2930
Last Crooked Mile, The	Rep.	527	Donald Barry-Ann Savage	Aug. 9,'46	....	....	....	....	....
Lawless Empire	Col.	7202	Charles Starrett-Mildred Law	Nov. 15,'45	59m	Dec. 15,'45	2758	2543	....
† Leave Her to Heaven (color) (Special)	20th-Fox	614	Gene Tierney-Cornel Wilde	Jan.,'46	110m	Dec. 29,'45	2778	2499	2898
Letter for Evie, A (Block 15)	MGM	614	Marsha Hunt-John Carroll	Jan.-Feb.,'46	89m	Dec. 1,'45	2733	2655	2930
Life and Miracles of Blessed Mother Cabrini, The (Ital.)	Elliott	....	La Cheduzzi-Mila Lanza	July 6,'46	60m	July 6,'46	3077	....	....
Life with Blondie	Col.	7019	Penny Singleton-Arthur Lake	Dec. 13,'45	70m	Dec. 1,'45	2734	2686	....
Lightning Raiders	PRC	....	Buster Crabbe-Al St. John	Jan. 7,'46	61m	Dec. 29,'45	2778	2686	...
Lisbon Story (British)	Natl. Anglo	....	Patricia Burke-David Farrar	Not Set	100m	Mar. 16,'46	2894	....	..
Little Giant	Univ.	520	Abbott and Costello	Feb. 22,'46	91m	Mar. 2,'46	2869	2756	3088
Little Iodine	UA	....	Jo Ann Marlowe-Marc Cramer	Not Set	....	....	....	3066	....
Little Miss Big	Univ.	....	Fay Holden-Beverly Simmons	Not Set	....	....	....	2963	....
Little Mister Jim	MGM	....	"Butch" Jenkins-Frances Gifford	Not Set	94m	June 8,'46	3030	2926	....
Live Wires	Mono.	509	Leo Gorcey-Huntz Hall	Jan. 12,'46	65m	Feb. 16,'46	2849	....	....
Locket, The (formerly What Nancy Wanted)	RKO	....	Laraine Day-Brian Aherne	Not Set	....	....	....	2939	....
Lonely Hearts Club	Rep.	....	Jane Withers-James Lydon	Not Set	....	....	....	2951	....
Lonesome Trail	Mono.	571	James Wakely-Lee "Lasses" White	Dec. 8,'45	57m	Jan. 12,'46	2793	2695	...
† Lost Weekend, The (Block 1)	Para.	4503	Ray Milland-Jane Wyman	Jan. 25,'46	101m	Aug. 18,'45	2639	2242	2975
† Love Letters (Block 1)	Para.	4502	Jennifer Jones-Joseph Cotten	Oct. 26,'45	101m	Aug. 25,'45	2646	2230	2810
Love on the Dole (Brit.)	Four Continents	....	Deborah Kerr-Clifford Evans	Oct. 12,'45	89m	Oct. 20,'45	2685	....	....
Lover Come Back	Univ.	536	George Brent-Lucille Ball	June 21,'46	90m	June 22,'46	3054	2939	....
Loyal Heart (British)	Strand-Anglo	....	Harry Welchman-Percy Marmont	Not Set	78m	Mar. 16,'46	2895	....	....
MADONNA of the Seven Moons (British)	Univ.	526	Phyllis Calvert-Stewart Granger	Apr. 5,'46	88m	Jan. 26,'46	2818	....	....
Madonna's Secret, The	Rep.	510	Francis Lederer-Gail Patrick	Feb. 16,'46	79m	Feb. 23,'46	2858	2838	
Make Mine Music (color)	RKO	692	Disney Musical Feature	Special	74m	Apr. 27,'46	2662	....	3018
Mama Loves Papa	RKO	601	Leon Errol-Elisabeth Risdon	Block 1	60m	Aug. 4,'45	2639	2403	2862

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Man Alive	RKO	606	Pat O'Brien-Ellen Drew	Block.2	70m	Sept. 29,'45	2661	2366	2798
Man from Rainbow Valley (color)	Rep.	5502	Monte Hale-Adrian Booth	June 15,'46	56m	June 22,'46	3053	2963	....
Man I Love, The	WB	....	Ida Lupino-Robert Alda	Not Set	....	....	....	2784	....
Man in Grey, The (Brit.)	Univ.	523	Margaret Lockwood-James Mason	Mar. 15,'46	90m	Dec. 8,'45	2746	...	....
Man Who Dared, The	Col.	7040	Leslie Brooks-George Macready	May 30,'46	65m	June 29,'46	3065	2926	....
Margie (color)	20th-Fox	....	Jeanne Crain-Alan Young	Not Set	....	....	....	2884	....
Marie Louise (French)	Mayer-Burnstyn	....	Josiane-Heinrich Gretler	Nov. 12,'45	93m	Nov. 24,'45	2726	....	....
Marshal of Laredo	Rep.	562	"Wild" Bill Elliott-Bobby Blake	Oct. 7,'45	56m	Nov. 17,'45	2718	2467	....
Mask of Diijon	PRC	....	Erich Von Stroheim-Jeanne Bates	Apr. 9,'46	74m	Feb. 2,'46	2829	2792	3018
Masquerade in Mexico (Block 3)	Para.	4512	Dorothy Lamour-Arturo de Cordova	Feb. 22,'46	98m	Dec. 1,'45	2733	2686	2975
Meet Me on Broadway	Col.	7014	Marjorie Reynolds-Fred Brady	Jan. 3,'46	69m	Feb. 23,'46	2857	2744	....
Meet the Navy (Br.)	Natl.-Anglo	....	Oscar Naske	Not Set	81m	June 15,'46	3043	....	....
Men in Her Diary	Univ.	502	Jon Hall-Louise Allbritton	Sept. 14,'45	73m	Sept. 22,'45	2653	2467	....
Michigan Kid, The	Univ.	....	Jon Hall-Rita Johnson	Not Set	....	....	....	3090	....
Mighty McGurk, The	MGM	....	Wallace Berry-Edward Arnold	Not Set	....	....	....	3066	....
† Mildred Pierce	WB	505	Joan Crawford-Jack Carson	Oct. 20,'45	111m	Oct. 6,'45	2670	2259	2798
● Missing Lady, The	Mono.	525	Kane Richmond-Barbara Reed	Aug. 10,'46	....	....	....	3031	....
† Miss Susie Slagle's (Block 3)	Para.	4513	Sonny Tufts-Veronica Lake	Mar. 8,'46	89m	Dec. 8,'45	2745	2216	....
Mr. Ace	UA	....	George Raft-Sylvia Sydney	Aug. 2,'46	....	....	....	2926	....
Monsieur Beaucaire (Special)	Para.	4532	Bob Hope-Joan Caulfield	Aug. 30,'46	93m	May 18,'46	2997	2883	....
Moon Over Montana	Mono.	572	Jimmy Wakely-Lee "Lasses" White	Feb. 23,'46	56m	Apr. 20,'46	2951	2792	....
Murder in Reverse (Brit.)	Natl.-Anglo	....	William Hartnell-Jimmy Hanley	Oct. 22,'45	87m	Nov. 24,'45	2726	....	....
Murder in the Music Hall	Rep.	512	Vera Hruba Ralston-William Marshal	Apr. 10,'46	84m	Feb. 23,'46	2858	2748	....
Murder Is My Business	PRC	....	Hugh Beaumont-Cheryl Walker	Apr. 10,'46	63m	Mar. 9,'46	2881	....	....
My Brother Who Talked to Horses	MGM	....	Peter Lawford-"Butch" Jenkins	Not Set	....	....	....	3031	....
My Darling Clementine	20th-Fox	....	Henry Fonda-Linda Darnell	Nov.,'46	....	....	....	3078	....
● My Dog Shep	Screen Guild	008	Flame (dog)	Oct. 15,'46	....	....	....	....	....
My Name Is Julia Ross	Col.	7017	Nina Foch-George Macready	Nov. 27,'45	65m	Nov. 17,'45	2718	2655	3018
My Pal Trigger	Rep.	5541	Roy Rogers-George "Gabby" Hayes	July 10,'46	79m	June 22,'46	3053	....	....
† My Reputation	WB	510	Barbara Stanwyck-George Brent	Jan. 26,'46	96m	Jan. 12,'46	2793	2792	2975
Mysterious Intruder	Col.	7025	Richard Dix-Barton MacLane	Apr. 11,'46	61m	Mar. 30,'46	2917	2907	....
NAVAJO Kid	PRC	....	Bob Steele-Caren March	Nov. 21,'45	59m	Dec. 1,'45	2734	2695	....
● 'Neath Canadian Skies	Screen Guild	006	Russell Hayden-Inez Cooper	Sept. 1,'46	41m	....	....	....	....
Never Say Goodbye	WB	....	Errol Flynn-Eleanor Parker	Not Set			..	2838	...
Night and Day (color)	WB	523	Cary Grant-Alexis Smith	Aug. 3,'46	132m	July 13,'46	3089	2838	....
Night Boat to Dublin (Brit.)	A.B.P.C.-Pathe	....	Robert Newton-Raymond Lovell	Not Set	100m	Feb. 2,'46	2830		..
Night Editor	Col.	7023	William Gargan-Janis Carter	Apr. 18,'46	67m	Apr. 6,'46	2925	2895	
Night in Casablanca, A	UA	....	Marx Brothers-Lois Collier	May 10,'46	85m	Apr. 20,'46	2949	2884	3018
Night in Paradise, A (color)	Univ.	529	Merle Oberon-Turhan Bey	May 3,'46	84m	Apr. 13,'46	2937	2278	3100
Night Train to Memphis	Rep.	523	Roy Acuff-Adele Mara	July 12,'46	67m	July 27,'46	3114	2748	....
Nobody Lives Forever	WB	....	John Garfield-Geraldine Fitzgerald	Not Set	....	....	....	2830	....
Nocturne	RKO	....	George Raft-Lynn Bari	Not Set	....	....	....	3055	....
No Leave, No Love	MGM	....	Van Johnson-Marie Wilson	Not Set	....	....	....	2818	....
Nora Prentiss (formerly The Sentence)	WB	....	Ann Sheridan-Kent Smith	Not Set	....	....	....	2883	....
● North of the Border	Screen Guild	009	Russell Hayden-Inez Cooper	Nov. 1,'46	46m	....	....	3090	....
No Time for Comedy (Reissue)	WB	516	James Stewart-Rosalind Russell	Apr. 13,'46	99m	Sept. 7,'40	....	....	....
No Trespassing	UA	....	Edw. G. Robinson-Lon McAllister	Not Set	....	....	....	3090	....
Notorious	RKO	....	Ingrid Bergman-Cary Grant	Special	101m	July 27,'46	3113	2870	....
Notorious Lone Wolf	Col.	7028	Gerald Mohr-Janis Carter	Feb. 14,'46	64m	Mar. 16,'46	2894	2792	....
OF Human Bondage	WB	522	Paul Henreid-Eleanor Parker	July 20,'46	105m	July 6,'46	3077	3031	....
Once There Was a Girl (Russ.)	Artkino	....	Nina Ivanava-Natasha Zashipina	Dec. 22,'45	72m	Jan. 12,'46	2793	....	....
One Exciting Week	Rep.	521	Al Pearce-Arline Harris	June 8,'46	69m	June 15,'46	3042	2809	....
One More Tomorrow	WB	519	Ann Sheridan-Dennis Morgan	June 1,'46	89m	May 18,'46	2997	2838	....
One Way to Love	Col.	7012	Janis Carter-Chester Morris	Dec. 20,'45	83m	Jan. 5,'46	2785	2686	2862
Open City (Italian)	Mayer-Burstyn	....	Aldo Fabrizi-Anna Magnani	Not Set	100m	Mar. 2,'46	2870	....	....
O.S.S. (Block 6)	Para.	4526	Alan Ladd-Geraldine Fitzgerald	July 26,'46	107m	May 18,'46	2997	2963	....
Our Hearts Were Growing Up (Block 5)	Para.	4522	Gail Russell-Diana Lynn	June 14,'46	83m	Mar. 16,'46	2893	2555	....
† Our Vines Have Tender Grapes (Block 13)	MGM	600	Margaret O'Brien-Edw. G. Robinson	Sept.,'45	103m	July 21,'45	2627	2230	2862
Outlaw, The	UA	....	Jack Buetel-Jane Russell	Feb. 8,'46	111m	Mar. 23,'46	2905	....	....
Out of the Depths	Col.	7035	Jim Bannon-Ross Hunter	Dec. 27,'45	61m	Feb. 16,'46	2849	2695	....
PARDON My Past	Col.	7005	Fred MacMurray-Marguerite Chapman	Dec. 25,'45	87m	Sept. 8,'45	2637	2543	3018
Paris-Underground	UA	....	Constance Bennett-Gracie Fields	Sept. 14,'45	97m	Aug. 25,'45	2646	2454	2810
Partners in Time	RKO	625	Pamela Blake-John James	Block 5	76m	Apr. 20,'46	2951	....	....
Passkey to Danger	Rep.	518	Stephanie Bachelor-Kane Richmond	May 11,'46	58m	....	....	2987	....
People Are Funny (Block 2)	Para.	4508	Jack Haley-Helen Walker	Jan. 11,'46	93m	Oct. 13,'45	2677	....	2810
● Perfect Marriage, The (Block 1)	Para.	....	Loretta Young-David Niven	Nov. 8,'46	....	....	....	2883	....
Perilous Holiday	Col.	7008	Pat O'Brien-Ruth Warrick	Mar. 21,'46	89m	May 25,'46	3007	2776	3018
Perils of Pauline (color)	Para.	....	Betty Hutton-John Lund	Not Set	....	....	....	2939	....
Personality Kid	Col.	....	Anita Louise-Michael Duane	Aug. 8,'46	....	....	....	3031	....
Phantom of the Plains	Rep.	561	"Wild" Bill Elliott-Bobby Blake	Sept. 7,'45	56m	Oct. 13,'45	2677	2467	....
Phantom Thief, The	Col.	7031	Chester Morris-Jeff Donnell	May 2,'46	65m	June 22,'46	3053	2926	....
Pillow of Death	Univ.	512	Lon Chaney-Brenda Joyce	Dec. 14,'45	66m	Dec. 15,'45	2758	2454	....
Pink String and Sealing Wax (British)	Eagle-Lion	....	Mervyn Johns-Mary Merrall	Not Set	95m	Dec. 15,'45	2757	....	....
Pinocchio (color) (Reissue)	RKO	691	Disney Feature Cartoon	Special	85m	Feb. 3,'40	....	....	....
Portrait of Maria (Bl. 15) (Mex.)	MGM	612	Dolores Del Rio-Pedro Armendariz	Jan.-Feb.,'46	76m	Dec. 29,'45	2777	....	2930
Portrait of a Woman (Swiss)	Mayer-Burstyn	....	Francoise Rosay-Henry Guisol	Apr. 20,'46	80m	Apr. 20,'46	2950	....	....
Possessed	WB	....	Joan Crawford-Van Heflin	Not Set	....	....	....	3078	....
† Postman Always Rings Twice, The (Block 16)	MGM	620	Lana Turner-John Garfield	Apr.-May,'46	113m	Mar. 16,'46	2893	2883	....

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Prairie Badmen	PRC	....	Buster Crabbe-Al "Fuzzy" St. John	July 17,'46	55m	July 27,'46	3114	3055	....
Prairie Rustlers	PRC	....	Buster Crabbe-Al "Fuzzy" St. John	Nov. 7,'45	56m	Nov. 3,'45	2703	2670	....
Pride of the Marines	**WB**	**501**	**John Garfield-Eleanor Parker**	**Sept. 1,'45**	**120m**	**Aug. 11,'45**	**2639**	**2250**	**2738**
Prison Ship	**Col.**	**7036**	**Nina Foch-Robert Lowery**	**Nov. 15,'45**	**60m**	**Dec. 15,'45**	**2758**	**2670**	....
Pursuit to Algiers	**Univ.**	**507**	**Basil Rathbone-Nigel Bruce**	**Oct. 26,'45**	**65m**	**Oct. 27,'45**	**2693**	**2628**	....
QUEEN of Burlesque	PRC	....	Evelyn Ankers-Carleton Young	July 24,'46	70m	July 6,'46	3078	2987	....
Quiet Weekend (British)	**ABP**	....	**Derek Farr-Frank Cellier**	**Not Set**	**90m**	**May 25,'46**	**3006**	....	....
RADIO Stars on Parade	RKO	605	Wally Brown-Alan Carney	Block 1	65m	May 11,'46	2986	2883	....
Rake's Progress, The (Brit.)	**Eagle-Lion**	....	**Rex Harrison-Lili Palmer**	**Dec. 7,'45**	**110m**	**Dec. 29,'45**	**2777**	....	....
Rebecca (Reissue)	UA	....	Laurence Olivier-Joan Fontaine	Apr. 26,'46	125m	Mar. 30,'40	....	....	....
Red Dragon	Mono.	513	Sidney Toler-Benson Fong	Feb. 2,'46	64m	Dec. 22,'45	2765	....	....
Red River Renegades	**Rep.**	**557**	**Sunset Carson-Peggy Stewart**	**July 25,'46**	....	....	....	**3066**	....
Rendezvous 24	20th-Fox	627	William Gargan-Marie Palmer	May,'46	70m	May 4,'46	2974	2951	....
Rendezvous With Annie	Rep.	525	Eddie Albert-Faye Marlowe	July 22,'46	....	....	....	3031	
Renegades (color)	Col.	7003	Evelyn Keyes-Willard Parker	June 13,'46	87m	May 25,'46	3005	2776	3100
Resistance (French)	Vog	....	Lucien Coedel-Yvonne Gaudeau	July,'46	76m	July 13,'46	3089	....	....
Return of Frank James, The (Reissue)	20th-Fox	619	Henry Fonda-Gene Tierney	Feb.,'46	94m	Aug. 17,'40	....	....	....
Return of Rusty, The	**Col.**	**7032**	**Ted Donaldson-Barbara Wooddell**	**June 27,'46**	....	....	....	**3007**	....
† Rhapsody in Blue	**WB**	**502**	**Joan Leslie-Robert Alda**	**Sept. 22,'45**	**139m**	**June 30,'45**	**2626**	**1530**	**2930**
Riverboat Rhythm	**RKO**	**620**	**Leon Errol-Glenn Vernon**	**Block 4**	**65m**	**Feb. 16,'46**	**2849**	....	....
River Gang	**Univ.**	**503**	**Gloria Jean-John Qualen**	**Sept. 21,'45**	**64m**	**Sept. 15,'45**	**2645**	**2279**	....
† Road to Utopia (Special)	**Para.**	**4531**	**Bing Crosby-Bob Hope-D. Lamour**	**Mar. 22,'46**	**90m**	**Dec. 8,'45**	**2745**	**2744**	**3088**
Roaring Rangers	**Col.**	**7205**	**Charles Starrett-Smiley Burnette**	**Feb. 14,'46**	**56m**	**Mar. 9,'46**	**2882**	**2543**	....
● Rolling Home	Screen Guild	101	Jean Parker-Russell Hayden	Sept. 15,'46	....	....	....	....	....
Roll on Texas Moon (formerly Shine On Texas Moon)	Rep.	....	Roy Rogers-Dale Evans	Not Set	....	....	....	3030	....
Romance of the West (color)	PRC	....	Eddie Dean-Joan Barton	Mar. 20,'46	58m	Feb. 9,'46	2838	2792	....
Rough Riders of Cheyenne	Rep.	552	Sunset Carson-Peggy Stewart	Nov. 1,'45	56m	Nov. 10,'45	2709	2686	....
Runaround, The	Univ.	535	Ella Raines-Rod Cameron	June 14,'46	86m	June 15,'46	3043	2987	....
† SAILOR Takes a Wife (Block 15)	MGM	615	Robert Walker-June Allyson	Jan.-Feb.,'46	92m	Jan. 5,'46	2786	2555	2898
† San Antonio (color)	**WB**	**509**	**Errol Flynn-Alexis Smith**	**Dec. 29,'45**	**112m**	**Nov. 24,'45**	**2725**	**2216**	**2930**
† Saratoga Trunk	**WB**	**514**	**Gary Cooper-Ingrid Bergman**	**Mar. 30,'46**	**135m**	**Nov. 24,'45**	**2725**	**1431**	**2975**
Scandal in Paris, A	**UA**	..	**George Sanders-Signe Hasso**	**July 19,'46**	**100m**	**July 20,'46**	**3112**	**2764**	....
● Scared to Death	Screen Guild	007	Bela Lugosi-Joyce Compton	Oct. 15,'46	72m	....	....	....	..
† Scarlet Street	**Univ.**	**514**	**Edw. G. Robinson-Joan Bennett**	**Dec. 28,'45**	**102m**	**Dec. 29,'45**	**2777**	**2662**	**2898**
Scotland Yard Investigator	**Rep.**	**501**	**Sir Aubrey Smith-Erich von Stroheim**	**Sept. 30,'45**	**68m**	**Oct. 13,'45**	**2677**	**2467**	....
Searching Wind, The (Block 6)	**Para.**	**4527**	**Robert Young-Ann Richards**	**Aug. 9,'46**	**118m**	**May 11,'46**	**2985**	**2884**	....
Secrets of a Sorority Girl	PRC	....	Mary Ware-Rick Vallin	Not Set	....	....	....	3031	....
Senorita from the West	**Univ.**	**506**	**Allan Jones-Bonita Granville**	**Oct. 12,'45**	**63m**	**Oct. 20,'45**	**2685**	**2418**	
Sentimental Journey	**20th-Fox**	**621**	**John Payne-Maureen O'Hara**	**Mar.,'46**	**94m**	**Feb. 9,'46**	**2837**	**2756**	**2975**
† Seventh Veil, The (Brit.)	**Univ.**	**519**	**James Mason-Ann Todd**	**Feb. 15,'46**	**94m**	**Nov. 10,'45**	**2786**	....	....
Seven Were Saved	Para.	....	Richard Denning-Catherine Craig	Not Set	....	....	....	2972	....
Shadow of a Woman	WB	....	Andrea King-Helmut Dantine	Not Set	....	....	....	2543	....
Shadow Returns, The	**Mono.**	**527**	**Kane Richmond-Barbara Reed**	**Feb. 16,'46**	**61m**	**Jan. 19,'46**	**2806**	....	...
● Shadows on the Range	Mono.	567	Johnny Mack Brown	Aug. 3,'46	....	....	....	3066	....
● Shadows Over Chinatown (formerly The Mandarin Secret)	Mono.	518	Sidney Toler-Sen Yung	July 27,'46	....	....	....	2963	....
Shadrazad (color) (formerly Fandango)	**Univ.**	....	**Yvonne de Carlo-Brian Donlevy**	**Not Set**	....	....	....	**2884**	....
Shady Lady	Univ.	501	Charles Coburn-Ginny Simms	Sept. 7,'45	93m	Sept. 15,'45	2646	2543	....
Sheriff of Redwood Valley	Rep.	566	"Wild" Bill Elliott-Alice Fleming	Mar. 29,'46	54m	Apr. 13,'46	2938	2778	....
She Went to the Races (Bl. 14)	MGM	607	James Craig-Frances Gifford	Nov.-Dec.,'45	87m	Oct. 20,'45	2685	....	2930
She-Wolf of London	Univ.	531	June Lockhart-Jan Wiley	May 17,'46	61m	Apr. 13,'46	2938	2809	....
She Wrote the Book	**Univ.**	**533**	**Joan Davis-Jack Oakie**	**May 31,'46**	**76m**	**May 11,'46**	**2987**	**2870**	....
Shock	**20th-Fox**	**615**	**Vincent Price-Lynn Bari**	**Feb.,'46**	**70m**	**Jan. 19,'46**	**2805**	**2764**	....
Shocking Miss Pilgrim, The (color)	**20th-Fox**	....	**Betty Grable-Dick Haymes**	**Not Set**	....	....	....	**2884**	....
Short Happy Life of Francis Macomber, The	**UA**	....	**Gregory Peck-Joan Bennett**	**Not Set**	....	....	....	**3076**	....
Show-Off, The	**MGM**	....	**Red-Skelton-Marilyn Maxwell**	**Not Set**	....	....	....	**2951**	....
Sinbad, the Sailor (color)	**RKO**	....	**Douglas Fairbanks, Jr.-Maureen O'Hara**	**Not Set**	....	....	....	**3031**	....
Sing Your Way Home	**RKO**	**614**	**Jack Haley-Anne Jeffreys**	**Block 3**	**72m**	**Nov. 17,'45**	**2717**	**2354**	....
Sing While You Dance	**Col.**	**7033**	**Ellen Drew-Robert Stanton**	**July 25,'46**	....	....	....	**3055**	....
Sin of Harold Diddlebock, The	UA	....	Harold Lloyd-Raymond Walburn	Not Set	....	....	....	2870	....
● Sister Kenny	RKO	701	Rosalind Russell-Alexander Knox	Block 1	118m	July 20,'46	3101	2907	....
Six Gun Man	PRC	....	Bob Steele-Jean Carlin	Feb. 1,'46	59m	Jan. 26,'46	2818	2744	....
Six P. M. (Russian)	Artkino	....	Marine Ladynina-Eugene Samoilov	Jan. 26,'46	65m	Feb. 2,'46	2830	....	....
Slightly Scandalous (formerly Oh Say Can You Sing)	**Univ.**	**544**	**Sheila Ryan-Fred Brady**	**Aug. 2,'46**	....	....	....	**3031**	....
Smoky (color)	20th-Fox	631	Fred MacMurray-Anne Baxter	July,'46	87m	June 15,'46	3041	2628	....
Smooth as Silk	Univ.	521	Kent Taylor-Virginia Grey	Mar. 1,'46	65m	Mar. 9,'46	2882	2809	....
Snafu	Col.	7010	Nanette Parks-Robt. Benchley	Nov. 22,'45	82m	Dec. 22,'45	2766	2655	2862
So Dark the Night	Col.	....	Micheline Cheirel-Steven Geray	Not Set	59m	Mar. 23,'46	2906	2850	....
So Goes My Love	Univ.	528	Myrna Loy-Don Ameche	Apr. 19,'46	88m	Mar. 30,'46	2917	2809	3018
Somewhere in the Night	20th-Fox	629	John Hodiak-Nancy Guild	June,'46	110m	May 11,'46	2986	2859	....
Song of Mexico	**Rep.**	**506**	**Adele Mara-Edgar Barrier**	**Dec. 28,'45**	**57m**	....	....	**2628**	....
Song of Old Wyoming (color)	**PRC**	....	**Eddie Dean-Jennifer Holt**	**Nov. 12,'45**	**65m**	**Aug. 18,'45**	**2639**	**2454**	....
● South of Monterey	Mono.	530	Gilbert Roland-Frank Yacanelli	July 13,'46	....	....	....	....	....
† Spanish Main, The (color)	**RKO**	**610**	**Paul Henreid-Maureen O'Hara**	**Block 2**	**101m**	**Oct 6,'45**	**2669**	**2259**	**2862**
Specter of the Rose	Rep.	524	Ilan Kurov-Viola Essen	July 5,'46	90m	May 25,'46	3006	2776	....
† Spellbound	UA	....	Ingrid Bergman-Gregory Peck	Dec. 28,'45	111m	Nov. 3,'45	2701	2093	2975
Spider, The	20th-Fox	613	Richard Conte-Faye Marlowe	Dec.,'45	62m	Oct. 13,'45	2677	2499	....
Spider Woman Strikes Back, The	Univ.	524	Gale Sondergaard-Kirby Grant	Mar. 22,'46	59m	Mar. 23,'46	2906	2850	....
† Spiral Staircase, The	**RKO**	**611**	**George Brent-Dorothy McGuire**	**Block 3**	**83m**	**Jan. 5,'46**	**2785**	**2695**	**2930**
Splendor (Reissue)	Film Classics	....	Miriam Hopkins-Joel McCrea	June 15,'46	75m	....	....	....	....
Stallion Road	**WB**	....	**Zachary Scott-Alexis Smith**	**Not Set**	....	....	....	**2939**	....

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●Step By Step	RKO	703	Lawrence Tierney-Anne Jeffreys	Block 1	62m	July 20,'46	3101	3076	....
State Fair (color)	20th-Fox	607	Dana Andrews-Jeanne Crain-Dick Haymes	Oct.,'45	100m	Aug. 25,'45	2638	2434	2810
Stolen Life, A	WB	521	Bette Davis-Glenn Ford	July 6,'46	109m	May 4,'46	2973	2756	3100
† Stork Club, The (Block 2)	Para.	4507	Betty Hutton-Barry Fitzgerald	Dec. 28,'45	98m	Oct. 13,'45	2679	2555	2898
Stormy Waters (French)	MGM	....	Jean Gabin-Michele Morgan	Not Set	80m	July 13,'46	3089	....	....
Strange Confession	Univ.	505	Lon Chaney-Brenda Joyce	Oct. 5,'45	62m	Oct. 6,'45	2669	2454	....
Strange Conquest	Univ.	530	Jane Wyatt-Lowell Gilmore	May 10,'46	63m	Apr. 20,'46	2950	2883	....
Strange Holiday (British)	Elite	....	Claude Rains-Barbara Bate	Sept. 5,'46	61m	Oct. 27,'45	2693	....	....
Strange Impersonation	Rep.	513	Brenda Marshall-William Gargan	Mar. 16,'46	62m	Feb. 23,'46	2859	2776	....
Strange Love of Martha Ivers (Block 6)	Para.	4529	Barbara Stanwyck-Van Heflin	Sept. 13,'46	117m	Mar. 23,'46	2907	2870	....
Strange Mr. Gregory	Mono.	516	Edmund Lowe-Jean Rogers	Jan. 12,'46	63m	Dec. 22,'45	2768	2598	....
Stranger, The	RKO	683	Edw. G. Robinson-Loretta Young	Special	85m	May 25,'46	3005	2756	..
Strange Triangle	20th-Fox	630	Signe Hasso-John Shepperd	June,'46	65m	May 11,'46	2986	2951	....
●Strange Voyage	Mono.	521	Eddie Albert-Forrest Taylor	July 6,'46	80m	Mar. 2,'46	2870	....	....
Strange Woman, The	UA	...	Hedy Lamarr-George Sanders	Aug.,'46	....	....	....	2884	....
Strangler of the Swamp	PRC	....	Rosemary La Planche-Robt. Barrett	Jan. 1,'46	60m	Dec. 29,'45	2777	2686	....
Strike Me Pink (Reissue)	Film Classics	....	Eddie Cantor-Ethel Merman	May 15,'46	100m	Jan. 25,'36	....	....	....
Suddenly It's Spring	Para.	....	Fred MacMurray-Paulette Goddard	Not Set	....	....	....	2987	....
Sunbonnet Sue	Mono.	501	Gale Storm-Phil Regan	Dec. 8,'45	89m	Sept.29,'45	2661	....	....
●Sunset Pass	RKO	704	James Warren-Nan Leslie	Block 1	59m	July 20,'46	3102	3090	....
Sun Valley Cyclone	Rep.	567	"Wild" Bill Elliott-Bobby Blake	May 10,'46	56m	June 15,'46	3042	2987	....
Susie Steps Out (formerly Miss Television)	UA	....	David Bruce-Cleatus Caldwell	Not Set	....	....	....	3078	....
●Suspense (Special)	Mono.	699	Belita-Barry Sullivan	June 15,'46	101m	Mar. 30,'46	2917	....	3100
Swamp Fire (Block 6)	Para.	4528	Johnny Weissmueller-Virginia Grey	Sept. 6,'46	69m	May 11,'46	2986	2963	....
Swing Parade of 1946	Mono.	503	Gale Storm-Phil Regan	Mar. 16,'46	74m	Jan. 26,'46	2817	2628	....
Symphonie D'Amour (French)	Algazy	....	Fernand Gravet-Jacqueline Francell	Mar. 9,'46	90m	Mar. 23,'46	2906	....	....
TALK About a Lady	Col.	7016	Jinx Falkenburg-Joe Besser	Mar. 28,'46	71m	June 8,'46	3030	2818	....
Tangier	Univ.	522	Maria Montez-Preston Foster	Mar. 8,'46	76m	Mar. 16,'46	2895	2756	2975
Tars and Spars	Col.	7007	Alfred Drake-Janet Blair-Marc Platt	Jan. 10,'46	86m	Jan. 19,'46	2805	2710	2930
Tarzan and the Leopard Woman	RKO	618	Johnny Weissmuller-J. Sheffield-B. Joyce	Block 4	72m	Feb. 16,'46	2849	2655	....
Tenth Avenue Angel	MGM	....	Margaret O'Brien-George Murphy	Not Set	....	....	....	3031	....
Terror by Night	Univ.	517	Basil Rathbone-Nigel Bruce	Feb. 1,'46	60m	Feb. 2,'46	2830	2748	....
Terrors on Horseback	PRC	....	Buster Crabbe-Al "Fuzzy" St. John	May 1,'46	55m	Apr. 20,'46	2951	2884	....
Texas Panhandle	Col.	7203	Charles Starrett-Tex Harding	Dec. 20,'45	55m	Jan. 12,'46	2795	2744	....
That Brennan Girl	Rep.	....	James Dunn-Mona Freeman	Not Set	....	....	....	3090	....
That Night With You	Univ.	504	Franchot Tone-Susanne Foster	Sept. 28,'45	84m	Sept. 29,'45	2662	2434	....
That Texas Jamboree	Col.	7222	Ken Curtis-Jeff Donnell	May 16,'46	67m	....	....	2786	....
That Way With Women	WB	....	Sydney Greenstreet-Martha Vickers	Not Set	....	....	....	3031	....
These Three (Reissue)	Film Classics	....	Merle Oberon-Joel McCrea	Feb. 15,'46	95m	Feb. 29,'36	....	....	....
They Made Me a Killer (Bl. 4)	Para.	4518	Robert Lowery-Barbara Britton	May 3,'46	64m	Jan. 26,'46	2817	2695	...
† They Were Expendable (Bl. 14)	MGM	609	Robert Montgomery-John Wayne	Nov.-Dec.,'45	136m	Nov. 24,'45	2725	2384	2930
They Were Sisters (Brit.)	Gains.-G.F.D.	....	James Mason-Phyllis Calvert	Not Set	115m	May 12,'45	2445	....	....
This Happy Breed (Brit.) (color)	UA	....	Robert Newton-Celia Johnson	Not Set	115m	May 27,'44	1909	....	....
This Love of Ours	Univ.	508	Merle Oberon-Claude Rains	Nov. 2,'45	90m	Nov. 3,'45	2703	2662	2898
Three Little Girls in Blue (color)	20th-Fox	639	June Haver-Vivian Blaine	Oct.,'46	....	....	....	2907	...
Three Strangers	WB	511	Geraldine Fitzgerald-Sydney Greenstreet	Feb. 16,'46	92m	Jan. 26,'46	2817	2366	..
Three Wise Fools (Block 17)	MGM	628	Margaret O'Brien-Lionel Barrymore	Aug. 29,'46	90m	June 22,'46	3054	2907	..
Thrill of Brazil	Col.	....	Evelyn Keyes-Keenan Wynn	Not Set	....	....	....	3090	..
Throw a Saddle on a Star	Col.	7221	Ken Curtis-Adele Roberts	Mar. 14,'46	65m	Mar. 23,'46	2906	2850	...
Thunder Town	PRC	....	Bob Steele-Syd Saylor	Apr. 12,'46	57m	Apr. 6,'46	2926	....	...
Till the Clouds Roll By (color)	MGM	....	Robert Walker-Judy Garland	Not Set	....	....	....	2963	....
Till the End of Time	RKO	626	Dorothy McGuire-Guy Madison	Block 6	105m	June 15,'46	3041	2784	....
Time of Their Lives (formerly The Ghost Steps Out)	Univ.	546	Bud Abbott-Lou Costello	Aug. 16,'46	....	....	....	2939	....
Time, the Place, the Girl (color)	WB	....	Dennis Morgan-Jack Carson	Not Set	....	....	....	2555	....
To Each His Own (Block 5)	Para.	4524	Olivia De Havilland-John Lund	July 5,'46	122m	Mar. 16,'46	2894	2861	....
Tokyo Rose (Block 3)	Para.	4511	Byron Barr-Lotus Long	Feb. 8,'46	69m	Dec. 8,'45	2745	2744	2930
† Tomorrow Is Forever	RKO	682	Claudette Colbert-Orson Welles	Special	105m	Jan. 19,'46	2805	2555	2975
Too Good to Be True (formerly Easy Come, Easy Go)	Para.	....	Sonny Tufts-Diana Lynn	Not Set	....	....	....	2748	....
Too Young to Know	WB	507	Joan Leslie-Robert Hutton	Dec. 1,'45	86m	Nov. 17,'45	2718	2384	2898
Traffic in Crime	Rep.	522	Kane Richmond-Adele Mara	June 28,'46	....	....	....	3055	....
●Trail to Mexico	Mono.	574	Jimmy Wakely-Lee "Lasses" White	June 29,'46	56m	July 6,'46	3077	3031	....
Trail to Vengeance	Univ.	1103	Kerby Grant-Fuzzy Knight	Nov. 30,'45	54m	....	....	2748	....
Trouble with Women	Para.	....	Ray Milland-Teresa Wright	Not Set	....	....	....	2776	....
True Glory, The	Col.	7050	Documentary	Oct. 4,'45	84m	Sept. 15,'45	2646	....	2798
Truth About Murder, The	RKO	624	Bonita Granville-Morgan Conway	Block 5	63m	Apr. 20,'46	2950	2776	....
Turn of the Century (Swedish)	Scandia	....	Edvard Persson-Stina Hedberg	Feb. 23,'46	110m	Mar. 9,'46	2882	....	...
Two Fisted Stranger	Col.	7208	Charles Starrett-Smiley Burnette	May 30,'46	50m	June 15,'46	3043	2951	....
Two Guys from Milwaukee	WB	524	Dennis Morgan-Joan Leslie	Aug. 17,'46	90m	....	....	2884	....
Two Mrs. Carrolls, The	WB	....	Barbara Stanwyck-Humphrey Bogart	Not Set	....	....	....	2628	
† Two Sisters from Boston (Bl. 16)	MGM	622	Jimmy Durante-June Allyson	Apr.-May,'46	172m	Mar. 9,'46	2881	2695	3088
2,000 Women (British)	Gains.-G.F.D.	....	Phyllis Calvert-Flora Robson	Not Set	97m	Sept. 9,'44	2626	....	....
Two Smart People	MGM	....	John Hodiak-Lucille Ball	Not Set	93m	June 8,'46	3029	2748	....
●Two Years Before the Mast (Block 1)	Para.	....	Alan Ladd-Brian Donlevy	Nov. 22,'46	....	....	....	3055	....
UNDER Arizona Skies	Mono.	561	Johnny Mack Brown-Raymond Hatton	Apr. 27,'46	59m	June 8,'46	3030	2870	....
Undercover Woman	Rep.	515	Stephanie Bachelor-Robert Livingston	Apr. 11,'46	56m	July 6,'46	3077	2748	....
Unholy Garden (Re-Issue)	Film Classics	....	Ronald Colman-Fay Wray	July 29,'46	77m	Aug. 8,'31	....	....	....
Undercurrent	MGM	....	Katharine Hepburn-Robert Taylor	Not Set	....	....	....	3007	....
Unknown, The	Col.	7027	Karen Morley-Jim Bannon	July 4,'46	....	....	....	3055	....
Up Goes Maisie (Block 15)	MGM	613	Ann Sothern-George Murphy	Jan.-Feb.,'46	90m	Dec. 29,'45	2778	....	2930

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VACATION from Marriage (Block 14) (British)	MGM	608	Robert Donat-Deborah Kerr	Nov.-Dec.,'45	94m	Dec. 1,'45	2733	2710	2862
Valley of the Zombies	Rep.	520	Robert Livingston-Adrian Booth	May 24,'46	56m	June 1,'46	3017	3007	....
Verdict, The	WB	....	Sydney Greenstreet-Peter Lorre	Not Set	....	....	....	2764	....
† Virginian, The (color) (Bl. 4)	Para.	4516	Joel McCrea-Brian Donlevy	Apr. 5,'46	86m	Jan. 26,'46	2817	2242	2975
Voice of the Whistler	Col.	7024	Richard Dix-Lynn Merrick	Oct. 30,'45	60m	Feb. 23,'46	2859	2655	....
WAGON Wheels Westward	Rep.	564	"Wild" Bill Elliott-Bobby Blake	Dec. 21,'45	55m	Jan. 19,'46	2806	2555	...
Walk in the Sun, A	20th-Fox	616	Dana Andrews-Huntz Hall	Mar.,'46	117m	Dec. 1,'45	2733	2242	2975
Walls Came Tumbling Down, The	Col.	7011	Lee Bowman-Marguerite Chapman	June 7,'46	82m	May 25,'46	3005	2963	....
Waltz Time (British)	Nat'l-Anglo	....	Carol Raye-Peter Graves	Not Set	95m	July 28,'45	2566	....	....
Wanderer of the Wasteland	RKO	609	James Warren-Audrey Long	Block 2	67m	Sept. 29,'45	2662	....	....
Wanted for Murder (Brit.)	20th-Fox	....	Eric Portman-Dulcie Gray	Not Set	103m	Apr. 13,'46	2937	....	....
Way Ahead, The (British)	20th-Fox	606	David Niven-Stanley Holloway	Aug.,'45	106m	June 17,'44	2626	....	2523
Wedding Night (Reissue)	Film Classics	....	Gary Cooper-Anna Sten	June 15,'46	83m	Feb. 23,'35	....	....	....
† Weekend at the Waldorf (Spcl.)	MGM	605	Ginger Rogers-Lana Turner-Walter Pidgeon	Oct.,'45	130m	July 28,'45	2627	2242	3018
Welcome, Stranger	Para.	....	Bing Crosby-Barry Fitzgerald	Not Set	....	....	....	2939	...
† Well Groomed Bride, The (Bl. 4)	Para.	4519	Ray Milland-Olivia DeHavilland	May 17,'46	75m	Feb. 2,'46	2829	2786	3088
West of the Alamo	Mono.	573	Jimmy Wakely-Lee "Lasses" White	Apr. 20,'46	58m	May 25,'46	3006	2883	....
What Next, Corporal Hargrove? (Block 14)	MGM	606	Robert Walker-Keenan Wynn	Nov.-Dec.,'45	96m	Nov. 17,'45	2717	2710	2975
Where There's Life	Para.	....	Bob Hope-Signe Hasso	Not Set	....	....	....	3078	....
While Nero Fiddled (Brit.)	Bacon-Bell	....	Tommy Trinder-Frances Day	Apr. 29,'46	65m	May 11,'46	2986	....	....
Whirlwind of Paris (French)	Hoffberg	....	Charpin-Marguerite Perry	Feb. 9,'46	88m	Feb. 23,'46	2859	....	....
Whistle Stop	UA	....	George Raft-Ava Gardner	Jan. 25,'46	84m	Jan. 12,'46	2793	2744	3100
Wicked Lady, The (Br.)	Eagle-Lion	....	Margaret Lockwood-James Mason	Not Set	103m	Dec. 15,'45	2757	....	....
Wife of Monte Cristo	PRC	....	John Loder-Lenore Aubert	Apr. 23,'46	80m	Mar. 30,'46	2918	2895	3018
Wild Beauty	Univ.	545	Don Porter-Lois Collier	Aug. 9,'46	....	....	....	3076	....
●Wildfire	Screen Guild	001	Bob Steele-Sterling Holloway	May,'46	60m	....	....	....	....
Wilson (color) (Special)	20th-Fox	602	Alexander Knox-Charles Coburn	Aug.,'45	154m	Aug. 5,'44	2094	1676	2342
Without Dowry (Russian)	Artkino	....	Olga Pyshova-Nina Alisova	Apr. 6,'46	81m	Apr. 27,'46	2962	....	....
Without Reservations	RKO	621	Claudette Colbert-John Wayne	Block 5	107m	May 11,'46	2985	2884	....
Woman Chases Man (Reissue)	Film Classics	....	Miriam Hopkins-Joel McCrea	May 15,'46	70m	May 1,'37	....	....	....
Woman on the Beach (formerly Desirable Woman)	RKO	....	Joan Bennett-Robert Ryan	Not Set	....	....	....	2883	....
Woman Who Came Back, The	Rep.	507	Nancy Kelly-John Loder	Dec. 13,'45	68m	Dec. 22,'45	2765	2555	....
YANK in London, A (Br.)	20th-Fox	622	Anna Neagle-Dean Jagger	Mar.,'46	106m	Feb. 23,'46	2858	....	....
Yearling, The (color)	MGM	....	Gregory Peck-Jacqueline White	Not Set	....	....	....	2883	....
Years Between, The (British)	GFD	....	Michael Redgrave-Valerie Hobson	Not Set	100m	Apr. 20,'46	2949	....	....
Yolanda and the Thief (color) (Block 14)	MGM	610	Fred Astaire-Lucille Bremer	Nov.-Dec.,'45	108m	Oct. 20,'45	2685	2354	2930
Young Widow	UA	....	Jane Russell-Louis Hayward	Mar. 1,'46	98m	Feb. 23,'46	2857	2454	3100
† ZIEGFELD Follies of 1946 (color) (Special)	MGM	617	MGM Contract Stars	Mar.,'46	110m	Aug. 25,'45	2638	1913	3088

Feature Products, including Coming Attractions, listed Company by Company in Order of Release on pages 3103 and 3104.

The Desert Horseman

***Columbia*—Western**

Charles Starrett is the protagonist of a formula Western which, although lacking in distinction, fulfills adequately the requirements of this particular form of entertainment. Starrett, prancing through a triple role, is by turns a captain of cavalry, a cowhand and the Durango Kid.

It is in the latter characterization that Starrett does his most effective work in proving his own innocence of a robbery charge, and in preventing a grasping group from getting hold of the heroine's ranch. Durango apparently believes in the philosophy that the end justifies the means, and he'll stoop to safe-cracking and robbery if such practices are necessary for the achievement of his purpose. Of course, he meets with some resistance from the villains of the piece, headed this time by a lawyer rather than a banker. They go down to inglorious defeat; the heroine retains her ranch, and Starrett returns to the U. S. Cavalry.

Smiley Burnette's comedy calls for a number of laughs, and Adelle Roberts, as the trusting ranch-owner, adds the requisite feminine touch.

Colbert Clark produced, and Ray Nazarro directed, from an orignal story and screenplay by Sherman Lowe.

Seen at the Hitching Post theatre, Hollywood, where the audience expressed approval. Reviewer's Rating: Average.—T. B.

Release date, July 11, 1946. Running time, 57 min. PCA No. 11237. General audience classification.

Steve	Charles Starrett
Smiley	Smiley Burnette

Adelle Roberts, Richard Bailey, John Merton, George Morgan.

Home Sweet Homicide

***20th Century-Fox*—Cops and Kiddies**

There's more merriment than murder in Louis D. Lighton's production of a Craig Rice mystery novel, as adapted to the screen by that past master of laughter, F. Hugh Herbert.

A natural for the family trade, "Home Sweet Homicide" concerns itself with the on-stage antics of a trio of charming children, and allows the corpses to stay off-stage. The kids, as depicted by Peggy Ann Garner, Dean Stockwell and Connie Marshall, are by turns little angels and little demons: in other words, completely natural. Their mother, portrayed by Lynn Bari, is a writer of mystery novels, and when a murder occurs in the neighborhood, the children, well-versed in the art of fictional detection, decide to take a crack at the real thing.

They succeed in solving the mystery, and at the same time in shattering the nerves of the local police, for one of the tenets of the children's philosophy of crime detection is that the amateur sleuth must outwit not only the criminal, but the authorities as well. Randolph Scott, as the harassed police lieutenant who tried to do his duty in spite of the impediments placed in his path by the children, presents a sympathetic characterization with quiet conviction. Miss Bari spends most of her time rattling a typewriter off-screen, but those scenes in which she does appear offer a satisfying contrast to those dominated by the children. Her romance with the police lieutenant, deftly understated, remains subordinate to the central story.

Lloyd Bacon, who must have had his hands full directing the children, did a splendid job, and managed to overcome the occasional wordiness of the script. Among the supporting players, James Gleason, as a police sergeant, is outstanding.

Seen at the studio. Reviewer's Rating: Good.—Thalia Bell.

Release date, October 1946. Running time, 90 min. PCA No. 11590. General audience classification.

Dinah Carstairs	Peggy Ann Garner
Lieutenant Bill Smith	Randolph Scott
Marian Carstars	Lynn Bari
Archie Carstairs	Dean Stockwell
April Carstairs	Connie Marshall
Sergeant O'Hare	James Gleason

Anabel Shaw, Barbara Whiting, John Shepperd, Stanley Logan, Olin Howlin, Pat Flaherty

(Review reprinted from last week's Herald*)*

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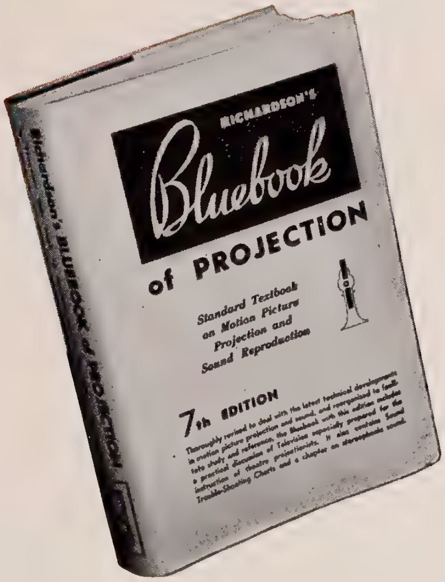
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FOUR CHICKS AND CHUCK
DEUCE SPRIGGENS AND HIS BAND
with THE PLAINSMEN and
CAROLINA COTTON

Stars of the Range...
Stars of Radio...Rhythm...Romance!

Original screenplay by J. Benton Cheney
Produced by COLBERT CLARK · Directed by RAY NAZARRO

MOTION PICTURE HERALD

TWENTIETH ANNIVERSARY OF TALKING PICTURES

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IN

Los Angeles, New York, Akron, Asheville, Atlanta, Baltimore, Bridgeport, Buffalo, Canton, Charleston, W. Va., Charlotte, Cincinnati, Columbia, Columbus, Duluth, Greensboro, Harrisburg, Hartford, Houston, Indianapolis, Louisville, Minneapolis, New Haven, New Orleans, Providence, Raleigh, Reading, Springfield, Washington, Waterbury, Wilmington, Worceste

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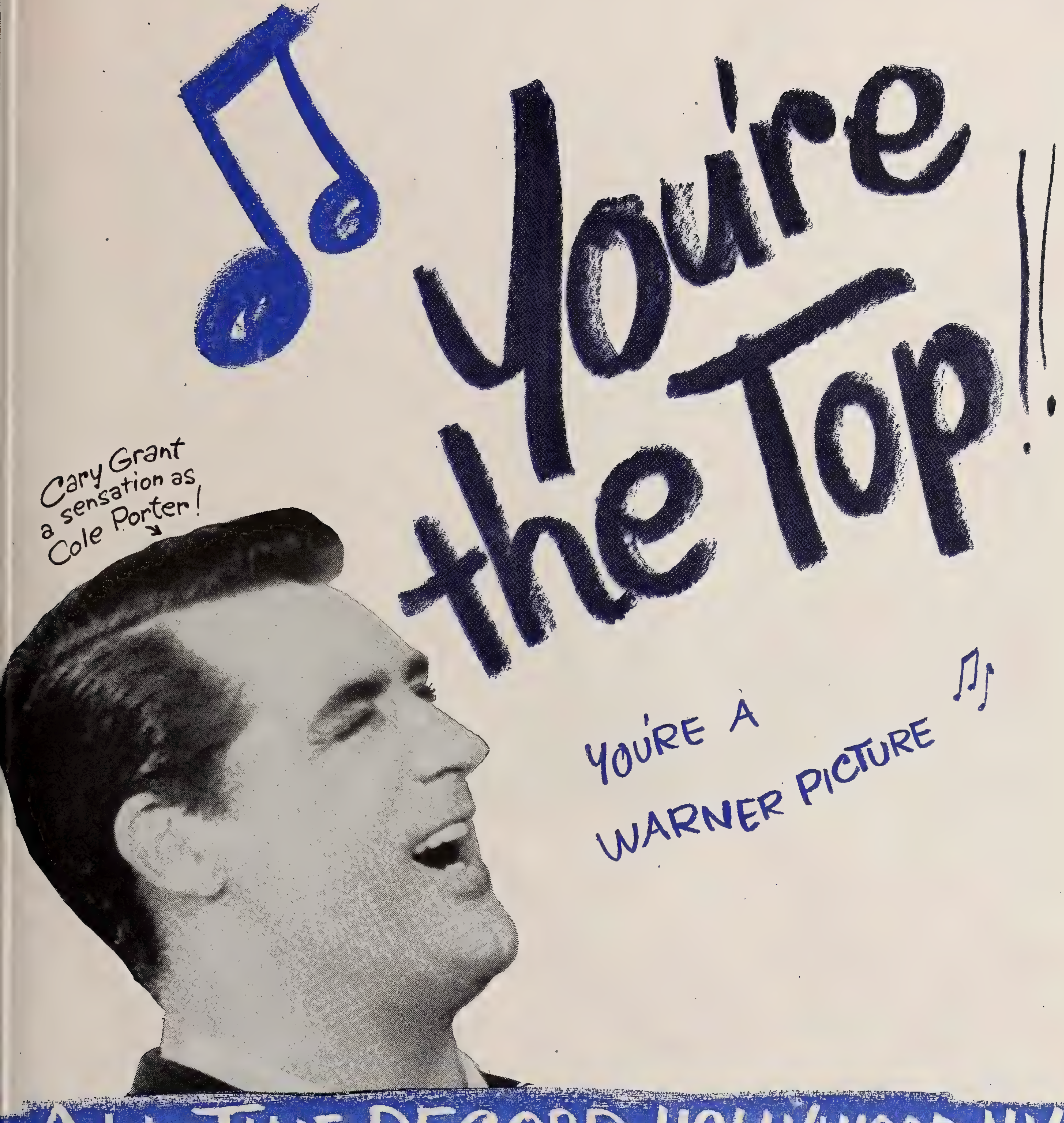
(Technicolor)


You're the Top!
Cary Grant a sensation as Cole Porter!
YOU'RE A WARNER PICTURE

ALL-TIME RECORD HOLLYWOOD, N.Y.

CARY GRANT ★ ALEXIS SMITH

IN **NIGHT AND DAY** with **MONTY WOOLLEY · GINNY SIMMS · JANE WYMAN**

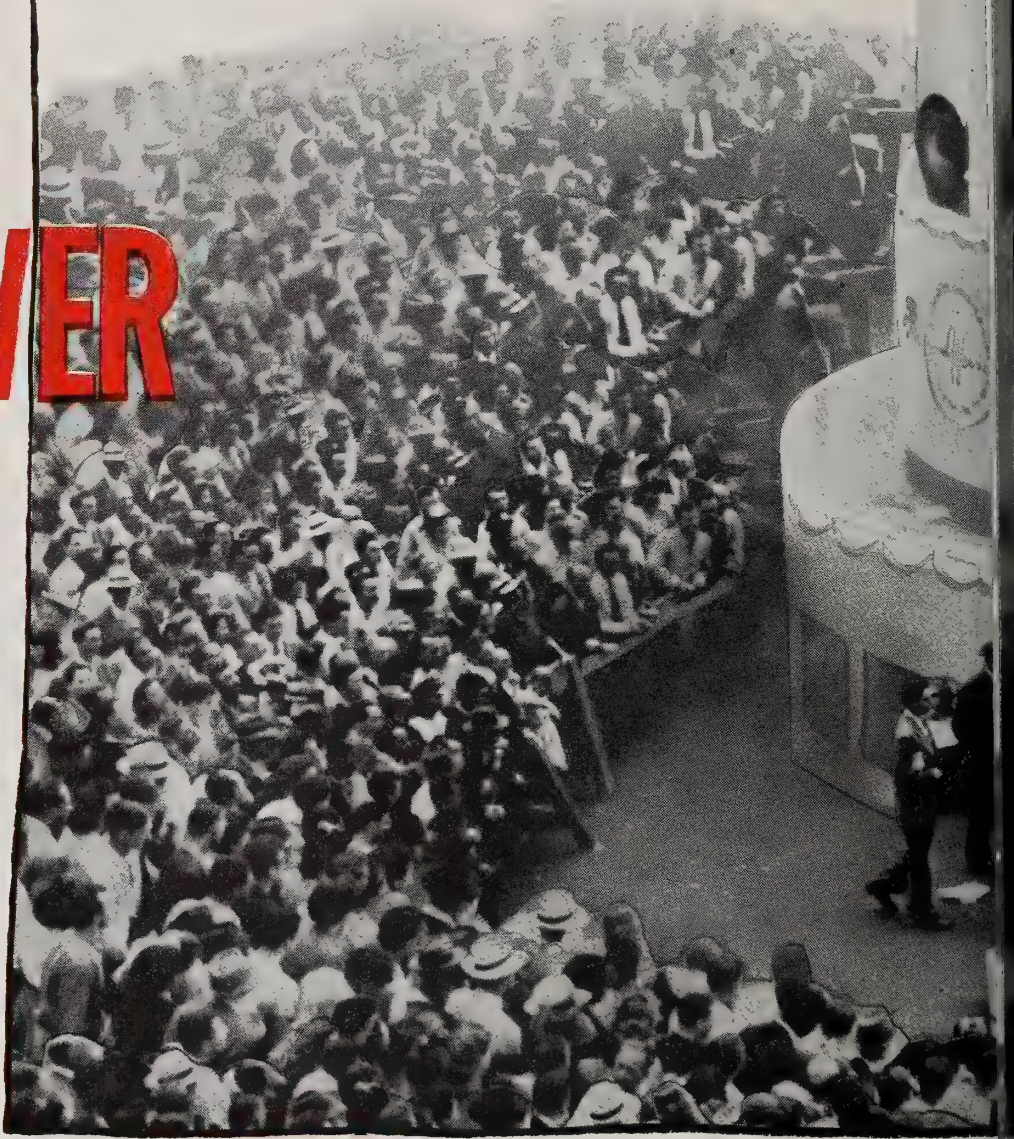
EVE ARDEN · CARLOS RAMIREZ · DONALD WOODS

and **MARY MARTIN** · Directed by **MICHAEL CURTIZ** · Produced by **ARTHUR SCHWARTZ** · Dances created and staged by **LeROY PRINZ**

Screen Play by Charles Hoffman, Leo Townsend, William Bowers • Adaptation by Jack Moffitt • Based on the Career of Cole Porter • Orchestral Arrangements by Ray Heindorf

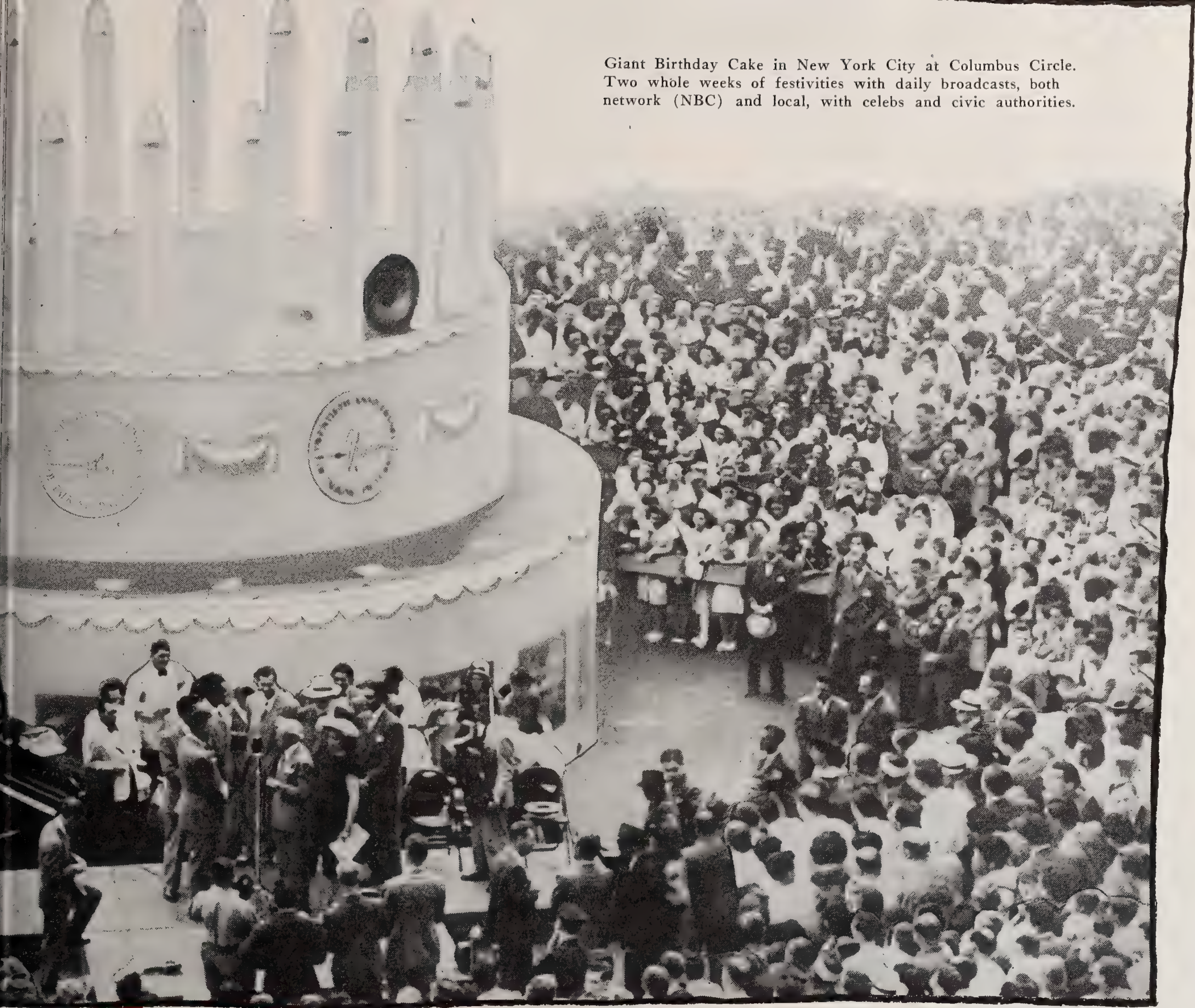
TWENTIETH ANNIVERSARY
Warners
OF TALKING PICTURES

VER ALL THE NATION



A Proud

This Anniversary Week there is a Warner Picture shining on a record number of American screens. And on countless screens the world over. This is indeed an industry-wide tribute. For this and for all the grand



Giant Birthday Cake in New York City at Columbus Circle. Two whole weeks of festivities with daily broadcasts, both network (NBC) and local, with celebs and civic authorities.

Celebration

celebrations now in progress in large city and small, we, who brought words to the screen, can find no words sufficient to express the thanks we feel so deeply.

WARNER BROS. PICTURES

THIS WEEK IN THE NEWS

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Hollywood Spurned

ALTHOUGH the opportunity may not occur again, The Man Bilbo has rejected a career on the screen—at $500 per week. Bryan Foy, producer, last week wired Mississippi Senator Theodore Bilbo that, inasmuch as he has been quoted as resenting the manner in which actor-announcer Kenny Delmar portrays southern officeholders in his famous characterization "Senator Claghorn"—perhaps he, Senator Bilbo, would consent to act in a new Foy picture starring Mr. Delmar. Mr. Foy urged Senator Bilbo to accept because "it would enable" him "to portray a public figure from the South in a manner you deem fitting and proper."

Mr. Bilbo's refusal, announced Monday in Washington, was accompanied by this comment: "With the help of the good people of Mississippi, I've just defeated all the Senator Claghorns north of the Mason-Dixon Line."

THE HUGHES CASE

[*Continued from preceding page*]

machine of his own design and piloted by his own hand. He asked that the experts be advised to look into the failing gears that reversed propellor blades and plunged him into disaster.

From that and Mr. Hughes flights on the screen one might draw parallel and parable.

In the field of his greatest skill and out of the richness of his equipment he came to desperate eventuation in the air, doing his best by the code and tables of his research. As the wealthy and self-indulgent playboy, making plaything of cinema, he has done with a great art and industry the very sort of thing that he would himself so inevitably resent in aviation, with its inexorable laws of aerodynamics.

Perhaps it would be best if Mr. Hughes might keep his interests in the air.

■ ■ ■

¶ Dispatches of the lay press report that George E. Browne, one time president, and William Bioff, his personal representative, were "permanently read out of the union" at the convention of the International Alliance of Theatrical Stage Employes, American Federation of Labor, at its Chicago Convention on July 24. It was voted that they should not again be permitted to associate themselves with the union "in any manner or capacity whatsoever". Assuming that the decision and action have been appropriate, it is to be observed that there has been, assuredly, no precipitate haste in arriving at it.

—*Terry Ramsaye*

System

ANOTHER showman has a "system" for estimating and investigating the factors which make or break a picture. He's Robert S. Golden, of Golden Productions, whose complex super-index tabulates 30 indices to each picture's box office return, and reckons such factors as weather, baseball game and other opposition, the nature and strength of companions on double bills, current pictures in rival houses, word of mouth coverage, exploitation campaigns, and the like. Said Mr. Golden, in Hollywood, last week:

"The simple gross returns give only a surface picture. My box office 'brain' gives the complete X-Ray view.

"Picture-making isn't occult. It's a business. Just like, for instance, insurance. And the insurance companies have all their records and probabilities broken down into minute factors. Some day, with my system and subsequent ones, a picture's 'case history' will be as predictable as next month's insurance percentages."

Cooperation

NATIONAL ALLIED States Association will cooperate fully with the short message film program which will be sponsored by the Office of War Mobilization and Reconversion, a bulletin from the Washington headquarters of the exhibitor organization emphasized Wednesday. The bulletin said Allied would designate representatives to review scripts and to preview completed pictures and will recommend to its membership that they run the approved pictures in their theatres. The bulletin emphasized that it was a condition of Allied's participation that such participation should be "on a basis of absolute equality with all other participating organizations and that no exhibitor organization shall be deemed to have any official or semi-official status." Lee Newbury of New Jersey, Sydney E. Samuelson of Philadelphia, and Nathan Yamins of Boston will be the Allied reviewing committee.

Penitentiary Premiere

ON THE CHANCE that a number of the 2,700 inmates of the Missouri State Penitentiary might have forgotten what Missouri looks like, PRC reminded them of the wonders beyond the bars by holding a special "pre-world premiere" of its "Down Missouri Way" in the penitentiary auditorium last Friday. The prisoners got an advance look at the company's new musical, which had simultaneous premieres Tuesday in leading cities of Missouri and Kansas. The only outsiders present in the auditorium were newspaper editors and writers, thoughtfully brought to the showing by Arnold Stoltz, advertising and publicity director for PRC. He got the newspaper men there via a special train. Jack Recter, publicity director for the Missouri Pacific Railroad and a member of the party, doubtless had something to do with the train. The penitentiary premiere was preceded by a broadcast from the prison of "Down Missouri Way" tunes specially arranged by inmates, and played by the prison orchestra.

Director O'Dwyer

NEW YORK'S Mayor William O'Dwyer will give vent to his artistic talents Monday when he will direct Marsha Hunt and William Prince in the initial scene of "Carnegie Hall" on its first day of production. During the shooting which will be underway for some 55 days, Francis Cardinal Spellman and other dignitaries of New York life will be guests of the producers and the stars on the set. "Carnegie Hall," being produced by Federal Films, headed by Boris Morros and William LeBaron, is the first picture to be entirely produced in New York in some years. Most of the filming will take place at Carnegie Hall and special sets will be constructed at the Fox Movietone Studios for supplemental production.

Crisis

THEATRE candy sales, especially through theatre vending machines, face the most critical problems of price and supply in theatre candy selling history, authorities in that field feared this week.

While retailers have generally been able to meet increased prices by raising the price of a nickel candy package to six or seven cents, theatre vending machines are limited to a nickel because the machine mechanism is so fixed.

Popular candy manufacturers have thus far resisted cutting the sizes of their five-cent candy packages, which might provide a solution. Large operators of theatre candy vending machines and stands have resisted making substitutions of unknown and new brands for the popular stand-bys.

France

AMERICAN motion picture companies hope to realize at least $3,000,000 annually from France under the new Franco-American agreement, Harold Smith, Motion Picture Association representative, said Wednesday in New York upon his return from Europe where he spent a year.

Pictures dubbed in French will be on that country's screens in September, he predicted. Although he refused to hazard a date, he suggested that American film credits will shortly be "unfrozen" in France.

The 124 American films annually which will be imported under the agreement would be aided, Mr. Smith said, by new theatres, lower taxes, and increased admissions. He added that presently theatres are not on the priority list there; that exhibitors still hope to raise top admissions from 50 to 85 cents, and that the 50-cent admission now includes taxes up to 50 per cent. He urged maximum American participation in the September 20-October 5 film festival at Cannes. Festival regulations, he said, allow a maximum of 10 American pictures, half of which must be given world premieres in France.

Titled American films began appearing on French screens July 1. Among them were "Citizen Kane," "Kitty Foyle," and "How Green Was My Valley."

Adjournment

AS the 79th Congress prepares to adjourn two important pieces of legislation of interest to the motion picture industry remain unsettled. They are the reduction of the admission tax and the unintroduced divorcement bill. According to Washington reports, both measures will suffer stiff opposition from government agencies. John Snyder, Secretary of the Treasury, does not want any reduction in excise taxes until the "Government is out of the red." Attorney General Tom Clark has urged Senator William Langer not to reintroduce his divorcement bill because "a court decision would be the most helpful."

Jenkins Service

THE Fox Theatre, Atlanta, thinks of everything, including the patron who is also a motorist. That patron will no longer worry about finding a parking place, or even worry about shopping downtown and then returning in time for the show.

The theatre, run by Atlanta Enterprises, Inc., which is run by the widely known and enterprising William K. Jenkins, has opened three public parking lots—and a "Park-Ride Service." This is how the service works: the motorist drives into one of the lots anytime after eight o'clock in the morning; he pays 35 cents for parking — and for transportation downtown and back on any transportation line passing the theatre.

It's really a public service, down in Atlanta, where traffic congestion is worrying public officials as much as in other cities. The motorist need not attend Mr. Jenkins' theatre. But the chances are he might.

PEOPLE

DONALD M. NELSON, president of the Society of Independent Motion Picture Producers, on the request of PRESIDENT TRUMAN, on Monday agreed to take charge of a special study of the proposed Army-Navy plans to keep some war plants in readiness for operation.

LEONARD ROSENTHAL, recently discharged from the Army with the rank of captain, this week was appointed counsel and film buyer for Upstate Theatres in Albany, N. Y.

AMERICO ABOAF, Universal International's home office special representative, left New York last Friday for a business trip to Colombia, Venezuela and Ecuador.

GREGORY RATOFF, last Thursday was given a new long-term producer-director contract by Twentieth Century-Fox. "Christmas in Havana" is his next assignment for the company.

ERIC BAUME, author of "Half Caste," which will be produced by ARTHUR W. KELLY for release through United Artists, was guest at a press reception at the Hotel Gotham in New York last Thursday.

MANNY REINER, Latin-American manager for Vanguard Films and Selznick-International, arrived in Havana Monday for a two-week study of the Cuban market. Mr. Reiner recently spent two months in Mexico City, where he made a survey of the Mexican film industry.

JOSEPH STEINER has formed Broadcast Pictures, Inc., to produce a film titled "Rhythm Rhapsodies." The picture will be made in New York and releasing arrangements are currently being worked out.

EDWARD P. DALEY has been re-elected president of Local No. 232, IATSE, at Northampton, Mass. JOSEPH A. SHAPE was re-elected vice-president; DANIEL H. SCHWARTZ, secretary-treasurer, and TALBOT PETERSON, business agent.

BERT DAVIS, formerly special sales representative for United Artists in Dallas, Tex., has been transferred to the Atlanta office. PHIL MORANO succeeds Mr. Davis in Dallas.

SIR HENRY FRENCH, formerly secretary of the British Food Ministry, has been appointed director general of the British Film Producers Association, it was reported from London this week.

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THIS WEEK the Camera reports:

THE RANKS ARRIVE at the theatre. At the long-awaited premiere of "Men of Two Worlds", at the Gaumont theatre, Haymarket, London, Mr. J. Arthur Rank and family make their entrance. The premiere was one of Britain's biggest, and present were men of many worlds. Virtually every member of the Cabinet turned up.

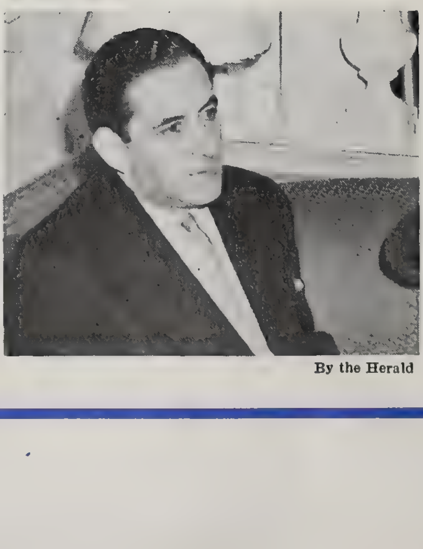
By the Herald

SIDNEY GILLIAT, British producer, director and writer, is in New York and will study American picture making.

ETHEL BARRYMORE, now under the David O. Selznick Vanguard Films banner, giving up the stage entirely. Selznick signed her last week to a seven-year contract.

Fred Stanger

ON THE LINKS, at Milwaukee, between ceremonies incidental to the opening of "Two Guys from Milwaukee": Chester Friedman, Managers' Round Table editor; Don Woods, Warner branch manager; Dennis Morgan and Jack Carson, actors; Al Kvool, Warner district manager, and Sunny MacDonald, Warner Theatre manager.



By the Herald

ERIC BAUME, left, British news editor and writer, as he met the trade in New York last week. He is author of "Half-Caste", which Arthur Kelly will produce.

By the Herald

RIGID government control of building and admissions has hampered the Australian industry, Dan Casey, left, Universal sales manager there, and Ray Groves, Perth branch manager, told the trade at the home office in New York on Monday.

AS JOSEPH BREEN, Production Code Administrator, on his recent visit to the British Isles, made himself familiar with the British film industry: a scene at the Shepherds Bush Studios. Left to right are Sydney Box, producer of "The Man Within" there; Mr. Breen and Harold Huth, Gainsborough producer.

By the Herald

AT THE GEORGE BERNARD SHAW 90th birthday dinner in New York last week: Clifton Fadiman, Franklin Pierce Adams, Leonard Bacon and MGM's Howard Dietz.

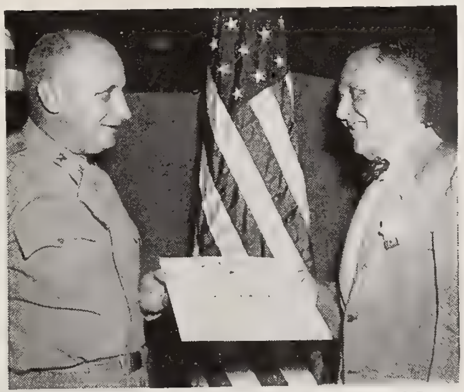
By the Herald

JOSE NEGRON, general manager of the Ramos Cobian Circuit, Puerto Rico, is a New York visitor.

By the Herald

CELEBRATION of a birthday and one year's operations: Eliaine Henno of Foreign Screen Corporation, New York, cuts the cake, aided by Horatio Mestanza and Elsa Miranda, left.

RELAXING, left, Roy Avey, general manager of the Community Theatres, Atlanta, at a "quiet Georgia coastal point."



Army Signal Corps

THE MERITORIOUS SERVICE Award is presented in Washington by Brig. Gen. Russel Reynolds to Thomas Martell, Army Motion Picture Services representative, for his aid in providing films for troops.

INTERSTATE CELEBRATES

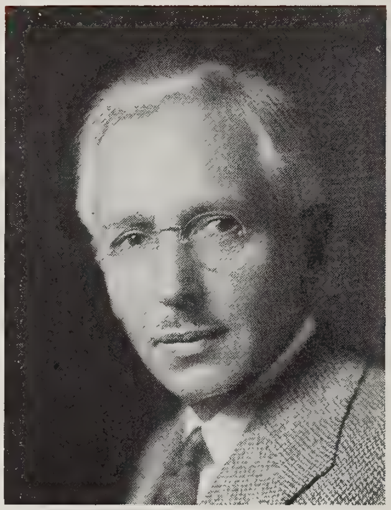
Fortieth Anniversary of Showmanship across the great Southwest

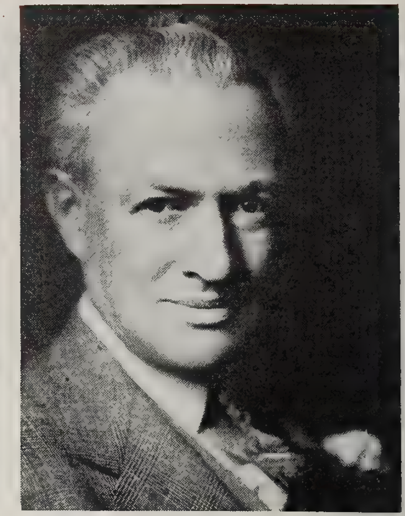
FOUR thundering decades of America have rolled by since that 1906 when the entertainment institution today known as Interstate Circuit was founded in the city of Dallas, deep in the heart of the Southwest. The house was the first Majestic theatre, under the guidance and administration of Karl Hoblitzelle. He had come with the inspiration of his experience as a director of the Louisiana Purchase Exposition in St. Louis. It was to be a new era in the theatre for the growing empire and for Mr. Hoblitzelle a developing career of citizenship and cultural contribution.

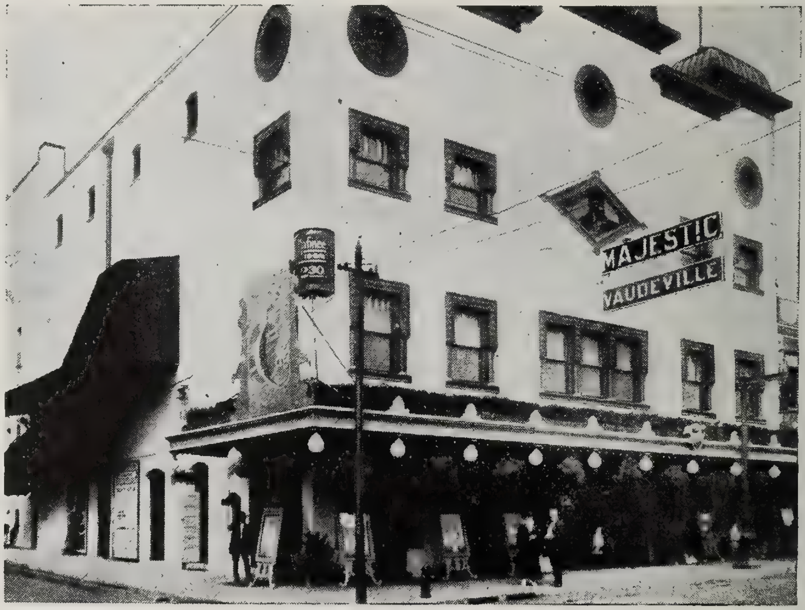
That first Majestic and other theatres which followed began with two-a-day vaudeville and, when the screen gained stature, acquired motion pictures.

Up in New York, in 1924, Robert J. O'Donnell, full of showmanship and experience, closed his office as a vaudeville booking agent and went to Dallas to join his customer. He started as manager of the new Majestic and became vice-president and general manager of Interstate, building the while an expanding career in showmanship, and demonstrating a humanitarian leadership in the building of the Variety Clubs of America. The roster of ranking executives also includes such figures as John Moroney, Raymond Willie and John Q. Adams.

Today Interstate numbers more than 170 theatres, and serves 33 communities in Texas and New Mexico. Through the month of August they all will celebrate Interstate's 40th Anniversary.

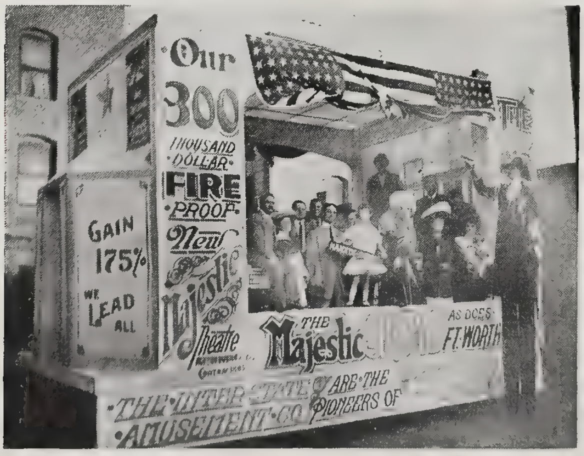

Karl Hoblitzelle, founder and president


Robert J. O'Donnell, vice-president and general manager



The first Interstate theatre, the old Majestic of 1906, when Karl Hoblitzelle began the building of the circuit.

Showmanship and exploitation in the aggressive Texas manner let Fort Worth know it had a theatre. The policy continues.



Here is the second Interstate house, the Majestic of Fort Worth, as it neared completion, with the construction gang out in front. Under the arrow is the young proprietor.

TRADE TURNS UP THE FIRE UNDER AUCTION SYSTEM

Allied and Other Units Critical; Majors in Parley with Wright

Industry agitation over the Court's decision in the film anti-trust case penetrated the far reaches of the nation this week as exhibitor testimony of anxiety mounted and representatives of the distributors and Government bent to the task of reconciling their differences.

Company lawyers, revealed last week as far away from Department of Justice thinking in suggestions for a final decree, conferred among themselves in an eleventh-hour session Monday before meeting in New York with Robert L. Wright and his aides.

Myers Calls for Appeal For Full Divestiture

Abram F. Myers, general counsel and board chairman of Allied States Association of Motion Picture Exhibitors, released the association's analysis of the decision. It was highly critical of the divestiture and auction selling provisions, but encouraged by the "partial and incomplete" victory. He urged an early appeal for divorcement as the sole remedy for industry ills.

The Southern California Theatre Owners Association, meeting in Los Angeles, added its condemnation to the chorus of disapproval, charging the new system would tend to "force the small exhibitors out of business, and benefit the distributors alone."

The Motion Picture Theatre Owners of America announced a plan to go to the field by inviting comment from individual independent exhibitors on the decision.

Mr. Myers decried attempts to minimize the importance of the decision to independent exhibitors. He suggested these operators "should not allow their disappointment over the refusal of the Court to grant total divestiture, or to provide other measures advocated by them, to obscure the fact that the major companies have suffered a humiliating defeat—by far the worst in their numerous tilts with the law."

The findings and adjudications in reference to trade practices afford an "excellent basis for a plea to the Supreme Court for total divestiture," the report held.

Says Majors Can't Claim Legal Business Methods

"So many of their practices were condemned that they can no longer claim to have a legal method of doing business," Mr. Myers proclaimed.

"There is not a legal exhibition contract in force today," he contended. "They are illegal not for one but for several reasons. They are illegal because they involve block booking, price fixing, concertedly established runs and clearances and in some cases unreasonable clearances."

WARNS ALLIED TO STAY ALOOF FROM CIRCUITS

Allied will have no traffic with trade groups featuring affiliated circuit membership, Abram Myers, general counsel and board chairman, declared in his analysis of the Court's decision in the anti-trust case. "The indications are that Allied will be solicited to join with certain trade groups under affiliated control in 'protecting' the decision," he said. Irrespective of the position which Allied may finally take in reference to certain features of the decision, it should carefully avoid aligning itself with affiliated exhibitors who are primarily interested in perpetuating the benefits they have enjoyed under arrangements which the Court has denounced.

The report suggested that it was "very doubtful" if there are any "legal" clearances in existence today "since most clearances are uniform as between the several distributors and were granted by concert of action."

The defendants now find themselves in a dangerous position, Mr. Myers concluded. He observed that an industry "with thousands of unenforceable sales contracts outstanding is in a vulnerable position." He pointed out that the decision would not operate immediately upon the contracts until a decree is entered, but that it seemed certain such pacts could not be enforced or the clearances sustained in any other proceeding.

Threat of Litigation Seen Majors' Greatest Danger

The greatest danger to the defendants, however, was cited as the fact they "now face treble damage by all exhibitors who have suffered injury as a result of the defendants' illegal practices. This is all the more serious because the Bigelow decision has opened new ways for proving damages which formerly were not available."

The report predicted that "this liability to suit undoubtedly will stimulate the defendants to great activity in correcting the conditions denounced by the Court," and continued:

"It may be safely predicted that the distributors will voluntarily put into effect their version of the bidding system before any decree can become effective so as to halt the accumulation of damages for their unlawful methods.

"While the operation of the District Court's decree would, under the terms of the decision, be stayed for the purpose of an appeal to the Supreme Court, the defendants will want to remain on the sunny side of the law until their rights have been finally adjudicated."

In its "E for effort" award to the Court, the report recognized the attempt was to terminate "the discriminatory methods by which the defendants have accorded the preferred runs to affiliated theatres and denied them to independents." It construed the victory, however, as "partial and incomplete," as falling short "of the full measure of relief which the independent exhibitors had hoped for and which the findings and conclusions of the Court clearly warrant."

Says Ruling Opens Way For Circuit Expansion

The report was particularly critical of the Court's provision for retention of their theatres by distributors. The clause allowing them to buy theatres from their co-owners "opened the way for the defendants to increase their holdings and control," it argued. The proviso for court approval of such deals constitutes "a meager safeguard" in view of the Court's "indulgent attitude" toward affiliated theatres" and "Judge Goddard's action in permitting certain of the defendants to acquire a large number of theatres under the Consent Decree."

Establishment of auction bidding as a substitute for theatre divorcement was characterized as similar to "treating a cancer with headache pills." The "greatest evil" of the industry today was described as "the artificially created film shortage. Putting films on the auction block will not induce the defendants to increase the number of their releases or to open their retained first-run theatres to the products of new producers and new distributors who might wish to enter competition with them."

The "major fallacy" of the Court was in "assuming a product shortage to be the normal state of the business," the report complained, in assuming that exhibitors "must always compete with one another for the available pictures," while the "normal state of any healthy industry is that the supply is sufficient to the demand."

Majors Can Still Maintain Shortage, Allied Charges

Admitting that the decision made it somewhat easier for new companies to enter the first-run market, Mr. Myers argued the opening was not big enough. "So long as the defendants together control a vast majority of the metropolitan first-run theatres," he declared, "they will be able by extended

(Continued on following page)

DISLIKE AUCTIONS

(Continued from preceding page)

playing time and other devices to bleed their pictures white and at the same time to perpetuate the existing shortage. New producers and distributors, with no assurance of fair access to the all-important first-run revenue, will have no incentive to enter the field."

In appraising the bidding system recommended by the Court, the report held it to be beneficial for independents chiefly in non-competitive situations. It was highly critical of application in competitive operation. The proviso for establishing a designated minimum was condemned with the assertion that it was entirely possible such a minimum may be "so exorbitant that no exhibitor could afford it, much less raise it by bidding."

Sees Danger of Freeze With High Minimum

"The danger is aggravated by the ruling that defendants may continue to operate wholly owned theatres," Mr. Myers wrote. "The five theatre-operating distributors might find it profitable by tacit agreement to continue their mutual back-scratching arrangement by holding film rentals at a high level." He contended that competition among the metropolitan first runs would be largely confined to themselves; that the increased rentals they paid would be more than offset by the high rentals finally received from the independents.

A danger of local squeezes was sighted. It was argued that a circuit might find it advantageous to bid "exorbitant prices" in a particular situation to drive out a competitor, absorbing the losses in revenue from other theatres.

"From any point of view," the report held, "the bidding method seems better calculated to increase film rentals than to reduce them."

The report made no detailed comment on arbitration. It suggested, however, that arbitration of runs and clearances would be simple compared to the complexity of handling disputes "involved in the comparing of bids" This task, Mr. Myers said, "will call for the wisdom of a Solomon plus divining power." Determination of highest bids for percentage pictures would involve a large amount of "pure guesswork," he declared.

Attorneys for the major distributors and representatives of the Department of Justice, headed by Robert L. Wright, conferred Tuesday in New York in an effort to narrow the area of disagreement in their separate approaches to suggestions for a final decree in the Court's decision in the anti-trust case.

Lawyers and Government Seek Decree Accord

It was disclosed last week that the two sides were far apart on all of the major and most of the minor points, both as to interpretation and application of the provisions relating especially to auction selling of product.

The company attorneys held a conference Monday for a last-minute study of their recommendations.

It was reported, meanwhile, that the five theatre-owning distributors—Loew's, Paramount, 20th Century-Fox, RKO Radio and Warner Bros.—had instituted single-feature selling throughout the country. Pictures were offered singly and in groups, with the clear understanding that the exhibitors could license one or all offered.

Declaring that under the system necessitated by the Court ruling the company would have to concentrate on "bigger and better" product, Universal last week dropped four executive producers of "B" pictures from the studio rolls. Let out were Ben Pivar, Howard Welsch, Morgan Cox, and Marshall Grant, and their nine assistants.

The studio, according to production officials, will produce only 25 top features, eliminating all Westerns and "B" product under the new Universal-International setup announced Tuesday in New York.

"Stout opposition" to the auction plan of licensing was registered July 25 by the Southern California Theatre Owners Association by the unanimous adoption of a resolution at its convention in Los Angeles.

Would Pit Exhibitor Against Exhibitor

Such competitive bidding, the resolution held, would have the effect of "pitting exhibitor against exhibitor in securing pictures and would result in benefit to distributors alone." It contended that the system would increase rentals and, therefore, admission prices; that it would "have the tendency of forcing the small exhibitors out of business," encourage overbuilding, and favor the buyers with large cash resources.

The interests of exhibitors would be best served if they were allowed to buy pictures an on annual basis with the protection of "reasonable" elimination provisions, the convention declared. Exhibitors in accord with the views were asked to record their opinions with the U. S. Attorney General.

MPTOA to Poll Exhibitors On Court Ruling Course

In an effort to determine the opinions of individual independent exhibitors on highlights of the Court's decision in the film anti-trust case, the Motion Picture Theatre Owners of America is inviting them to submit answers to a series of four questions.

The theatremen are asked to indicate their attitude to each question with a "Yes" or a "No" and mail their replies to the Association at 1600 Broadway, New York, N. Y.

The questions, prepared by Herman Levy, of New Haven, general counsel, follow:

"1.—Do you approve of competitive bidding proposed by the court whereby pictures are to be sold theatre by theatre, picture by picture, to the highest responsible bidder having a theatre of the size and equipment adequate to show the pictures upon the terms offered by the distributor?

"2.—Do you approve of the court's recommendation for arbitration covering disputes as to bids, clearances, runs, whether the bidder has a theatre adequate for the run for which he bids, and similar matters?

"3.—Do you approve of non-industry arbitrators?

"4.—Are you in favor of the distributors being completely divorced from their holdings?"

The respondents are requested to sign their names, and to give their addresses and the number of theatres owned, operated or controlled by them. Also the number of theatres in which they have any ownership interest.

Replies will be tabulated weekly for release as they accumulate. The results of the study will be announced as near the closing date, September 15, as practicable, and MPTOA expects to finalize its position therefrom.

Fred Wehrenberg, president, urges cooperation by individual exhibitors, regardless of association affiliation.

WOULD TELL AUCTION BIDDERS WHO WON

Unsuccessful bidders for runs under auction selling would be notified by the successful bidder and upon demand in writing could be permitted to know the terms of the successful bid, under revised ideas discussed by counsel for the "Big Five" major distributors, Tuesday, in New York with Robert L. Wright, Government counsel. The distributors suggested 10 factors to determine the highest bid—namely, license fees, number of and particular days of run, theatre policy, theatre character and location, admission prices, suitability of theatre to the distributor, effect of the run on subsequent runs and upon the distributor's total revenue, character and ability of the exhibitor, and financial responsibility.

- *Two decades ago Warner Brothers brought the magic of sound to the screens of the world*

- *Today this industry of the Motion Picture commemorates the founding of the new era of entertainment*

- *The sixth of August in Nineteen Hundred and Twenty-six the art was reborn, supreme in drama*

TWENTIETH ANNIVERSARY OF TALKING PICTURES

When Film Found Its Voice

HARRY M. WARNER

By TERRY RAMSAYE

Terry Ramsaye

WITH THIS WEEK'S twentieth anniversary of the premiere of "Don Juan" at the Warner Theatre on Broadway the motion picture and allied electronic contributors to the evolution are commemorating the coming of talking pictures.

Honoring this signal occasion, along with Warner Brothers, the initiators of the era of sound, are the co-sponsors: the American Telephone and Telegraph Company, the Bell Telephone Laboratories, the Western Electric Company, the Eastman Kodak Company, the RCA Victor Division of the Radio Corporation of America, the Society of Motion Picture Engineers and Thomas A. Edison, Incorporated.

Around the world the showmen of exhibition will be remembering too the arrival of sound, and the travels, adventures of triumphs of the reborn art through the two swift and strenuous decades between then and now. The motion picture, by gift of speech and music, has grown to a new dominance among the media of expression and to command of the greatest audience in all the history of entertainment. It is to be remembered, while we memorialize the talking picture, that recent as it is in the world of showmanship, a vast proportion of today's audience cannot remember when the screen did not speek.

The coming of sound to the screen has been by processes intimately interwoven with the whole of the structure of the nation in terms of science, industry and peoples.

The story of the Warners, beginning with the arrival on these shores of their father, Benjamin, with his wife, Pearl, and children, is a classic of the American way. They came out of difficult Russian Poland, after three hundred years of tenure of the soil there, to explore oportunity in this new world and new freedoms. It was the year of 1888. They settled in Baltimore. Harry, then nine, went to selling newspapers and shining shoes. That was the bottom of the ladder and every way from there was up. There were many removals and trials with varying fortunes—stores in Bluefield, West Virginia, then Louisville, a try in Detroit, another in London, Ontario, where all was lost in furs, then back to Lynchburg in West Virginia and a shoe repair shop where Harry worked at the bench beside his father.

The number of unbelievers was more than a thousand to one against us. I want to say something about those who did believe, risking everything they had just like we did.

Without this faith, a wonderful new medium of entertainment, education, culture and world understanding might have remained on the shelf for many more years. So it is to those pioneer exhibitors, and the inventors, the engineers and all other pioneers who helped, as well as to the pioneer patrons of talking pictures, that we of Warner Brothers are most deeply grateful today.

Jack, Albert and I want to salute them on this Twentieth Anniversary of Talking Pictures. And I know that Sam, if he were still with us, would too.

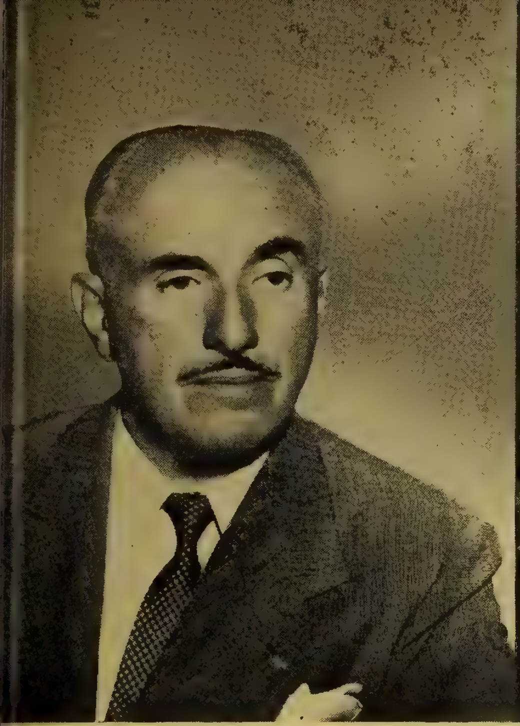
HARRY M. WARNER
President

In the brave year of 1896 the eyes of the nation were on the front porch of William McKinley's residence at Canton, Ohio. Remember? McKinley-and-Hobart, Bryan-and-Sewall, gold standard and free silver, sixteen-to-one! Young Harry Warner decided there would be a lot of shoe repairs to be made there. He tried, and was wrong. Bryan was doing the footwork. The shoe repair shop was removed to Youngstown, and into a great rush of business. Benjamin went to join his son; and they advertised "Shoes Repaired While You Wait."

With an eye, doubtless, to those who did not walk and wear out shoes, Harry opened a bicycle repair and rental shop, where younger brothers Albert and Sam helped out. There were sidelines. Sam introduced Youngstown to ice cream cones and younger Jack put on blackface and did a turn with illustrated songs for the Dome theatre and Opera House, first of the Warner brothers in the show business, also at the bottom of the ladder and destination up.

The path of minor destiny and beckoning opportunity led on and on. In 1903, that same year that Edwin S. Porter made "The Great Train Robbery" for Edison over in Essex Park, New Jersey, Harry, Albert and Sam left Youngstown. Those were then unrelated facts. Harry worked for a while in Kaufman's department store in Pittsburgh. Then he sold cider vinegar for a while. Albert sold meat for Swift and Company, and Sam was a fireman on the Erie, that railroad with the shrill little English whistles.

While Sam was working on the railroad, he got a glimpse of the movies and went headlong away from the fireman's shovel to what Frank Richardson would have called "assistant projectionist." The fact was he helped the operator in a nickelodeon, at



OLONEL JACK L. WARNER

MAJOR ALBERT WARNER

SAMUEL L. WARNER 1887-1927

eight dollars the week. Again the bottom of the ladder, same ladder, direction up.

Sam had a strong notion for being in business on his own. He had been from ice cream cones to bicycle repairs to a firemanship and he was getting thoroughly educated.

The movies were in the black tent carnival and itinerant days then. He found he could buy a second hand projection machine, a print of "The Great Train Robbery" and some one-sheets for $150. He went to ask "Dad." Father Benjamin remarked, "If it was any good, he wouldn't sell it." Then he pawned his genuine solid gold watch and put up the $150 capital. That started Warner pictures ticking.

Sam's roadshow wound up, as so many of the time did, in a store-room show. This one was in New Castle, Pennsylvania. They called it the Cascade—even it was to prove to be a Niagara in years to come. It had a seating capacity of 99, on the days when the undertaker who supplied the chairs did not need them for a funeral. Standing room had not come to cinema yet.

The whole family moved into the business about then. Jack sang, Sister Rose—now Mrs. Harry Charnas—played the piano after she sold the seats. Harry, still in Pittsburgh, was the booker. He cast an eye on distribution and decided he liked that end very well. From that, and a trunkful of film for $400, the Duquesne Amusement Supply Company, Inc., was born. Then came the Motion Picture Patents Company and the typical complex of moves and complications. Duquesne was swallowed.

By 1915 the Warner Brothers were rich in experience, but otherwise somewhere near where they had started, in dollars. They began all over again in distribution, owning at least their name. In 1916 they leased a little Hollywood studio. Sam and Jack ran the studio. Harry was the financier and Albert did the selling. They had a now long forgotten hit in "School Days," made for little, sold for much, in 1921. Of the same period was the profitable "Why Girls Leave Home." They really arrived with "My Four Years in Germany" of 1917, from a series of newspaper articles by James W. Gerard, who had been the United States Ambassador to Germany in the fatal years leading up to World War I.

But it was nip and tuck with fortune even through those days.

Chance took to the desk of Sam Warner a cutting from a series on Ambassador Gerard's experiences appearing in a Philadelphia paper. The clipping went from Sam to Harry and Harry to Gerard, who saw no picture in it. "That's our business," Harry contended.

Next was the making of a script—and finance. Back in New York Charles A. Logue, playwright, was engaged. He was a person of ideas. He proceeded to script and also finance.

Somewhere in his showland adventures he had come to know Mark M. Dintenfass, a one time pioneer independent, making pictures while hiding from the Patents Company in the wildwood of Fort Lee, New Jersey.

There was a luncheon meeting, and Mark Dintenfass often enjoyed telling about it, a luncheon of a glass of beer and a sandwich at the Pabst bar up on Columbus Circle, at which he and Harry Warner came to agreement on a deal. It seems that Mark put up $50,000 on the project—and came out with $150,000 later.

Mr. Gerard still likes to remember the negotiations of the day, taking special pleasure in translating Dintenfass to its English, "Mr. Inkstand," because, says Gerard, "he wrote checks."

Anyway all hands made a profit, some more than others. First National, the distributors, netted $300,000 on distribution. Warners came out with $130,000. But they had arrived on the big time.

[*Next page*]

Benjamin Warner and his wife, Pearl, with their son, Sam, in Hollywood in 1925. Success had come.

Words Came

1906 First Warner Theatre, The Cascade, New Castle, Pennsylvania

Pursuing the pattern of new success, the Warners continued an aggressive course in the silent pictures of the day. Harry, with his accustomed caution, considered the acquisition of John Barrymore. After sitting through tweleve performances of Hamlet, the Warner decision was made, a contract signed. Whimsically enough, the second star of the Warner galaxy of the period was a dog, Rin-Tin-Tin. Foreign talent was flooding into Hollywood and Jack picked Ernst Lubitsch.

Famed Warner titles of the time include "Babbit," "Brass," "Main Street," "The Sea Beast" and "Lady Windermere's Fan;" also such sophisticated comedies as "Marriage Circle," "Kiss Me Again" and "So This Is Paris." Jack and Sam were producing at the Company studio in Sunset Boulevard in Hollywood, while Harry and Albert were deep in finance and sales down East.

The franchise channel to the market, by which they had risen, appeared limited to the Warners. A new phase of development was at hand. Waddill Catchings of Goldman Sachs & Company and Wall Street was brought into the scene by Harry Warner, and shares were sold to the public in 1925. A rotating credit of $3,000,000 was established, and by autumn that was refunded and supplanted by a $4,000,000 issue of 6½ per cent notes. America was in an investing mood those days, too. The Warners were now not only on the big time but also in the big money for then. Thus entrenched, they bought the distribution facilities of Vitagraph, which had some six thousands customers. The machine was growing, in preparation for unforseen opportunity around the corner. The last annual statement of Warner Brothers presented assets of $179,263,000.

It is only twenty years since the screen became articulate, and even an art form as dynamic as talking pictures cannot be expected to reach maturity in so short a time.

In the quality of pictures and in the expansion of our influence for public good, we have made more progress in the past six years than in the preceding forty-five years or since the first silent films. That seems to indicate we are only now getting into high gear on our way to realizing all the potentialities of sound and talking pictures.

It means that today's talking picture is not the last horizon for us. There are new and brighter ones still ahead.

JACK L. WARNER
Vice-President and Executive Producer

Out in Hollywood the Warners were installing a radio station. The technician in charge was Colonel Nathan Levinson, a major then. He came in from an excursion to New York full of enthusiastic tidings of what he had seen of the Western Electric Company's sound recordings synchronized with film. The process had been offered about a bit in the industry and met a general apathy. Colonel Levinson was excitedly interested. He poured his enthusiasm on Sam Warner, who was, he said, "the only man in Hollywood who'd know what it was about." Sam came to New York for a look. It was a time for strategy. With a sort of nonchalance Levinson and Sam Warner conspired a little party for Harry and Albert—and some Western Electric personages. It was just incidentally, of course, that the occasion included a screening of some sound films.

It was a time of destiny—a mighty moment in the history of the screen.

Harry Warner sat through the demonstration silent and poker faced.

Sam was wondering.

When an orchestra appeared and music poured into the projection room, Harry sat upright. "That's the answer."

"No wonder this hasn't taken hold," he observed. "It has been done without showmanship. But put the best talent and the best music on the screen, and the public will eat it up."

And small wonder it was, too, that there was no showmanship in the demonstration. Western Electric, as manufacturing arm for the Telephone company, had been recording and studying sound for telephone purposes. Recording was for the laboratory, not entertainment. The great Western Electric is an institution of applied electronics, wave lengths and audio frequencies.

So it came that June 25 in 1925 Western and Warners contracted to develop sound for the theatre screen and on April 4, 1926, a company was formed. Out of four hundred and one names they elected Vitaphone.

The naming was in the pattern of precedent—1895, Armat's projector, the Vitascope, life-seer; 1897, Smith Blackton and Rock's Vitagraph, the life-writer, the Greco-Latin Biograph, saying the same thing, and now the Vitaphone, the life-speaker, after thirty years.

Work began at once at the old Vitagraph studios in Flatbush, with its memories of John Bunny, Flora Finch, Florence Turner and Mabel Normand. Sam Warner, with a picture staff, and Stanley Watkins of Western Electric, with a sound crew, plunged into talking pictures.

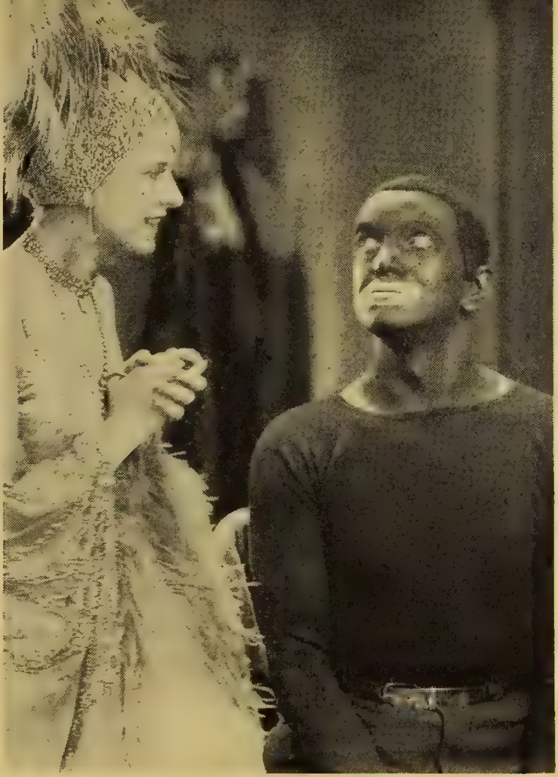
Sam Warner was left to work on his own, while the brothers looked on and kept out of the way. One day, it is recorded, Jack Warner and Darryl Zanuck happened in and worked before the camera for a while.

By the spring of 1926 Sam Warner decided he was ready for the plunge into production for the box office. The staff came over from Flatbush and took over the old Manhattan Opera House, redolent of the traditions of the great Hammerstein, surely a house of art and voice.

With the orchestra pit boarded over for a stage, and the chandeliers draped with festoons of cloth to soak up the echoes, the old opera house became a fantastic cave

1925	**Warner Brothers on June 25 entered an agreement with Western Electric.**
1926	**World premiere of Vitaphone pictures, with sound on disc, at Warners Theatre in New York, August 6. The feature, "Don Juan", with a synchronized score.**
1927	**"The Jazz Singer", with Al Jolson, first Vitaphone picture with dialogue sequences, October 6, at Warners' Theatre in Broadway.**
1928	**"Lights of New York", the first all talking picture, is presented at the Strand Theatre in New York.**
1935	**The film industry stands converted to sound pictures.**

26 "Don Juan", John Barrymore, Mary Astor



1927 "The Jazz Singer" Mae McAvoy, Al Jolson

1928 "Lights of New York", Cullen Landis, Helen Costello

of strange arrangements in sight and sound —the progenitor of those great insulated stage barns which dot the landscape from Burbank to Culver City and all the Hollywood between.

The greatest premiere since that night of April 23 in 1896 at Koster & Bial's was in the making. Out in Hollywood Jack Warner had completed "Don Juan" with John Barrymore, in that December of '25. It was the Warners' most ambitious picture, silent, of course. At the cost of holding investment idle, they decided to keep it for the coming demonstration, that it might be presented with a recorded score.

Meanwhile, other components of the program, what were one day to become known as Vitaphone shorts, were in the making. There was the Philharmonic with Henry Hadley conducting 107 musicians; Giovanni Martinelli, Metropolitan tenor; Marion Talley and Anna Case; Mischa Elman and Efrem Zimbalist, violinists; Harold Bauer, pianist; Roy Smeck, banjoist—and a speech and picture recording by Will H. Hays.

The product went to the screen at the Warner Theatre in Broadway that natal night of August 6, 1926—wired for sound between shows, and equipped with new loud speakers evolved for the job by E. C. Wente of the Bell Laboratories.

That first night audience, filled with show people and scientists, greeted the performance as a miracle.

The best quotation of the occasion came from the distinguished Dr. Michael Pupin of Columbia University: "No closer approach to resurrection has been made by science." However, his choice of words was not the best. He should have said "re-creation."

The show world, interested, was skeptical. Just as in 1912 when the stage barons were saying the movies were a passing craze, now in 1926 the masters of the status quo decided: "Talking pictures are just a fad—they won't last."

Warners, however, were convinced. Sam moved his Vitaphone production unit to Hollywood in April of '27. By summer Sam and Jack were into the ambitious project of "The Jazz Singer" with Al Jolson. It was to be a feature with singing sequences and it developed into talking sequences, too. That came because of the accidental recording of Jolson's now historic observation, made as the scene was cut, "You ain't heard nothing yet." They kept it in the act, and added more.

"The Jazz Singer" was scheduled for opening in New York, October 6, 1927. The Warner Brothers were not there. Sam, worn by two unrelenting years of sound and studio, developed pneumonia, and on the morning of October 5, he died.

One of the results of the talking motion pictures was that they brought to the film industry a new respect.

Educators began to find the screen a great help in their work. Churchmen, who at one time admonished their congregations to stay away, began to find sermons in current films. National and world leaders seeking to influence public opinion sought to do it through the medium of the screen. Then there was the new attitude of respect and confidence toward our industry in banking and investment circles. Investors multiplied rapidly. And thus it was possible to finance the enormous expansion of our industry.

This recognition of our industry would never have come about if the screen had not been given a voice.

ALBERT WARNER
Vice-President and Treasurer

The picture opened to a triumph and ran for twenty-six weeks at roadshow prices on Broadway. It turned the corner for sound, and Warners. The brothers had made cash advances to their company of two and a half millions up to the opening. (Also at one time in the period from August, 1926, to December, 1928, the Warner advances to their company exceeded $5,000,000.) There were about 100 theatres wired for sound by then. At that time Warner pictures were playing about 7,500 houses.

Conversion to sound in major houses, and an equipment race, started, with many a complication between the great "electricals" and much debated issues between them about the interchangeability of rival recording systems, and the continuing issue of sound-on-disc, with which Warners started, and sound-on-films, developed alike by Western Electric, Fox-Case Movietone, and the Radio Corporation of America, with its Photophone.

The clinching stroke for sound came with the presentation of "The Lights of New York," by Warners, as the first 100 per cent talking picture, July 6, 1928. The sixth day of the month seems to have been sound day then. "Lights," too, was a hit.

Both the public and Wall Street caught fire. The skeptics of Broadway were convinced and the sound era had begun.

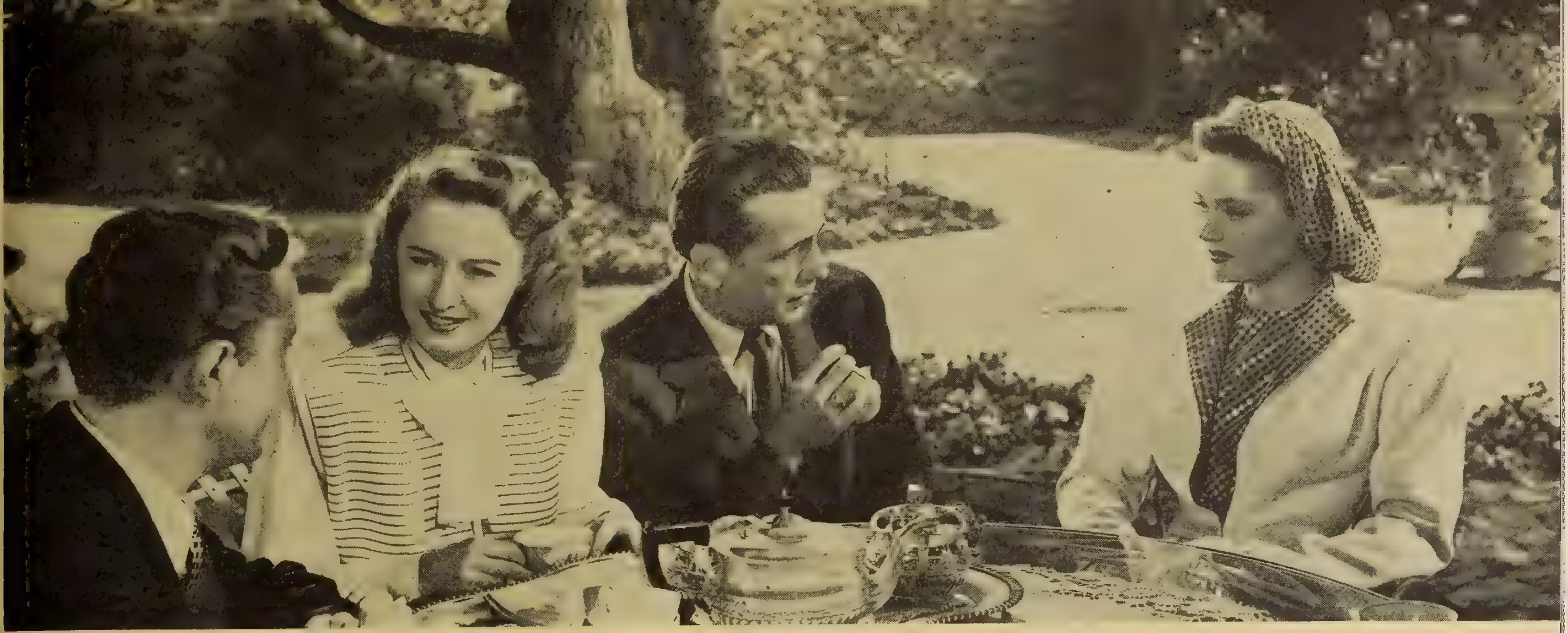
Previews of Warner Pictures of '46-'47

CLOAK AND DAGGER — Gary Cooper and Lilli Palmer

NIGHT AND DAY — Warner anniversary picture with Cary Grant

HUMORESQUE — Joan Crawford, John Garfield, Oscar Levant

OF HUMAN BONDAGE — Paul Henreid and Eleanor Parker

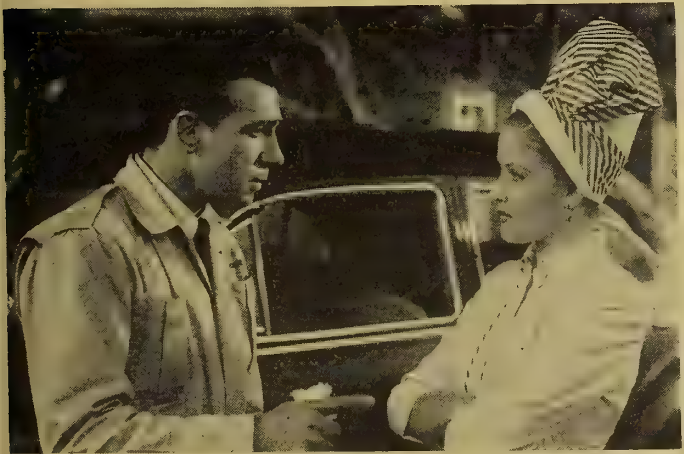


THE TWO MRS. CARROLLS — Barbara Stanwyck, Humphrey Bogart, Alexis Smith

THE TIME, THE PLACE AND THE GIRL — Dennis Morgan, Martha Vickers, Jack Carson

NEVER SAY GOODBYE — Errol Flynn and Eleanor Parker

THE MAN I LOVE — Ida Lupino and Robert Alda



THAT WAY WITH WOMEN — Dane Clark, Martha Vickers, Sydney Greenstreet

THE BIG SLEEP — Humphrey Bogart and Lauren Bacall

NORA PRENTISS — Ann Sheridan and Kent Smith

TWO GUYS FROM MILWAUKEE — Dennis Morgan, Jack Carson, Joan Leslie

SHADOW OF A WOMAN — Andrea King and Helmut Dantine

ESCAPE ME NEVER — Errol Flynn, Ida Lupino, Gig Young

A STOLEN LIFE — Bette Davis, Dane Clark, Glenn Ford

NOBODY LIVES FOREVER — John Garfield and Geraldine Fitzgerald

CHEYENNE — Dennis Morgan and Jane Wyman

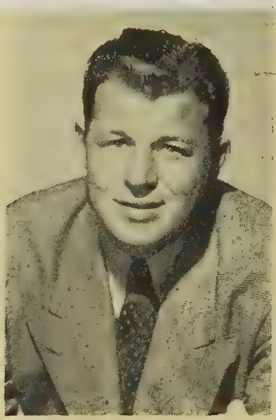
THE BEAST WITH FIVE FINGERS — Robert Alda and Andrea King

THE VERDICT — Sydney Greenstreet and Peter Lorre

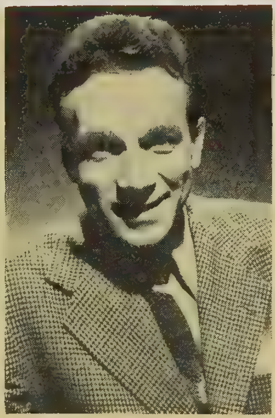
STALLION ROAD — Zachary Scott, Alexis Smith, Ronald Reagan

Stars of the Warner Galaxy

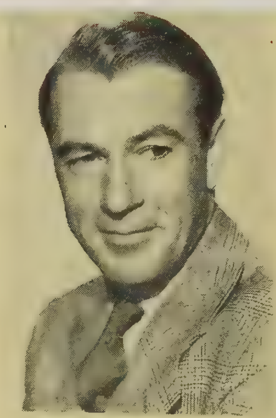
ROBERT ALDA



JACK CARSON



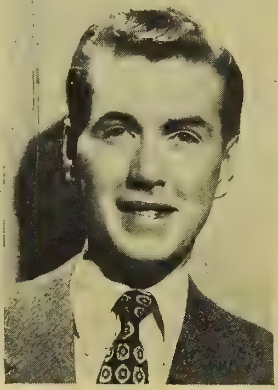
DANE CLARK



GARY COOPER

JOAN CRAWFORD

BETTE DAVIS



ROBERT HUTTON

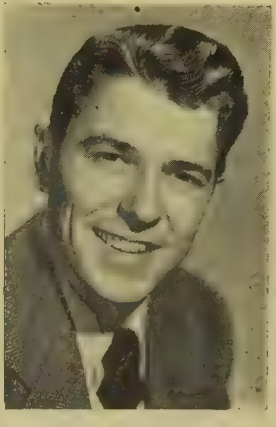
ANDREA KING

VIVECA LINDFORS

PETER LORRE

IDA LUPINO

CLAUDE RAINS



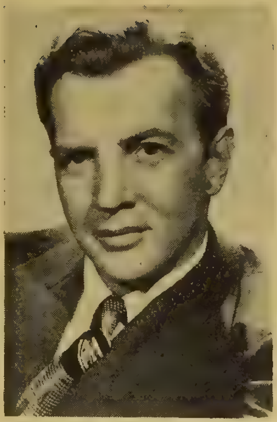
RONALD REAGAN

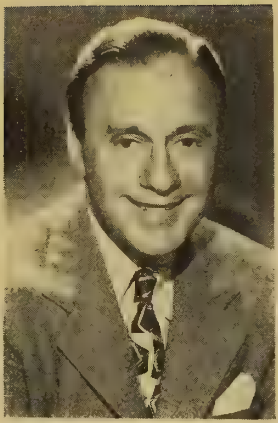
ZACHARY SCOTT

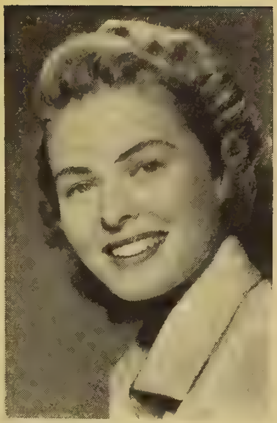
ANN SHERIDAN

ALEXIS SMITH

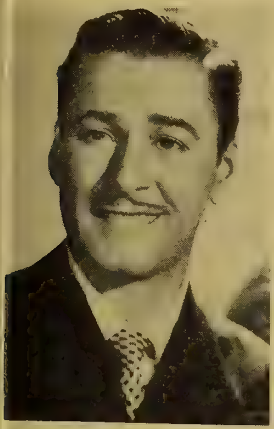
LAUREN BACALL


BRUCE BENNETT


JACK BENNY


INGRID BERGMAN

HUMPHREY BOGART

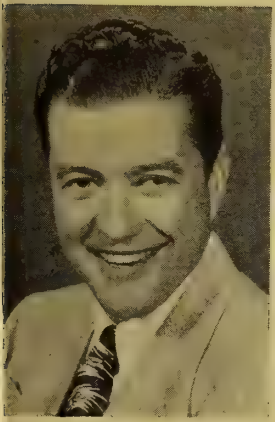

ERROL FLYNN

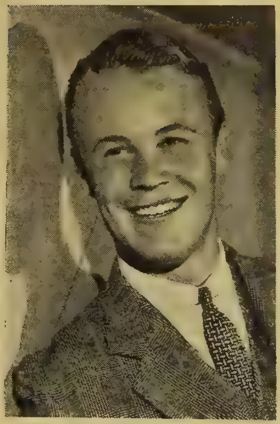
JOHN GARFIELD

GARY GRANT

SYDNEY GREENSTREET

PAUL HENREID


DENNIS MORGAN


WAYNE MORRIS

JANIS PAIGE

LILLI PALMER

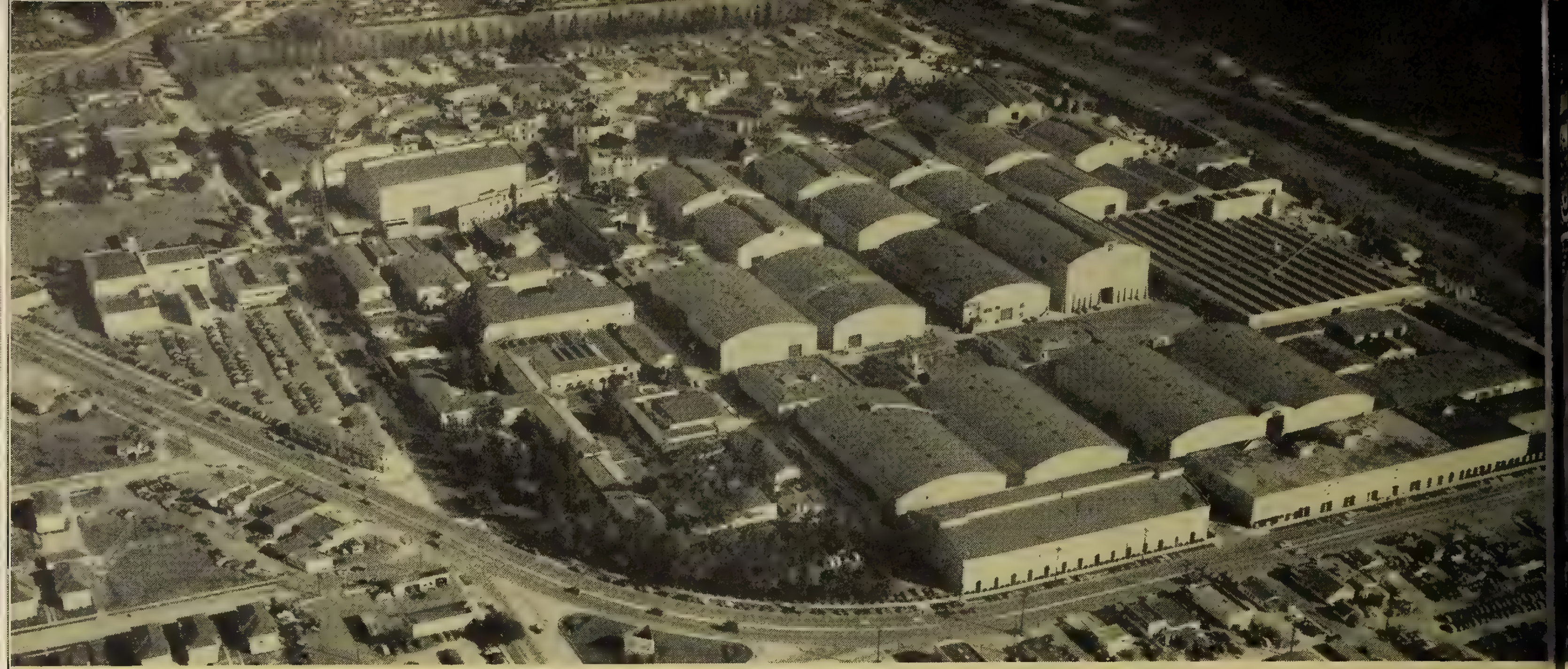
ELEANOR PARKER

BARBARA STANWYCK

MARTHA VICKERS

JANE WYMAN

GIG YOUNG



City of Sound

ACRES OF WORDS AND MUSIC–THE WARNER STUDIOS AT BURBANK IN CALIFORNIA

WARNER BROTHEF
WEST COAST STUDIO.

The original Warner Brothers studio in Hollywood.

TAKE a look at the air view of the Warner lot at the top of the page. The site is Burbank, Calif. There, spread out over 160 acres, is one of the world's largest and most modernly equipped sound studios.

Get into the picture now. You will see twenty-two huge sound stages on the lot, all of the same architectural design, of stucco, steel and concrete construction, but varied in size for varying requirements.

Look at stage 21, for instance. It is Warners' roofed-over ocean. It has a 65-foot clearance from floor to rafters and can be flooded to a depth of four feet for water work. Beside it, and connecting with it when necessary, is an outdoor lake, holding 4,000,000 gallons of water. Errol Flynn and Humphrey Bogart have guided many a fabled ship across the Atlantic and Pacific by way of this lake.

You can easily find your way to the stages. The streets are wide and straight, lighted and paved. There are 12 miles of them, too, inside the studio grounds.

These streets criss-cross the Warner lot at its current peak. Back at the beginning, the original lot, which was the First National plant before the amalgamation with the parent Warner organization, covered only 80 acres.

Additional purchases of land through the years have doubled that lot now. One of the additions is the large-scale ranch of 1,200 acres which Warners acquired at Calabasas, 20 miles out in the San Fernando Valley. Here Warners take their equipment for filming outdoor spectacles. Here scenes from the forthcoming "Stallion Road" and "Cheyenne" were made.

Back on the home lot, the studio architecture has a definite Spanish flavor. The flavor is first evident in the studio facade of six attractive two-story buildings which house the executive offices, the production executives, the publicity men, police, mail and casting offices.

Outside the fence, too, is the writers' buildings, where scripts for Warner productions are prepared. The offices of Colonel Jack L. Warner, vice-president and executive producer, are in the west wing of the central administration building.

From five to six hundred people work on the outside of the fence. During average production periods, about 3,500 people give the correct nod and password to "Duke", the gate keeper, and go to work inside the fence. This makes a total of more than 4,000 drawing studio pay checks most of the year.

Once on the inside, you skirt a battery of cutting rooms and small theatres to find one of the many expanses of lawn and flower gardens on the lot. Wardrobe departments and sewing rooms are on the east side of this lawn, while Perc Westmore's beautifully new makeup and hairdressing quarters line the west side. Traffic across this lawn is at its most frenzied pitch when Warners gets to work on a costume picture.

Neat rows of dressing rooms for 30 stars, from A for Alda, Robert, to Y for Young, Gig, occupy the front space on the back lot. There, too, are the dressing rooms for the more than 70 featured players who customarily appear in Warner product.

Prominent among these dressing-room buildings is the executive dining room and Harry M. Warner's presidential cottage office. Inside his office, pinned to the walls, is a complete photographic history of the

Weather on the great stage with a crowd scene in "Meet John Doe".

The world's first studio: Thomas Edison's "Black Maria" at Orange, N. J., in 1893.

development of the Warner studio and stills from prize-winning pictures.

There are five completely equipped theatres on the lot. Also, two large property buildings. Stored here is everything from full-scale hulls of ships to snuff boxes.

The famous Crafts Building is a landmark of the studio. The largest such building in the entire industry, it houses under one roof all of the mechanical and construction department.

Here hundreds upon hundreds of sets are constructed, painted and made ready for such productions as the soon-to-be-released "Cloak and Dagger", "The Two Mrs. Carrolls", "The Big Sleep" and "Nora Prentiss".

If there are indispositions on the sets, the Warner first-aid station cares for them. Anything more serious is taken care of by the staff of the miniature hospital which occupies the center of the lot. Completing this safety center is the studio's fire department.

The Warner "back lot" is famous throughout Hollywood for the simple reason that it has been rented out at one time or another to almost all producing companies.

The best remembered set on this lot is the street fronted with those old "brownstone" four-story houses typical of New York in the 1880's.

This street leads to still other big-city streets, representing more modern or more foreign locals.

You can find the bow of a modern ocean-going steamer on this lot, too, as well as miles of storage bins and sheds housing a myriad of unusual but necessary properties.

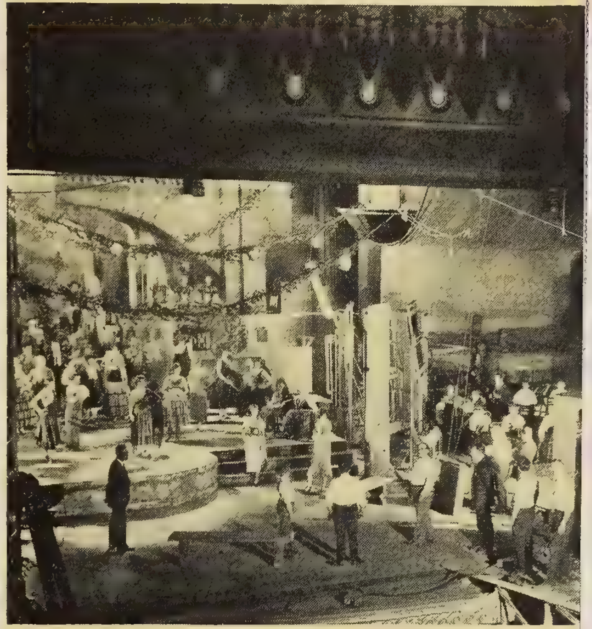
There are small parks here which are pressed into service for sets and a train shed where train wrecks can be staged for the Warner melodramas.

Old-world streets, country villages and small midwestern towns dot the back lot landscape. On this lot the distance from one foreign city to another is only a few steps.

Approximately 80 employees have been on the lot since the Warners introduced sound film 20 years ago. Among them is Colonel Nathan Levinson, head of the sound department.

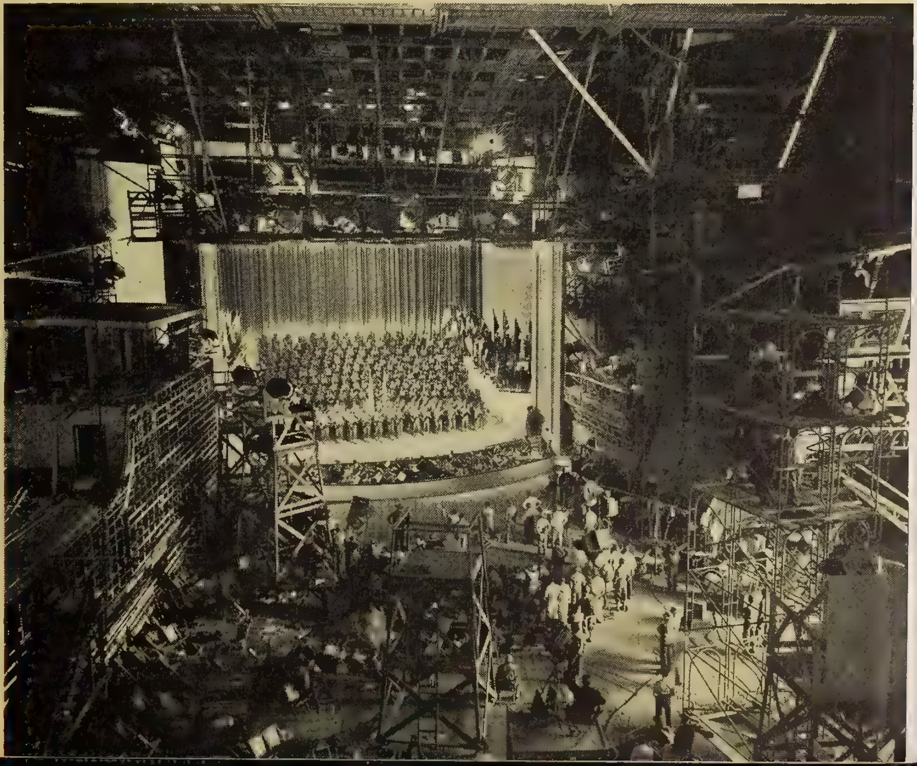
Nine producers are under contract to handle picture assignments, drawing on the wide-flung resources of the studio.

The whole Burbank plant is used not only by Warners but by the recently-formed United States Pictures, Inc., headed by Joseph Bernhard, president, and Milton Sperling, vice-president and executive producer. United States Pictures releases through Warners.



YESTERDAY—The first Vitaphone recording stage, in New York, in the Manhattan Opera House, 1926.

TODAY—The great recording job on the finale of Irving Berlin's "This Is the Army", a wartime triumph.



Honors to the House of Warner

TWENTY years of initiative and performance in the art of the sound picture have brought Warner Brothers honors extraordinary in lands around the world, and notably from the Academy of Motion Picture Arts and Sciences in Hollywood.

The most important accolade has come from the motion picture public in conferring success on the enterprise, and next would be rated the documented approvals of the Academy's fellow artists, contemporaries, and competitors, symbolized by the "Oscars", which stand in phalanxes on the studio desks at Burbank.

A certain capstone quality pertains to the Franklin Delano Roosevelt Memorial Award to Warners last year for "contributing most to universal understanding through the medium of motion pictures".

A reading of the story of the rise of the Warners from Baltimore to Burbank will give an understanding of the poignant human and patriotic sympathies which have been reflected in the social consciousness of so much of their product, a quality which has brought many external recognitions.

Prominent in this category is the much-lauded series of short subjects the studio produced on historical subjects: "The Bill of Rights," "The Declaration of Independence," "The Monroe Doctrine," and the like. The City of Philadelphia and the Daughters of the American Revolution were among those honoring Warners for the series.

The most recent short in this field, "Hitler Lives?" has received numerous awards, notably from the Hollywood Foreign Correspondents and the United Nations Committee of Southern California. The American Institute of Cinematography has recognized Warners' leadership by an award for the production of "socially significant films".

Specific features have been singled out, too, for their "citizenship" content. "Edge of Darkness" brought an award from Norwegian seamen. Action in the North Atlantic" brought an award from Brazilian seamen and the Merchant Marines of Rio de Janeiro.

ACADEMY AWARDS

1927-28

Special Award—"The Jazz Singer," "marking an epoch in motion picture history."

1929-30

Best Actor—George Arliss, "Disraeli."

1930-31

Best Original Story—John Monk Saunders, "Dawn Patrol."

1932-33

Best Original Story—Robert Lord, "One Way Passage."

1934-35

Best Actress—Bette Davis, "Dangerous."

Best Cinematography—Hal Mohr, "A Midsummer Night's Dream."

Best Editing—Ralph Dawson, "A Midsummer Night's Dream."

Best Musical Composition—Harry Warren and Al Dubin, "Lullaby of Broadway" in "Gold Diggers of 1935."

1935-36

Best Actor—Paul Muni, "The Story of Louis Pasteur."

Best Original Story—Sheridan Gibney and Pierre Collings, "The Story of Louis Pasteur."

Best Screenplay—Sheridan Gibney and Pierre Collings, "The Story of Louis Pasteur."

Best Supporting Actress—Gale Sondergaard, "Anthony Adverse."

Best Cinematography—Tony Gaudio, "Anthony Adverse."

Best Editing—Ralph Dawson, "Anthony Adverse."

Best Scoring—Leo Forbstein, "Anthony Adverse."

Best Assistant Director—Jack Sullivan, "The Charge of the Light Brigade."

Best Color Subject—"Give Me Liberty."

1936-37

Best Picture—"The Life of Emile Zola."

Best Supporting Actor—Joseph Schildkraut, "The Life of Emile Zola."

Best Screenplay—Norman Riley Raine, Heinz Herald and Geza Herczeg, "The Life of Emile Zola."

1937-38

Best Actress—Bette Davis, "Jezebel."

Best Supporting Actress—Fay Bainter, "Jezebel."

Best Art Direction—Carl Weil, "The Adventures of Robin Hood."

Best Original Score—Erich Wolfgang Korngold, "The Adventures of Robin Hood."

Best Film Editing—Ralph Dawson, "The Adventures of Robin Hood."

Best Short Subject—Two-reel—"The Declaration of Independence."

Special Award—Harry M. Warner, for series of historical shorts.

1938-39

Best Short Subject—More than One-reel—"Sons of Liberty."

1939-40

Best Short Subject—Two-reel—"Teddy, the Rough Rider."

1940-41

Best Actor—Gary Cooper, "Sergeant York."

Best Editing—William Holmes, "Sergeant York."

Special Award—Col. Nathan Levinson, "for outstanding service to the industry and the Army during the past nine years, which made possible the present efficient mobilization of the motion picture facilities for the production of Army training films."

1941-42

Best Actor—James Cagney, "Yankee Doodle Dandy."

Best Sound Recording—Nathan Levinson, "Yankee Doodle Dandy."

Best Musical Picture Score—Ray Heinsdorf and Heinz Roemheld, "Yankee Doodle Dandy."

Best Dramatic Picture Score—Max Steiner, "Now Voyager."

Best Short Subject—Two-reel—"Beyond the Line of Duty."

1942-43

Best Picture—"Casablanca."

Best Director—Michael Curtiz, "Casablanca."

Best Actor—Paul Lukas, "Watch on the Rhine."

Best Screenplay—Jules J. Epstein, Philip G. Epstein and Howard Koch, "Casablanca."

Best Musical Picture Score—Ray Heinsdorf, "This Is the Army."

Best Editing—George Amy, "Air Force."

1943-44

Best Short Subject—Two-reel—Gordon Hollingshead's "I Won't Play."

1944-45

Best Actress—Joan Crawford, "Mildred Pierce."

Best Short Subject—Documentary—"Hitler Lives?"

"Hitler Lives?" documented Nazi youth.

"It Happened in Springfield" taught tolerance.

Vitaphone

THE SHORTS THAT MADE SOUND FAMOUS

THE sound era of the screen was born in Vitaphone shorts, Warner Brothers' first step into the great adventure, those twenty years ago. They have been continuously flowing across the screen since, the oldest line of production in the new art.

Special significance attaches to Vitaphone shorts, too, in their function of delivering to the motion picture theatre the appeals of vaudeville delivered in the new medium. Theatre evolution has been importantly affected.

A special pride of the Warner short subject department is their notable series of historical two-reel Technicolor productions on the rise and spread of democracy in America.

These multi-honored shorts have been awarded plaques, cups and certificates by numerous civic organizations and special and specific awards from the Academy of Motion Picture Arts and Sciences.

The list includes such stories as "Give Me Liberty", "Declaration of Independence", "Sons of Liberty", "The Bill of Rights", "Romance of Louisiana", "The Monroe Doctrine", "The Man Without a Country", "Lincoln in the White House", "Teddy, the Rough Rider" and others.

After being exhibited in the theatres of the country to the wide-spread acclaim of civic leaders, the short subjects have been printed in 16mm for circulation at cost to schools through Teaching Film Custodians, Inc.

The shorts also were used by Cecil B. De Mille for many of the early sequences in "Land of Liberty", the feature-length film history of the United States sponsored by the motion picture industry for exhibition at the New York and San Francisco World Fairs.

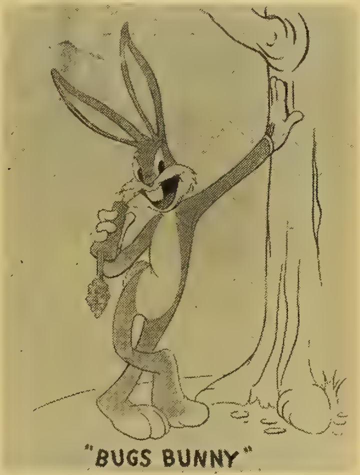
During World War II, the company gave patriotic aid with such recruiting films as "Winning Your Wings" and "Beyond the Call of Duty".

Warners' shorts department has its lighter side, too.

The company's Bugs Bunny Specials last year topped all other shorts in *Fame's* poll of money makers. In 1944, Bugs was in second place. Included in the 1945 Top Ten listing were two other Warner short series: Merrie Melodies and Technicolor Specials.

Warners' short subject policy always has been to produce a program of widely diversified entertainment, including adventure, sports, comedy, drama, animated cartoons and music.

This listing, appropriately, has won its share of Academy Awards. Among the shorts so honored are "Beyond the Line of Duty", "I Won't Play", "Hitler Lives?" "Give Me Liberty" and "The Declaration of Independence".



Bugs Bunny, a money-maker.

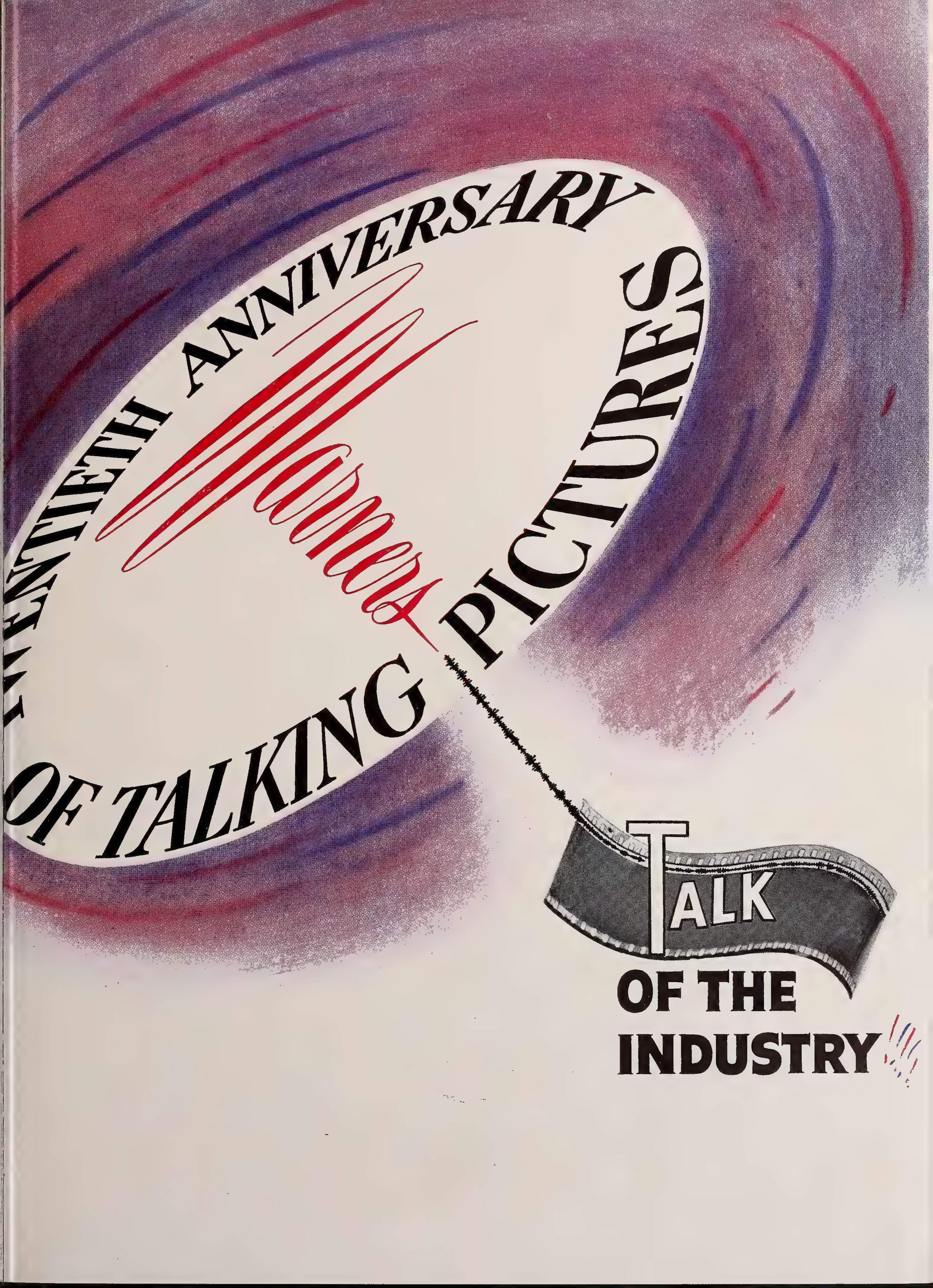
"Teddy, the Rough Rider," taught history.

"I Am an American", a patriotic short.

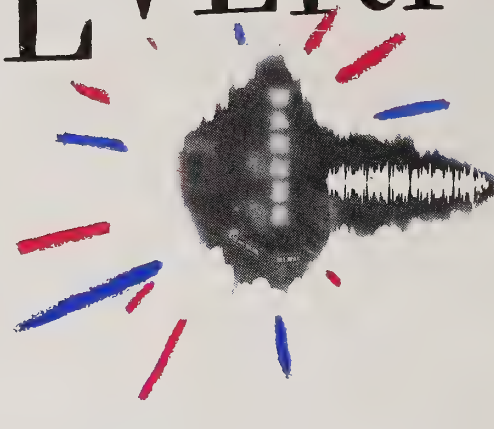
"A Star in the Night", to be reissued.

Warners' Technicolor cameras are now filming one of the company's most important productions, Broadway's famous "Life with Father". Above, director Michael Curtiz, at left, with the Day family of the screen. Irene Dunn and William Powell are seen as mother and father.

At right, Howard Lindsey and Russel Crouse, co-authors of the play, confer with Mrs. Clarence Day at the Warner studio.


TWENTIETH ANNIVERSARY
OF TALKING PICTURES
TALK
OF THE
INDUSTRY

THIS IS EVERY EXH



192

The Proudest Anniversary
in all the Show World gets the

GREATEST

WE'RE mighty grateful for all the tributes that are being heaped on Warners these Anniversary days. But there are others within the industry who have earned the right to consider it their Anniversary, too.

To the exhibitors, large and small,

Jack L. Warner, *Executive Producer*

BITOR'S ANNIVERSARY

1946

arners and "talking pictures"
ve very much. It was through
eir far-sightedness, their sup-
rt and their showmanship that
ogress was possible in those
st struggling "See and Hear"
ys. We acknowledge their im-
rtant contribution with grati-

tude most sincere; and we look forward to the continued progress that must result from this ever-growing bond between us.

And now, fully realizing the meaning of this occasion to every exhibitor on the globe, we here present our Celebration attractions.

LEBRATION LINE-UP IN ALL SHOW HISTORY!

NOT FOR ONE DAY

NOT FOR ONE NIGHT -- *But....*

THIS IS EVERY EXHIBITOR'S ANNIVERSARY

1926 — 1946

WE'RE mighty grateful for all the tributes that are being heaped on Warners these Anniversary days. But there are others within the industry who have earned the right to consider it their Anniversary, too.

To the exhibitors, large and small, Warners and "talking pictures" owe very much. It was through their far-sightedness, their support and their showmanship that progress was possible in those first struggling "See and Hear" days. We acknowledge their important contribution with gratitude most sincere; and we look forward to the continued progress that must result from this ever-growing bond between us.

And now, fully realizing the meaning of this occasion to every exhibitor on the globe, we here present our Celebration attractions.

The Proudest Anniversary in all the Show World gets the

GREATEST CELEBRATION LINE-UP IN ALL SHOW HISTORY!

Jack L. Warner, *Executive Producer*

The Celebration goes on and goes on and goes on

NIGHT AND DAY

THIS WEEK IN 250 NIGHT AND DAY-AND-DATE PREMIERES! NEVER SUCH TRANS-CONTINENTAL FESTIVITIES! NEVER SUCH INDUSTRY-WIDE PARTICIPATION!

NOT FOR ONE DAY

NOT FOR ONE NIGHT -- But.... IN ANNIVERSARY TECHNICOLOR

And the Celebration goes on and goes on and goes on and.

The Celebration goes on and goes on and goes on

NIGHT AND DAY

IN ANNIVERSARY TECHNICOLOR

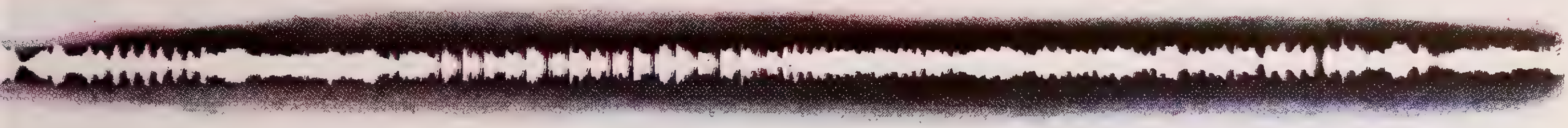
THIS WEEK IN 250 NIGHT AND DAY-AND-DATE PREMIERES! NEVER SUCH TRANS-CONTINENTAL FESTIVITIES! NEVER SUCH INDUSTRY-WIDE PARTICIPATION!

And the celebration goes on and goes on and

Hats off to all of them - they made "Night and Day" possible!

ARY GRANT · ALEXIS SMITH IN "NIGHT AND DAY" with MONTY WOOLLEY · GINNY SIMMS · JANE WYMAN EVE ARDEN · CARLOS RAMIREZ · DONALD WOODS and MARY MARTIN

EEN PLAY BY CHARLES HOFFMAN · LEO TOWNSEND · WILLIAM BOWERS · Directed by MICHAEL CURTIZ PROD. BY ARTHUR SCHWARTZ ADAPTATION BY JACK MOFFITT · BASED ON THE CAREER OF COLE PORTER · ORCHESTRAL ARRANGEMENTS BY RAY HEINDORF ·



THESE

ARE THE SHOWS THAT SAY "HAPPY WARNER ANNIVERSARY" EVERY DAY!

BETTE DAVIS

IN

A STOLEN LIFE

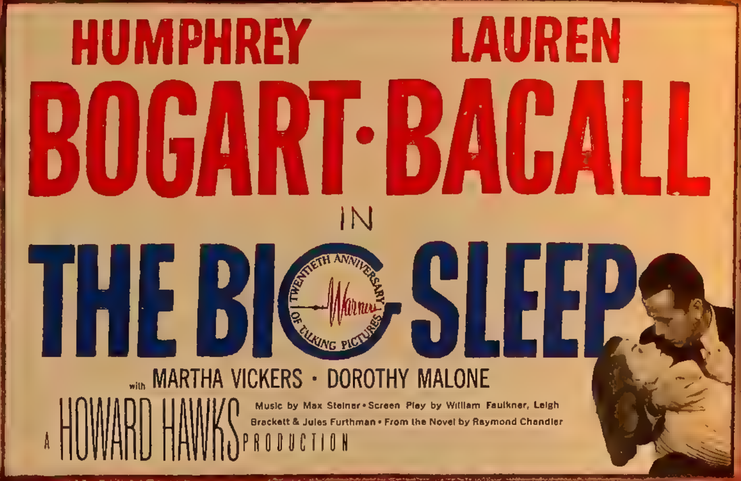
TWENTIETH ANNIVERSARY OF TALKING PICTURES

WITH GLENN FORD and DANE CLARK

WALTER BRENNAN · CHARLIE RUGGLES

Screen Play by Catherine Turney • Adapted by Margaret Buell Wilder
From a Novel by Karel J Benes • Music by Max Steiner

Directed by CURTIS BERNHARDT



HUMPHREY BOGART · LAUREN BACALL

IN

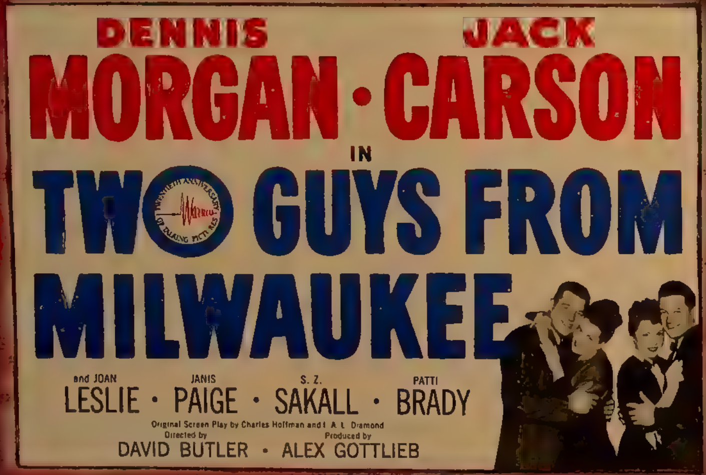
THE BIG SLEEP

TWENTIETH ANNIVERSARY OF TALKING PICTURES

with MARTHA VICKERS · DOROTHY MALONE

Music by Max Steiner • Screen Play by William Faulkner, Leigh Brackett & Jules Furthman • From the Novel by Raymond Chandler

A HOWARD HAWKS PRODUCTION



DENNIS MORGAN · JACK CARSON

IN

TWO GUYS FROM MILWAUKEE

TWENTIETH ANNIVERSARY OF TALKING PICTURES

and JOAN LESLIE · JANIS PAIGE · S. Z. SAKALL · PATTI BRADY

Original Screen Play by Charles Hoffman and I. A. L. Diamond

Directed by DAVID BUTLER · Produced by ALEX GOTTLIEB

ELEANOR PARKER · PAUL HENREID · ALEXIS SMITH

IN

W. SOMERSET MAUGHAM'S

OF HUMAN BONDAGE

TWENTIETH ANNIVERSARY OF TALKING PICTURES

with EDMUND GWENN · JANIS PAIGE

Music by Erich Wolfgang Korngold • Screen Play by Catherine Turney

Directed by EDMUND GOULDING · Produced by HENRY BLANKE

BETTE
DAVIS AND **HENREID**
PAUL

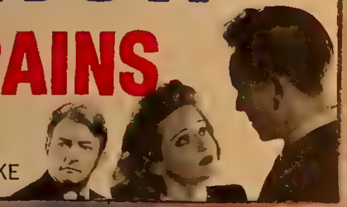
IN

DECEPTION

WITH **CLAUDE RAINS**

Screen Play By JOHN COLLIER & JOSEPH THAN
Based On Play By LOUIS VERNEUIL
Music By ERICH WOLFGANG KORNGOLD

Directed By
IRVING RAPPER • Produced by
HENRY BLANKE



ERROL
FLYNN · PARKER
ELEANOR

IN

NEVER SAY GOODBYE

with LUCILE WATSON • S. Z. SAKALL • PATTI BRADY

Screen Play by I. A. L. Diamond and James V. Kern • Original Story by Ben and Norma Barzman • Adaptation by Lewis R. Foster

Directed by
JAMES KERN • Produced by
WILLIAM JACOBS

IDA
LUPINO · ALDA
ROBERT

ANDREA
KING · BENNETT
BRUCE

IN

THE MAN I LOVE

Screen Play by Catherine Turney • Adaptation by Jo Pagano and Catherine Turney • From a Novel by Maritta Wolff

Directed by RAOUL WALSH • Produced by ARNOLD ALBERT

JOHN
GARFIELD · FITZGERALD
GERALDINE

IN

NOBODY LIVES FOREVER

With WALTER **BRENNAN** · FAYE **EMERSON** · GEORGE **COULOURIS** · GEORGE **TOBIAS**

Original Screen Play by W. R. Burnett
Music by Adolph Deutsch

Directed by
JEAN NEGULESCO • Produced by
ROBERT BUCKNER

AND NOW AS ALWAYS
A SOUND PROGRAM NEEDS

VITAPHONE

THE FAMOUS WARNER WORD THAT INTRODUCED TALKING PICTURES!

SHORTS

- 8 **TECHNICOLOR SPECIALS**
  Two Reels
- 26 **MERRIE MELODIES AND LOONEY TUNES**
  In Technicolor — One Reel
- 6 **FEATURETTES** (*Classics of the Screen*)
  Two Reels (Re-Released)
- 13 **SPORT PARADES**
  In Technicolor — One Reel
- 6 **JOE** (*So You Want*) **MacDOAKES COMEDIES**
  One Reel
- 13 **BLUE RIBBON CARTOONS**
  In Technicolor — One Reel (Re-Released)
- 6 **ADVENTURE SPECIALS**
  In Technicolor — One Reel
- 6 **MELODY MASTERS BANDS**
  One Reel

Hats off to all of them - they made Night and Day possible.

CARY GRANT · ALEXIS SMITH in "NIGHT AND DAY" with MONTY WOOLLEY GINNY SIMMS JANE WYMAN EVE ARDEN CARLOS RAMIREZ DONALD WOODS and MARY MARTIN

SCREEN PLAY BY CHARLES HOFFMAN, LEO TOWNSEND, WILLIAM BOWERS Directed by MICHAEL CURTIZ PROD BY ARTHUR SCHWARTZ ADAPTATION BY JACK MOFFITT BASED ON THE CAREER OF COLE PORTER ORCHESTRAL ARRANGEMENTS BY RAY HEINDORF

GARY COOPER

IN

CLOAK and DAGGER

with
ROBERT
ALDA ·

and introducing
LILLI
PALMER ·

A UNITED STATES PICTURES PRODUCTION

SCREEN PLAY BY ALBERT MALTZ AND RING LARDNER JR ORIGINAL STORY BY BORIS INGSTER AND JOHN LARKIN MUSIC BY MAX STEINER

Directed by
FRITZ LANG ·
Produced by
MILTON SPERLING

DENNIS
MORGAN ·
JACK
CARSON
JANIS
PAIGE ·
MARTHA
VICKERS

IN

THE TIME, THE PLACE AND THE GIRL

IN TECHNICOLOR

with S. Z. SAKALL · ALAN HALE
and CARMEN CAVALLARO & Orchestra
Screen Play by Francis Swann, Agnes Christine Johnston & Lynn Starling
Original Story by Leonard Lee
Orchestral Arrangements by Ray Heindorf

Directed by
DAVID BUTLER ·
Produced by
ALEX GOTTLIEB

THESE

ARE THE SHOWS THAT SAY "HAPPY WARNER ANNIVERSARY" EVERY DAY!

AND! BOTH EARLY NEXT YEAR!

LIFE WITH FATHER

NOW APPROACHING ITS 8th SUCCESSIVE YEAR ON BROADWAY! IN TECHNICOLOR

VOICE OF THE TURTLE

The Voice of the Turtle
THIRD YEAR!

STILL THE BIGGEST THING IN ROMANCE AND COMEDY ON THE BROADWAY BOARDS!

SOUND BUSINESS POLICY:

"WARNERS HAVE AN ENVIABLE RECORD FOR COMBINING GOOD CITIZENSHIP WITH GOOD PICTURE MAKING"

THE NEW YORK TIMES

AND!! BOTH EARLY NEXT YEAR!

LIFE WITH FATHER

NOW APPROACHING ITS 8th SUCCESSIVE YEAR ON BROADWAY! IN TECHNICOLO

VOICE OF THE TURTLE

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"WARNERS HAVE AN ENVIABLE RECORD FOR COMBINING GOOD CITIZENSHIP WITH GOOD PICTURE MAKING"

THE NEW YORK TIMES

Congratulations!

UNITED STATES PICTURES
INC.

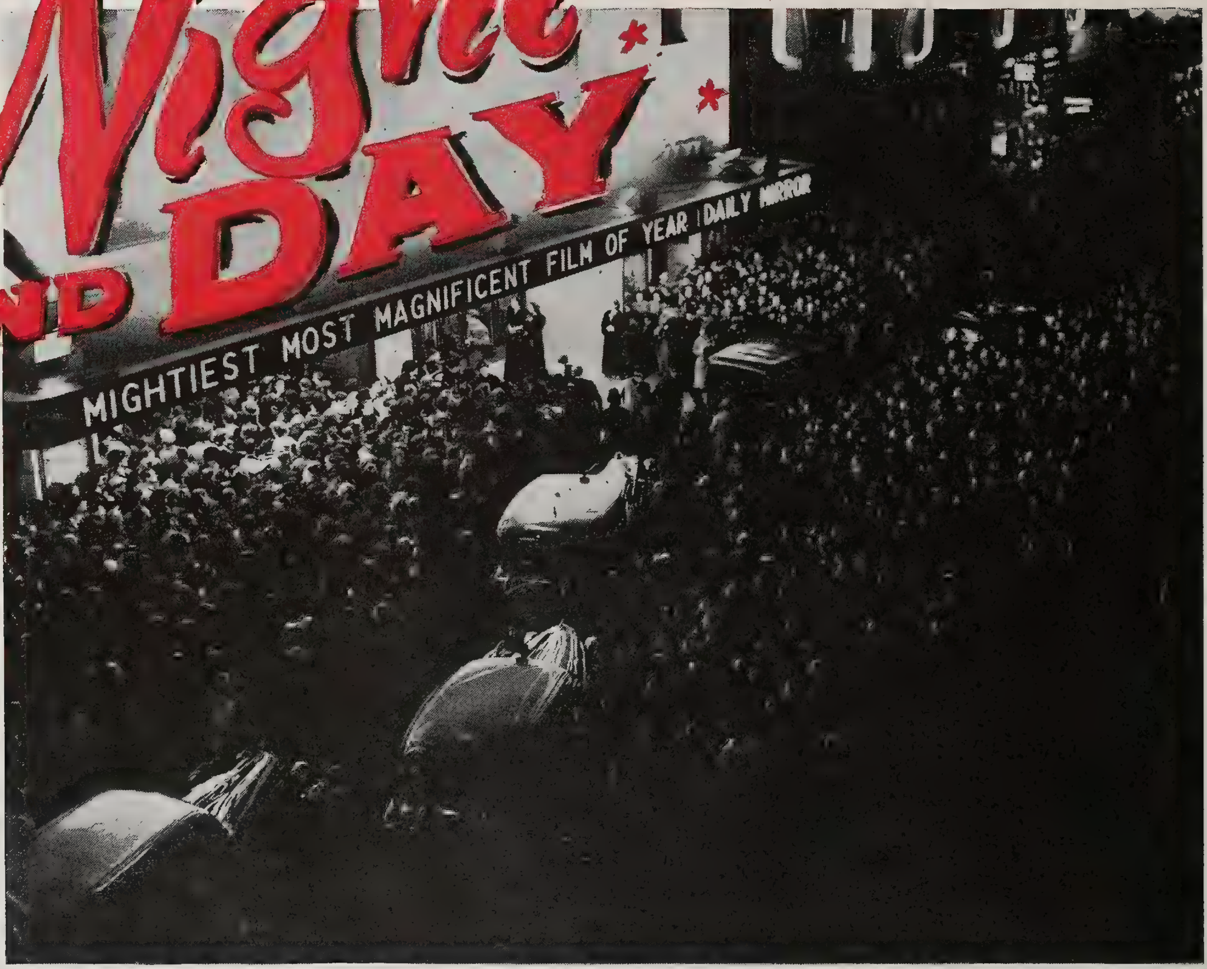
JOSEPH BERNHARD, *President*

MILTON SPERLING, *Vice-President in Charge of Production*

TWENTIETH ANNIVERSARY WB OF TALKING PICTURES

IN LEICESTER SQUARE

Night AND DAY

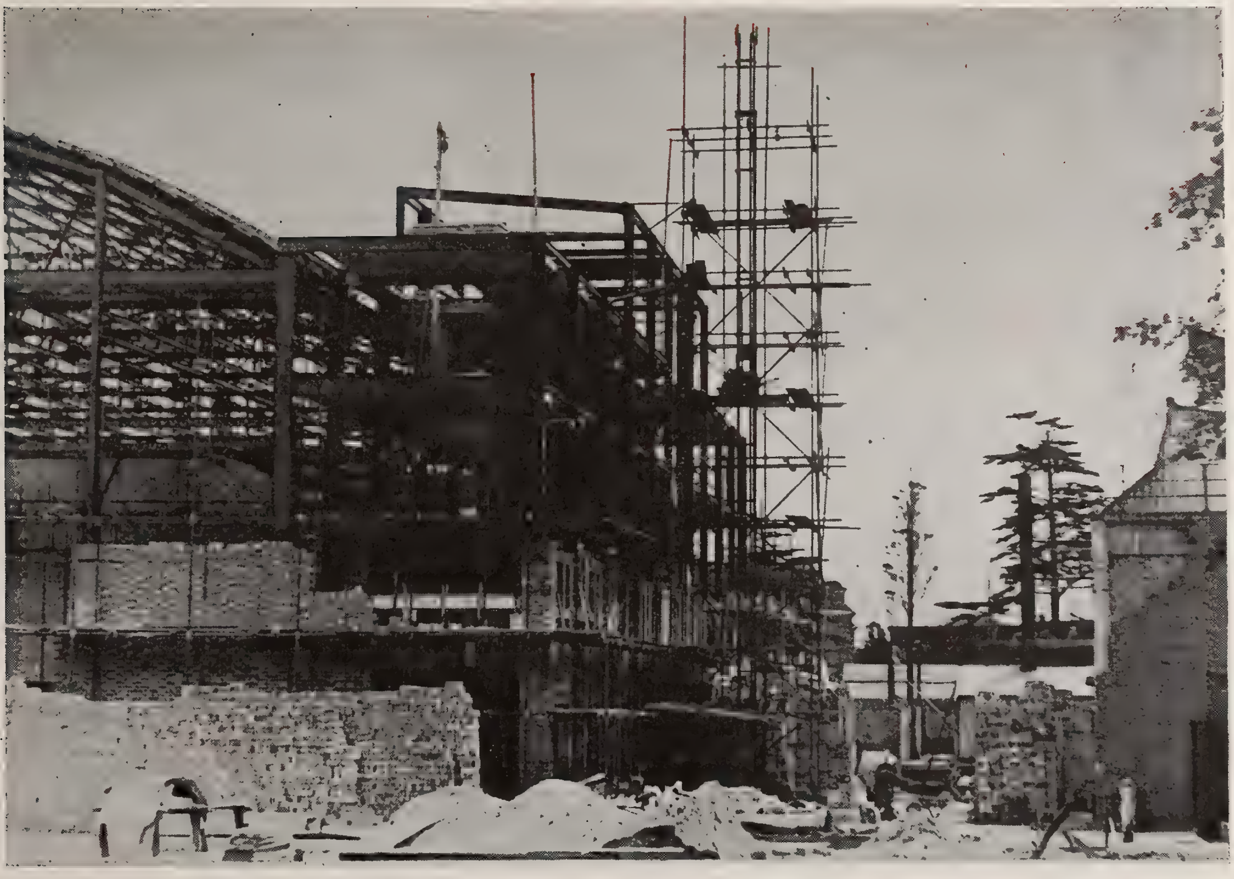

MIGHTIEST MOST MAGNIFICENT FILM OF YEAR DAILY MIRROR

— London looks to Warners for the SMASHES!!!

TWENTIETH ANNIVERSARY WB OF TALKING PICTURES

AND AT TEDDINGTON

Burbank's Kid Brother is Coming up FAST!!!



WARNER BROS. STUDIOS, TEDDINGTON, ENGLAND, now under reconstruction after being blitzed July 5, 1944, re-start next December on a schedule that will make Teddington the word for Showmanship in British Production.

TWENTIETH ANNIVERSARY WB OF TALKING PICTURES

Congratulations
and Best Wishes
for Continued Success

from

ASSOCIATED BRITISH
PICTURE CORPORATION LTD.

ASSOCIATED BRITISH
CINEMAS LTD.

PATHE PICTURES LTD.

TWENTIETH ANNIVERSARY WB OF TALKING PICTURES

"J. Arthur Rank and the producers, distributors and exhibitors, in association with him, sincerely congratulate Warner Brothers on the occasion of their 20th Anniversary, and wish them every success in the future."

★

RCA Photophone Ltd., LONDON

offer Congratulations to

WARNER BROS.

on 20 years of achievements
in Talking Pictures

★

These pioneers of the Motion Picture Industry use RCA recording equipment exclusively in their British studios.

SOUND RCA SYSTEM

All enquiries for sound recording, reproducing and theatre equipment for use in the United Kingdom should be addressed to—

RCA PHOTOPHONE LTD., 43, BERKELEY SQUARE, LONDON, W.1.

TWENTIETH ANNIVERSARY WB OF TALKING PICTURES

PRC Pictures

Congratulates WARNER BROS. ON THE TWENTIETH ANNIVERSARY OF TALKING PICTURES

TWENTIETH ANNIVERSARY WB OF TALKING PICTURES

OUR HATS OFF

TO WARNER BROTHERS

IN 1926, four courageous young men, the Sam-Harry-Albert-Jack Warner Brothers, with vision and great confidence, gambled their combined efforts and futures in a new invention then known as "The Vitaphone." That year "Don Juan" was produced by them as the world's first sound motion picture. They followed this by "The Jazz Singer" and "The Lights of New York"—the first 100 per cent all-talking motion picture. A few years later this new invention was to revolutionize the motion picture industry. Today, it is an international amusement, and its language is understood wherever people exist.

We of the scientific world, who had the privilege to work with the Warner Brothers during the struggle for the perfection of sound motion picture, can truthfully state that the world should be proud to recognize the pioneering courage and perservance of these showmen. Like all great inventions "The Vitaphone" was ridiculed and turned down by all of the motion picture companies in its early stages. Had the Warners weakened at that time, the world might have never enjoyed the pleasures of this new invention. Talking motion picture has been a great instrument in the winning of World War II as well as to create better understanding between peoples and nations. In the years to come this hard won Peace can be made more secure by this great instrument of education in the exploitation of new scientific developments.

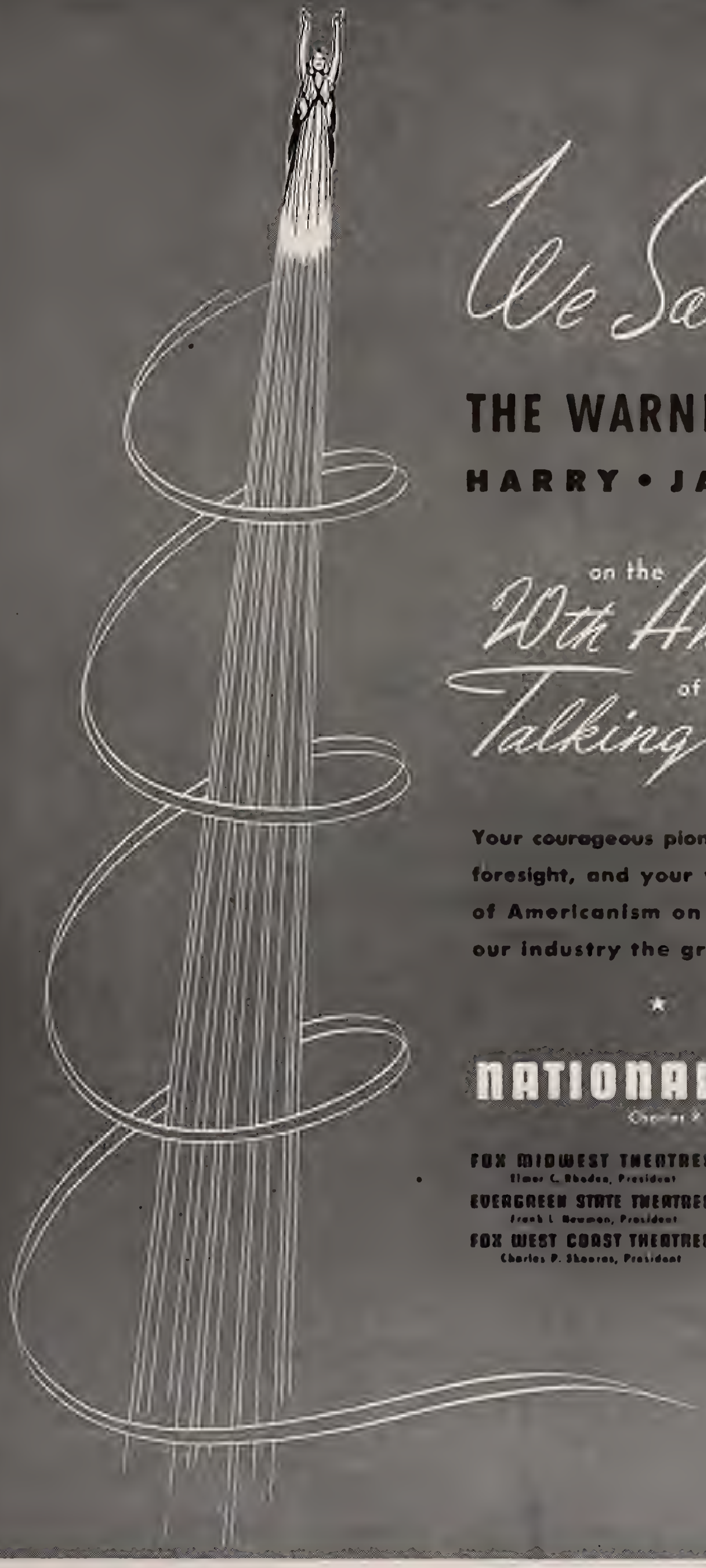
IN 1946, We Introduced the **RETISCOPE SCREEN**
the Most Revolutionary Contribution to Motion Picture Projection Since the Advent of Sound

ADVANCE RESEARCH CORPORATION

WARREN MILLAIS, *President and Chief Engineer*

214 WEST 42nd STREET **NEW YORK 18, NEW YORK**

TWENTIETH ANNIVERSARY OF TALKING PICTURES



We Salute You

THE WARNER BROTHERS

HARRY • JACK • ALBERT

on the

20th Anniversary

of

Talking Pictures

Your courageous pioneering, your initiative and foresight, and your wholehearted sponsorship of Americanism on the screen helped earn our industry the greatness it has achieved.

* * *

NATIONAL THEATRES

Charles P. Skouras, President

FOX MIDWEST THEATRES Elmer C. Rhoden, President	**FOX MICHIGAN THEATRES** David M. Idzal, President
EVERGREEN STATE THEATRES Frank L. Newman, President	**FOX INTERMOUNTAIN THEATRES** F. H. Ricketson, President
FOX WEST COAST THEATRES Charles P. Skouras, President	**FOX WISCONSIN THEATRES** Harold J. Fitzgerald, President

TWENTIETH ANNIVERSARY WB OF TALKING PICTURES

IN THE BEGINNING THERE WAS LIGHT...

WITH LIGHT WE MAKE PICTURES!

- **Warner Brothers, pioneers in sound, were first to recognize the possibilities of sound in motion pictures as we know them today . . .**
- **Under their leadership, sound was given constant improvement, quality and prestige, and that superiority which lifted motion pictures from the realm of catchpenny entertainment to a great, vital and educational force for the good of the entire world . . .**
- **The climax of that pioneering is recorded for all time and all mankind in the motion pictures of the Atomic bomb tests . . .**
- **The Twentieth Anniversary of Talking Pictures is truly a historic event . . . our wholehearted congratulations.**

●

SKOURAS THEATRES CORPORATION

TWENTIETH ANNIVERSARY WB OF TALKING PICTURES

Congratulations to

WARNER BROS

on the

20*th* ANNIVERSARY OF TALKING PICTURES!

RKO THEATRES

TWENTIETH ANNIVERSARY WB OF TALKING PICTURES

Congratulations
to
WARNER BROTHERS
On Their 20th Anniversary of Talking Pictures

We in the industry owe an everlasting debt of gratitude to you for the courage and faith you displayed in developing talking pictures, the most important advancement in our industry since its beginning.

I recall very vividly conferences among the nation's leading theatre owners, motion picture distributors and producers, at which time most of the industry's leaders looked upon talking pictures as only a temporary fad and had absolutely no faith that they would ever develop into the world's best-loved form of entertainment.

On behalf of our entire organization, I extend our heartiest congratulations and best wishes for the continued brilliant success of your company.

A. H. BLANK, President
TRI-STATES and
CENTRAL STATES
THEATRE
CORPORATIONS

Congratulations

to

WARNER BROS.

20th ANNIVERSARY OF SOUND PICTURES

☆

RANDFORCE AMUSEMENT CORP.

Samuel Rinzler
Louis Frisch
Harold Rinzler
Emanuel Frisch

TWENTIETH ANNIVERSARY WB OF TALKING PICTURES

Century Theatres

salute

Warners' Anniversary

of

Talking Pictures

TWENTIETH ANNIVERSARY WB OF TALKING PICTURES

TWENTIETH ANNIVERSARY Warners OF TALKING PICTURES

TO THE PIONEERING

WARNER BROTHERS

for their magnificent contribution to the growth and to the development of talking pictures during the past 20 years.

Congratulations from

FAMOUS PLAYERS

CANADIAN CORPORATION LIMITED

WE, along with other Exhibitors, take great pride in commemorating Warner Brothers in observance of their Twentieth Anniversary of Sound. During the past twenty years they have made great strides in the motion picture field and we are proud of the friendly relations that have existed between their company and ours during this time. We realize that their success is our success also, and we are anxiously awaiting the big box-office attractions that are headed our way from this great Studio.

MARTIN THEATRES

Columbus, Georgia

R. E. MARTIN
E. D. MARTIN
R. E. MARTIN, JR.

Operating In
Georgia—Alabama
Florida—Tennessee

TWENTIETH ANNIVERSARY WB OF TALKING PICTURES

Congratulations to the Pioneers of Sound

from the

Pioneers of
Better Theatre Operation in the Southwest

GRIFFITH THEATRES

OKLAHOMA CITY

We offer deserving tribute to

WARNER BROTHERS

☆

PARAMOUNT THEATRE

NEW YORK

BEST WISHES
TO
WARNER BROTHERS
ON THE
20th ANNIVERSARY OF SOUND

From... WORLD'S OLDEST THEATRE ORGANIZATION

HARRIS AMUSEMENT CO.

PITTSBURGH, PA.

OUR FOUNDER
The **Late Senator**
JOHN P. HARRIS
who opened
The World's First All Motion Picture Theatre

The ROXY THEATRE

SEVENTH AVE. at FIFTIETH ST., NEW YORK CITY

joins in commemorating the 20th Anniversary of sound Motion Pictures.

TO

WARNER BROTHERS PIONEERS of SOUND

goes our heartiest congratulations. On this Twentieth Anniversary to commemorate the introduction of talking motion pictures, we wish to join the motion picture industry in this great celebration with our sincere good wishes for its continued success.

J. E. BRULATOUR, INC.

DISTRIBUTOR OF EASTMAN FILM

FORT LEE, N. J. • CHICAGO • HOLLYWOOD

TWENTIETH ANNIVERSARY OF TALKING PICTURES

Modern Screen
1ST

Congratulations!
WARNER BROTHERS

for having married **SOUND TO SIGHT**...to give the world better entertainment!

Modern Screen

The World's Leading Motion Picture and Entertainment Magazine

Congratulations to

WARNER BROTHERS

on the 20th anniversary
of talking pictures

M. *and* P. THEATRES

M. J. MULLIN ☆ SAM PINANSKI

TWENTIETH ANNIVERSARY OF TALKING PICTURES

☆

Best Wishes

PRUDENTIAL CIRCUIT

☆

To the

Warner Bros.

on the

20TH ANNIVERSARY

OF SOUND

MOTION PICTURES

☆

OUR

HEARTIEST

CONGRATULATIONS

☆

STERLING THEATRES, INC.

Washington

and

Oregon

JOHN DANZ, *President*

Congratulations

and

Best Wishes

to the

WARNER BROS.

on their

20th

Anniversary

N. D. DIPSON, Pres.
Dipson Theatres, Inc.
Erlanger Theatre Bldg.
Buffalo, N. Y.

ARCADIA THEATRE

Philadelphia, Pa.

•

NORRIS AMUSEMENT COMPANY
A. and L. SABLOSKY ENTERPRISES

☆

We wish for Warner Brothers twenty more years of as great success as they have had in the past.

☆

BEST
WISHES
FROM
ONE
OLDTIMER
TO
ANOTHER!

HUNT'S THEATRES
INCORPORATED
WILDWOOD, N. J.
WILLIAM C. HUNT, Pres.

PIONEER EXHIBITORS
1906 to 1946

Congratulations

to

WARNERS

☆

Ben Amsterdam

TWENTIETH ANNIVERSARY OF TALKING PICTURES

Salute
to a
Pioneer

☆

SOUTH SIDE
AMUSEMENT
COMPANY
and
FRED
WEHRENBERG
CIRCUIT

St. Louis

All honor
and
credit
to the
WARNER BROS.
for their inauguration
of sound pictures
twenty years ago and
their continued contributions
to this world's
greatest medium of
entertainment

☆

RALPH
TALBOT
THEATRES

Tulsa

☆

SUPER QUALITY
CONGRATULATES
WARNER BROS.
ON THEIR
TWENTY
YEARS
OF
TALKING
PICTURES

☆

TWENTIETH ANNIVERSARY OF TALKING PICTURES

Altec Service Corporation

- a direct descendant of the sound pioneers

- now a nationwide service organization

joins the motion picture industry in celebrating this 20th anniversary of sound pictures.

* * * *

We take pride in the part we have played in furthering the development and maintenance of good sound reproduction.

Continued service of existing theatre sound equipment and proper installation and service of new equipment is necessary to maintain or better the present standard.

Only Altec is fully equipped to carry on with such functions in an unbiased manner.

Modern scientific research—engineering ingenuity—the knowledge gained from many years of specialized experience—combine to make Altec the outstanding service organization it is today.

* * * *

ALTEC
SERVICE CORPORATION
250 West 57th Street,
New York 19, N.Y.

Congratulations

to

WARNER BROS.

on the

20th Anniversary

of the

Introduction of

SOUND
MOTION
PICTURES

ALEXANDER SMITH
AS ADVERTISED IN
GOOD HOUSEKEEPING
SEE REVERSE SIDE FOR GUARANTY
ALL WOOL PILE

ALEXANDER SMITH & SONS

Weavers of

CRESTWOOD
THEATRE
CARPET

CONGRATULATIONS
TO
WARNER BROTHERS
ON THE
20th ANNIVERSARY
OF SOUND

DAZIAN'S INC · NEW YORK · BOSTON · CHICAGO · LOS ANGELES
W D
ESTABLISHED 1842

DAZIAN'S INC

THE WORLD'S LARGEST AND OLDEST THEATRICAL FABRIC ORGANIZATION

NEW YORK
142 West 44th Street

BOSTON
260 Tremont Street

CHICAGO
125 No. Wabash Avenue

LOS ANGELES
731 So. Hope Street

ST. LOUIS
920 Century Building

TWENTIETH ANNIVERSARY WB OF TALKING PICTURES

CONGRATULATIONS
TO
WARNER BROTHERS

GENERAL REGISTER CORPORATION
36-20 Thirty-Third Street
Long Island City
New York, N. Y.

C. S. ASHCRAFT MFG. COMPANY
36-32 Thirty-Eighth Street
Long Island City
New York, N. Y.

BROOKS UNIFORM COMPANY
1140 Sixth Avenue
New York, N. Y.

TYPHOON AIR CONDITIONING COMPANY, INC.
794 Union Street
Brooklyn, N. Y.

LOBBY DISPLAY FRAME CORP.
549-551 West 52 Street
New York, N. Y.

MAHARAM FABRIC CORPORATION
130 West 46 Street
New York, N. Y.

CAPITOL STAGE LIGHTING COMPANY
527 West 55 Street
New York, N. Y.

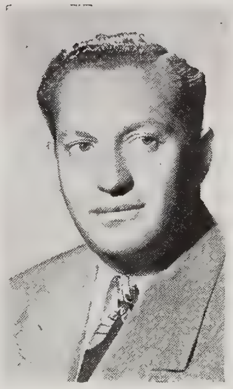
GRISWOLD MACHINE WORKS
Port Jefferson
New York

CONTINENTAL SIGNS INC.
Signs for Warners Since Sound
550 East 170 Street
New York, N. Y.

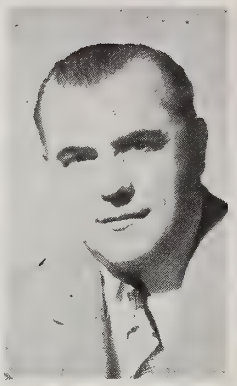
TWENTIETH ANNIVERSARY WB OF TALKING PICTURES

WARNER SALES CONVENTION MARKS SOUND ANNIVERSARY

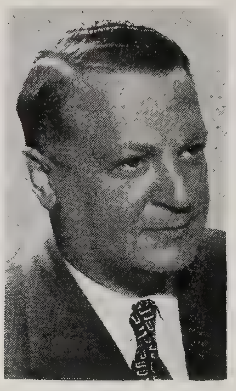
Executives and Field Force Open Three-Day Meeting in Atlantic City Monday



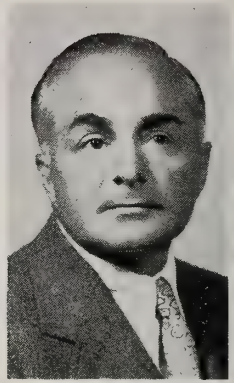
BEN KALMENSON, vice-president and general sales manager.



HARRY KALMINE, general manager of Warner Brothers Theatres Circuit.



MORT BLUMENSTOCK, vice-president in charge of advertising-publicity.



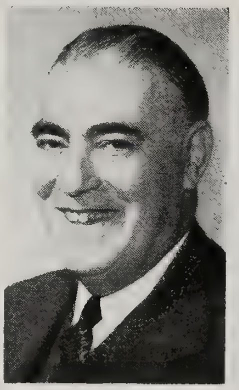
SAMUEL SCHNEIDER, vice-president and a member of the board of directors.

NORMAN MORAY, shorts sales manager.

ROY HAINES, western division manager.

JULES LAPIDUS, eastern division manager.

NORMAN AYERS, southern division.



MAX MILDER, Warner International president.

WOLFE COHEN, Warner International vice-president.

Warner Brothers will be busy next week receiving praise for its past and appraising its future.

Coincident with its day-and-date celebration of the Twentieth Anniversary of Talking Pictures, Warners will hold its largest sales convention in four years.

Next Monday approximately 100 company executives representing the domestic and foreign sales departments, home office, studio and theatre organizations, will meet in the Hotel Ambassador, Atlantic City, for a three-day international sales convention.

On Tuesday night, August 6, all talk of future product and future sales will cease momentarily for a look backwards over a banquet table to August 6, 1926, the day of the world premiere in New York of Vitaphone and the first sound picture, Warners' "Don Juan."

Product and Sales Policy To Feature Meeting

Ben Kalmenson, vice-president and general sales manager, will preside over the meeting to be concerned with such matters as new product and discussions of changes in sales practices under the new industry regulations. These matters will occupy the better part of two days.

Then, with time out for Tuesday's anniversary banquet, the sessions will wind up on Wednesday with divisional and departmental meetings, dealing with regional and local operations and problems.

A screening of some of the 1946-47 Warner product is also on the schedule.

Home office executives who will attend the convention, in addition to those pictured at the right, are: Joseph Bernhard, president of United States Pictures; I. F. Dolid, assistant to Ben Kalmenson; Ed E. Nichy, head of the playdate department; Bernard R. Goodman, supervisor of exchanges; Charles Baily, assistant to Norman Moray; R. A. McGuire, auditor of exchanges; Howard Levinson, director of Warner Brothers Distributing Corporation, and Harold S. Bareford, director of Stanley Company of America.

Foreign Sales Managers To Attend Sessions

Foreign department officials, in addition to Mr. Milder and Mr. Cohen, pictured at the right, will include: J. J. Glynn and Karl MacDonald, vice-presidents of Warner International; G. R. Keyser, advertising and publicity manager, Peter Colli, Havana; Armando Trucios, Peru; Michael Sokol, Mexico; Ary Lima, Rio de Janeiro; Arthur S. Abeles, Jr., Buenos Aires; Victor Michaelides, Greece, and Michael Shathin, Bombay.

District managers will include Henry Herbel, west coast; Robert Smeltzer, mid-Atlantic; Harry A. Seed, midwest; Charles Rich, central; Hall Walsh, prairie; Ralph L. McCoy, southeastern; Doak Roberts, southwestern; Sam Lefkowitz, eastern, and Haskell Masters, Canadian.

Also, the following branch managers:

R. S. Smith, Albany; George W. Horan, Boston; E. A. Catlin, Buffalo; Carl Coe, New Haven; Clarence Eiseman, New York; William G. Mansell, Philadelphia; Fred W. Beiersdorf, Washington; J. S. Ambrose, Cincinnati; J. M. Wechsler, Cleveland; C. W. McKean, Indianapolis; F. D. Moore, Pittsburgh; A. J. Shumow, Chicago; Robert H. Dunbar, Detroit; Don Woods, Milwaukee; A. W. Anderson, Minneapolis; George Lefko, Des Moines; R. C. Borg, Kansas City; F. J. Hannon, Omaha; Lester Bona, St. Louis; W. O. Williamson, Jr., Atlanta; John A. Bachman, Charlotte; Luke Conner, New Orleans; J. W. Lowe, Dallas; Ed Williamson, Memphis; Vernon Adams, Oklahoma City; E. A. Bell, Denver; Fred Greenberg, Los Angeles; Al Oxtoby, Portland; William F. Gordon, Salt Lake City; Al Shmitken, San Francisco; Vete Stewart, Seattle; Maurice Saifer, Calgary; Grattan Kiely, Montreal; Mickey Komar, St. John; Irving Coval, Toronto; E. H. Dalgleish, Vancouver; Frank Davis, Winnipeg.

As these executies meet in Atlantic City, thousands of theatres over the country will program special Warner product during the anniversary week, August 4-10.

In one of the largest day-and-date bookings, 22 Broadway first-runs will present Warner product, feature, short subject, or both, during the week. These first-runs are exclusive of the 42nd Street houses and others in neighborhood sections. Every first-run in Los Angeles will play a Warner picture during the week and numerous smaller cities are booked 100 per cent with Warner product in celebration of the anniversary.

In Hollywood next Tuesday the Academy of Motion Picture Arts and Sciences will sponsor a special meeting in honor of the Warner anniversary. Byron Price, executive vice-president of the Motion Picture Association, and Donald Nelson, president of the Society of Independent Producers, will appear on the program, with Mr. Price being the featured speaker.

The value of talking pictures in the Navy's training program was stressed by Fleet Admiral Chester W. Nimitz in a message to Harry M. Warner, president of Warner Brothers. He said, in part: "The talking picture has been and is of invaluable assistance in rapidly training new personnel and in communicating techniques and other valuable information to the Naval Service. In addition, entertainment pictures have an inestimable morale value in bringing to our widespread forces the feeling that home is not so distant as it seems."

More WB Stock; Profits Increase

The stockholders of Warner Brothers Pictures, Inc., at a special meeting August 1 in Wilmington, Del., approved a proposal by the board of directors to increase the authorized capital stock of the company from 7,500,000 shares to 10,000,000 shares having a par value of $5 a share.

The company at the same time reported a net profit of $14,749,000 for nine months ended June 1, 1946. The net is after provision of $14,000,000 for Federal income taxes and after provision of $1,100,000 for contingencies.

The net for the nine months ended May 26, 1945, amounted to $6,564,000 after provision of $12,470,000 for Federal income taxes and after a provision of $420,000 for contingencies.

The net of the nine months ended June 1, 1946, is equivalent to $3.98 per share on the 3,710,090 shares of common stock outstanding as compared with $1.77 per share for the corresponding period last year.

The gross income after elimination of inter-company transactions for the nine months ending June 1, 1946, amounted to $120,866,823 as compared with $105,437,000 for the corresponding period a year ago.

The stockholders also approved a second proposal to split the outstanding common stock on a two-for-one basis, issuing an additional share for each share held by stockholders of record August 6, 1946.

The retirement of 100,254.55 shares of common stock now held by the Treasury was approved.

BIRTHDAY PARTYING

IN WASHINGTON AND IN NEW YORK, the Warner Twentieth Anniversary of Talking Pictures this week and last was brought to public attention; in the first city, by presentation of a print of "Lights of New York" to the library of Congress, and of early sound equipment to the Smithsonian Institution; in the latter, by a huge rally in New York's great forum, Columbus Circle.

Reni Newsphoto

MAJOR Albert Warner, left, explains the Vitaphone turntable to Dr. Alexander Wetmore, Smithsonian Institution secretary, and Dr. Luther Evans, right, Librarian of Congress, at the Library of Congress ceremonies.

PART of the crowd which witnessed the opening ceremonies at Columbus Circle, New York, featuring a huge Talking Picture Birthday Cake. Daily, for two weeks, the scene is being duplicated.

MILTON Berle, Monte Woolley, and Maggi McNellis as they broadcast over station WEAF, New York, at the Columbus Circle first day celebration. A large array of talent is being presented by Warners daily to New Yorkers, at the Circle.

POWER TO WALSH FOR FILM ROLE

IATSE Approves Policy; Reelects President and His Entire Staff

Rallying strongly behind the leadership of Richard Walsh, the International Alliance of Theatrical Stage Employees last Friday in Chicago reelected Mr. Walsh president, unanimously approving his policy in the Hollywood labor situation and gave him and his executive committee full and complete powers to alter or add to the organization's constitution if he would aid him in dealing with Hollywood employers.

Mr. Walsh, of Brooklyn, won out over James Bennett, of Washington, D. C., by a vote of 649 to 426.

Full Slate Renamed

Demonstrating further confidence in the Walsh policies, the convention reelected the entire Walsh slate of incumbents, including William P. Raoul, secretary-treasurer, and the following nine vice-presidents: Harland Holmden, William P. Covert, Floyd M. Billingsley, James J. Brennan, Roger M. Kennedy, Felix D. Snow, Carl G. Cooper, W. C. Barrett, and Miss Louise Wright.

R. E. Morris, George W. Brayfield and William C. Scanlan were elected to the board of trustees. Eugene J. Atkinson and Thomas V. Green were elected delegates to the American Federation of Labor conventions.

The far-reaching powers granted to Mr. Walsh by the convention were given to him because he asked for such authority on the grounds that he should be in a position to deal quickly and effectively with any IATSE locals in Hollywood.

The convention agreed to these sentiments and, again unanimously, approved of the labor policies of Roy Brewer, Mr. Walsh's Hollywood representative.

Mr. Brewer has been reelected secretary of IATSE District No. Nine.

With this pair ticketed and docketed as benefactors, the convention, with a sudden change of heart, turned its attention to George E. Browne, former international IATSE president, and William Bioff, formerly his Hollywood representative. This pair, in 1941, were convicted of extorting large sums of money from the industry.

Browne, Bioff Read Out

With the approval of the 1,000 delegates, Browne and Bioff were solemnly and permanently read out of the union. There was no discussion.

This action followed the IATSE board meeting in Minneapolis last January, when the 942 locals in the U. S. and Canada were notified that "these two individuals" would not again be permitted to associate themselves with the union "in any manner or capacity whatsoever."

Eric Johnston, right, president of the Motion Picture Association, congratulates Richard Walsh upon his reelection as president of the International Alliance of Theatrical Stage Employees.

The convention also formally cleared Mr. Walsh of any charges that he was connected in any way with Bioff and Browne.

In the final days of the week-long convention, the IATSE rejected the plea for an IATSE charter for the Motion Picture Theatre Operating Managers and Assistant Managers Guild, a union representing 41 RKO theatres in Metropolitan New York.

Managers Deemed Executives

The request, made by George Dunn, head of the guild, was turned down on the grounds that managers are executives and as such might come into conflict with other unions in the IATSE, which is essentially a labor union.

The convention, however, endorsed the general executive board's suggestion that the organization should lend assistance to any theatre managers' union receiving a local federal charter from the AFL.

No action was taken on television problems. A proposal that the union organize the entire 16mm field was defeated.

Warners Transfers Office

Warner Brothers headquarters for Colombia, South America, have been transferred from Cali to Bogota, it was announced Wednesday by Wolfe Cohen, vice-president of Warner International. Exchanges have been maintained in both cities, but Louis Lipsky, manager, will now have his main office in Bogota.

Rose Quitting To Produce

David E. Rose, presently chairman and managing director of Paramount's interests in Great Britain, will devote his full time in the future to production, it was announced in New York Tuesday by George Weltner, president of Paramount International Films, Inc. Mr. Rose will leave his present post sometime in September.

Mr. Rose joined Paramount in 1938, after having been prominent in Hollywood production, in association with United Artists and Samuel Goldwyn. He was at one time vice-president and general manager of United Artists' studios, and he held similar posts with the Goldwyn company. His subsequent association with Paramount was originally in a production capacity in London, but upon the retirement of John Cecil Graham eight years ago, Mr Rose was made managing director of Paramount Film Service, Ltd.

Mr. Rose presently is engaged in arranging distribution and production facilities, the latter hinging on available studio space in Great Britain as well as America. His production plans envisage formation of two units, one in Great Britain, the other in America, each to produce three pictures yearly.

Meanwhile, Paramount will name a new managing director for Great Britain.

From Hollywood Tuesday it was reported without confirmation that Mr. Rose's production will be in association with James Mason, British actor, who has been featured in several British films under the management of Mr. Rose.

In England, Mr. Rose produced a number of pictures for Paramount, the outstanding of which were "Stolen Life," starring Elizabeth Bergner, and "French Without Tears," co-starring Ray Milland and Ellen Drew. He produced "Hatter's Castle" and "Quiet Wedding" during the blitz, and in these productions he gave impetus to the careers of James Mason, Deborah Kerr and Margaret Lockwood.

Majors Sue Cleveland Circuit on Reports

Seven separate actions involving percentage returns were filed July 26 in the Federal Court in Cleveland by Universal, Warner Bros., Loew's, RKO, United Artists, Paramount, and Twentieth Century-Fox. The defendants were James E. Scoville, Percival E. Essick and Howard Reif, individually; Scoville, Essick & Reif, a partnership; and various corporations operating theatres in the Scoville, Essick & Reif Circuit.

Theatres named in one or another of the complaints include the following, all of which are located in Ohio: the Ezella and Madison, Cleveland; the State, Galion; the Berea, Berea; the Willoby, Willoughby; Perma, Parma; the Beach Cliff, Rocky River, and the Highland and Liberty in Akron.

'U,' INTERNATIONAL MERGE; UNITED WORLD DISSOLVES

Goetz and Spitz Will Head Production; Westerns and Minor Product Dropped

LEO SPITZ

WILLIAM GOETZ

MATTHEW FOX

After an eight-month career on paper, United World Pictures was formally dissolved and absorbed this week. Its production elements, chiefly William Goetz and Leo Spitz and their International Pictures, will become the production subsidiary of Universal Pictures.

Born of a triangular parentage, United World was formed late in November by J. Arthur Rank, International Pictures and Universal Pictures for the distribution of American and British product.

This week in London top officials of the American companies met with Mr. Rank and, with an eye on the U. S. court decision, put an end to United World while that company was still in its formative stage.

A new merger of interests has now been arranged:

1. The production activities of Universal Pictures and International Pictures Corporation will be merged October 1 in a new production company, Universal International Production Company.

2. This company, to be a wholly owned subsidiary of Universal Pictures, will be headed by Leo Spitz, as chairman, and William Goetz, as president. They will be in charge of all production activities. Cliff Work, vice-president in charge of production for Universal, will remain as senior studio executive.

3. The new company will produce 25 top pictures in its first year while the program pictures formerly made by Universal, such as Westerns and low bracket pictures, will be completely eliminated.

4. United World will be consolidated into the organization for the distribution of Universal International Pictures (presumably Universal's current setup) and the same organization will distribute Rank pictures in the U. S. and Latin America.

5. Universal Pictures, Inc., intends to acquire theatres in the U. S. and Mr. Rank intends to add to his present interests in about 1,000 theatres.

When United World was formed it was jointly owned by Mr. Spitz and Mr. Goetz, owners and operating heads of International; the Rank interests of Great Britain, and Universal Pictures with American and British interests each owning one-half of the company. At the same time a new production company was formed. This was International Pictures Corporation, remade from International Pictures, Inc., and owned jointly by Mr. Spitz, Mr. Goetz and Universal. The company was to produce a minimum of eight pictures annually for United World distribution. The Rank interests were to supply an additional eight to United World.

This reshuffling of interests and companies, industry circles in New York have been quick to point out, came about partly because of the U. S. court's decision on "auction" selling. It is reported that Universal wishes to handle only top-budget pictures. Hence the dropping from the production schedule of all program pictures.

The official announcement of the realignment, released simultaneously in New York, Hollywood and London, reported that the executives of United World Pictures would join the expanded Universal organization.

Matthew Fox, for example, president of United World, is rejoining Universal and has been elected both executive vice-president and a director of Universal. He was one of the top executives who took part in the London conferences.

Reciprocal Arrangement With Rank to Stand

Where in the previous organization United World was to give equal attention to Rank and International product, under the new setup a special department within the Universal distribution organization will be created to give concentrated attention to the product of the J. Arthur Rank Organization.

Further, say the principals of the reorganization, "the same long term relationship which is being created in the U. S. for the distribution of the Rank films will obtain in the United Kingdom where General Film Distributors, Ltd., will distribute the combined product."

Elsewhere both American and English product will be handled by Universal International and the Rank distributing companies.

The Eagle-Lion distributing company in America will continue to distribute a number of Rank films in the U. S. and Latin America and the Rank Organization will distribute American-made Eagle-Lion product in the United Kingdom and elsewhere throughout the world.

Universal International Pictures and the Rank Organization plans to interchange actors, directors and writers.

United World was to have begun distribution January 1.

Matthew Fox Explains Aspects of Merger

After arriving in New York at two o'clock Wednesday morning, after an arduous air trip from London, Matthew Fox, president of United World Pictures, who will be executive vice-president of Universal International Pictures under the consolidation, Wednesday afternoon explained various aspects of the reorganization to the trade press.

Interpretation of the Federal court decision, he said, made executives believe it impossible to make the same number of high budget pictures and still obtain the same return. Additionally, it was felt that separate distribution organizations were mere duplications. International and United World have a great roster of distribution manpower, he said, and all companies in the new situation will be increasing their sales staffs. Universal International will drew upon those of the organizations with which it was merged, he added.

Reading of the court decision on theatre ownership, Mr. Fox said, brought the realization that neither the Universal organization nor J. Arthur Rank, releasing through United World, could obtain sufficient interest in theatres in this conutry to enable product of both groups to play as desired.

Mr. Fox said the consolidation involved some stock transfers; that technically these transfers did not need the approval of the stockholders; that he believed no new issues of stock would be offered and that no financing was needed at present for theatre acquisition.

ON THE MARCH

by RED KANN

NOT knowing very much about procedures under the New York anti-trust case decision but dreaming it up as unpredictable circumstance allowed, the top thinking level at Universal until recently bowed to the theory this was the time generally to buck the line with new distributing outfits. Not one. Nor two. But as many as available product might make possible.

Why this? Because as "auction" selling was doped out—assuming the decision finally became a decree— a common denominator at last had been introduced into the machinery of distribution. No longer the established customer. Open bidding. No tie-in sales. Every attraction on its own.

In the light of this, the production merger of International and Universal which kisses United World gumbye is unexpected since it removes from the field a new distributing unit over which fuss, feathers and fanfare had been created in the usual large and complete manner. Removed, moreover, before it ever delivered a single film.

Universal International, now organized, will make 25 for the combined companies with Billy Goetz at the controls. Universal Pictures, parent company, will distribute under its established name. International proceeds with its planned 10, leaving 15 for for Universal to make for the combined organizations. Westerns are out. The little pictures are abandoned. Serials, also.

However, all of this is not so unexpected if you know what gives. The merger, precipitating elimination of UW, of course, represents a change in thinking. But the change is prompted by this:

Looming importantly in the overall situation is Goetz. An active production head of International releasing through UW, his area of operations obviously was confined to his own pictures—sawing his own wood. As an ally, Universal's production problems might engage his general interest, but not his active participation. In a merger, however, circumstances might take on a different coloration, and now they have.

In this situation, of course, there is also Cliff Work. He has been actively handling Universal's production since the Blumberg administration took over in '38. He is tired, and has said so openly. He is not a producer any more than Nate Blumberg is, and both of them have said that freely as well. Goetz is not tired and, moreover, he does produce.

It should be taken into serious account, too, that single picture selling calls for more quality, thoroughly maintained release by release. International through UW would have fortified that company. But International through Universal can do the same thing. When it is remembered, as it should be, that no one company can ever have enough on the quality side, the switch of International from UW to Universal carries its own plain answer.

The basis on which the merger was put together thus far is not being divulged. Neither was the basis on which International and Universal consolidated assets at the time UW first was formed. It is commonly believed, however, that "U" then acquired a half interest in International. Since International shares ownership of UW equally with J. Arthur Rank, "U" consequently held a one-quarter interest in UW.

But the deal between International and Universal seems clearer. It is being discussed in terms generally resembling the arrangement by which Joe Schenck and Darryl Zanuck took 20th Century Films into Fox Films to merge, and then to emerge, as 20th Century-Fox. Stock, and lots of it, changed hands.

◆ ◆

Twentieth Century-Fox purchased Chase National Bank's 58 per cent interest in National Theatres for $13,000,000 in 1944. It was then that the theatre company reclassified its capital stock to create 40,000 shares of Class B for acquisition by Charles P. Skouras, Elmer C. Rhoden, Harold J. Fitzgerald and Frank H. Ricketson, Jr., its four top operators.

All this was in furtherance of an incentive plan first suggested by the late Sydney R. Kent in 1933 when the principal subsidiaries of National were in bankruptcy and when Spyros P. Skouras was in process of rehabilitating the theatre structure. Kent wrote Spyros of intention to work out an arrangement similar to the contract which Skouras then held with Fox Metropolitan Playhouses in New York, giving him as representative of executive management an equity interest equal to fifty per cent of the common stock at no cost.

In 1944, Charles Skouras acquired 25,000 shares of the B for $353,125; Rhoden, 6,000 shares at $84,750; Fitzgerald, 3,000 shares at $42,375; Ricketson, a block identical with Rhoden's at the same original cost. Transamerica Corp. now offers $7,415,000 for the combined 40,000 shares although National holds preemptive rights which the directors of 20th-Fox unanimously want exercised. Stockholders will vote their decision at a special session called for August 20 although 20th-Fox counsel states the proposal need not come before the stockholders by any legal requirement.

This is how it stacks up: Skouras stands to make a profit of $4,281,250; Rhoden, $1,027,500; Fitzgerald, $513,750; Ricketson, $1,027,500. For a combined investment of $565,000, a combined net profit of $6,850,000.

Nice profit if you can get it.

New Contract for Johnston Makes It Seven Years

Eric Johnston has a new contract with the Motion Picture Association, extending his term as president from five to seven years.

Less than a year after Mr. Johnston signed the first contract, the Association board cited Mr. Johnston's "deep understanding of the motion picture as an instrument of democratic living, his demonstrated leadership, his plans for the industry and his farsighted vision (which) have won our admiration and respect" and offered the new contract.

Cite Long-Range Program

"We desire to continue working with Mr. Johnston on long-range problems," the board members said at their meeting last week, "to enable the motion picture to achieve its fullest development. To assure that the plans and projects will go forward uninterruptedly, we have asked Mr. Johnston to extend his present contract from five years to seven years. . . ."

Said Mr. Johnston:

"I am particularly pleased that the board at this time has asked me to extend my association with the industry.

"When I took the position last September, I did so because I felt that the motion picture had rich opportunities for public service at home and abroad. Now I am more convinced of this than ever.

"I appreciate the confidence expressed in me by the board. In turn, I would like to say that my experiences in the past year have strengthened my confidence in the enlightened, imaginative, public-spirited men of this industry. They are men of responsibility and broad vision who desire to bring the screen to its highest fruition."

In other recent MPA action, Francis S. Harmon, vice-president of the Motion Picture Export Association, and Gerald Mayer, associate manager of the international department of MPA, left New York for Amsterdam at the weekend to discuss showing U. S. films in Holland.

Delay Hughes Action

Addtionally, the board decided to defer further action on Howard Hughes case pending Mr. Hughes recovery; Herman Robbins, president of National Screen Service, was elected to membership in the Association, and Miss Margaret Ann Young was promoted to manager of the Association's Title Registration Bureau. She has been a member of the Bureau's staff for 10 years.

A progress report on research projects was submitted last week to Mr. Johnston and MPA board members which stated that a questionnaire on a foreign theatre survey had been approved and was expected to be mailed throughout the world within three weeks.

THROUGHOUT HOLLYWOOD

the talk today is about an M-G-M picture that will probably win prizes and trophies and acclaim for its very sincere, warm and human story. It's called THREE WISE FOOLS and it tells of a little Irish-girl-with-a-brogue (played by Margaret O'Brien) who brings a flood of sunshine into the lives of three hard-bitten bachelors. It is so rich with laughter and tears that for years to come it will be enjoyed again and again by millions of Americans.

"It's her greatest performance"

"Three Wise Fools"

IS ONE OF THE GREAT COMING M-G-M PICTURES!

M-G-M presents "THREE WISE FOOLS" with Margaret O'BRIEN • Lionel BARRYMORE • Lewis STONE • Edward ARNOLD • Ray Col
Jane Darwell • Charles Dingle • Cyd Charisse • Harry Davenport and Thomas MITCHELL • Screen Play by John McDERMOTT and James O'HANLON • Story by John McDerm
Based Upon the Play by Austin Strong • Staged by Winchell Smith • Presented by John Golden • Directed by Edward Buzzell • Produced by William H. Wright • A Metro-Goldwyn-Mayer Pict

NEWSPAPERS! MAGAZINES! RADIO! POSTER

The fan magazine ad above is just part of M-G-M's BIG PICTURE camp

TALENT PLANNING TO FIGHT CAPITAL GAINS TAX RULING

Treasury Adds Interest and Retroactivity to Income Tax Claims

Hollywood and the Treasury Department got set this week for a multi-million dollar argument on taxes.

The Bureau of Internal Revenue decreed that personal film corporations will no longer be recognized for income tax purposes.

"We have ruled," said Commissioner Joseph D. Nunan, Jr., "that where single pictures are incorporated and the profits for the pictures are divided by liquidation of the corporation that those profits will be taxed to the individuals concerned as ordinary income at ordinary tax rates instead of as capital gains at a 25 per cent rate"

Will Have to Pay 85% Instead of One-Fourth

This news came out of Washington July 24. The one-picture producers, who were often the stars of the picture produced, did some hasty and generalized reckoning. If their picture made a profit of $400,000, they figured, only $100,000 of that had to be paid in taxes under the capital gains system. Under the straight income ruling, boosting them into the 80 to 85 per cent bracket, about $320,000 of that $400,000 would be spent for taxes.

The figures stunned them. But what sent them reeling was the news of the next day: Bureau of Internal Revenue attorneys ruled that the new regulation on personal corporations is retroactive to July 24, 1943.

The coup de grace was administered Monday. The back taxes are to be subject to an accruing interest of six per cent, again retroactive to July, 1943, to the date of the final payment of taxes.

That the Treasury Department was going to have no nonsense from the numerous actors, writers and directors who have been producing under the capital gains system was evident.

Treasury To Seek New Law If Producers Win Appeal

It was as obvious to the Department as it was to Hollywood that the companies would appeal the tax lien. So, reported the Department, it was ready to sponsor a drive for legislation to prevent any further formation of personal corporations in the event the production companies won on their appeal from the ruling.

But there are many objections to such legislation, even the Department admits. Principal among these is the fact that legislation would not be retroactive and the Treasury would lose millions of dollars.

"BILLION-DOLLAR DITHER" GETS NEWSPAPER PLAY

A large part of the daily press had a field day when the Bureau of Internal Revenue announced the new tax ruling. Dressing their stories with pictures of the prettier single-picture producers—Bette Davis, Ginger Rogers, Hedy Lamarr—the papers devoted large spreads to Hollywood's "billion-dollar dither", announced: "U. S. launches probe of Hollywood tax dodging." A spokesman for the Bureau has emphasized there is no criminal aspect involved and that each case will be handled separately, with no mass action being anticipated.

Commissioner Nunan believes a court ruling would be more binding than any legislation which might be written. He points out that legislation is, after all, easily amended. But a court interpretation of the existing U. S. Revenue Act would make for stronger tax ruling in the future, he said.

So, says the Bureau, legislation is to be sought only as "a last resort." The Supreme Court has already decided, it has been reported, that the Bureau may refuse to recognize corporations for "tax purposes" when they are "proven without doubt to be for income rather than capital gains purposes."

Goldwyn Companies First Announced as Target

Establishing this proof has been a matter of two years of investigation. Once the Bureau was sure of itself, Commissioner Nunan's first act was to announce that five single picture companies formed by Samuel Goldwyn are of "income status rather than capital gains status." Bureau officials said the five companies were "single picture corporations."

Said Mr. Goldwyn: "No comment."

The sweeping Bureau rules, it is understood in Washington, deal with allied corporations, as well as personal corporations. Where the stock of a personal corporation actually belongs to an allied company—and Goldwyn's companies may fit into this category—the personal corporation must be declared as a part of the major enterprise and full income and other types of tax payments must be made by the owners.

The government's move on the "collapsible" companies had been anticipated by some of the one-picture producers. But anticipation did not soften the effect.

In Hollywood everyone had something to say about the ruling which makes collectible, when the ruling is applied, an estimated $18,000,000 to $20,000,000.

The worst part of the ruling, said the affected producers, was the retroactive feature. This feature will perhaps hit hardest at United Artists. A spokesman in Hollywood for that company said that all of the 35 pictures released by the company since July 24, 1943, were produced by independently set up one-picture corporations.

Majors See Talent Return To Studio Contracts

The major producers and the permanently incorporated independents took the news with a smile, confident that the ruling would bring back to regular payrolls and under control most of the personalities who have been working on their own with one-picture corporation deals.

A checkup of the Hollywood studios indicated that a full study of the ruling has not yet been made. Just what would be the status of arrangements under which Bette Davis and Erroll Flynn produced pictures for Warners could not be immediately determined. Metro-Goldwyn-Mayer and PRC reported none of their product would be affected. Paramount has a one-picture deal with Bob Hope; Twentieth Century-Fox has had three pictures from one-picture companies, as has Republic, and Monogram has directly financed several corporations which may come under the regulations.

Among the stars who have formed companies are Gary Cooper, Miss Davis, John Wayne, Ginger Rogers, Douglas Fairbanks, Jr., Bing Crosby, Pat O'Brien, Constance Bennett, Hedy Lamarr, John Garfield and Joan Fontaine.

Lloyd Wright, counsel for many independents and for the Society of Independent Motion Picture Producers, has reported from Hollywood, however, that "not many independent producers will be affected by the ruling."

SIMPP Attorney Charges "Discriminatory" Action

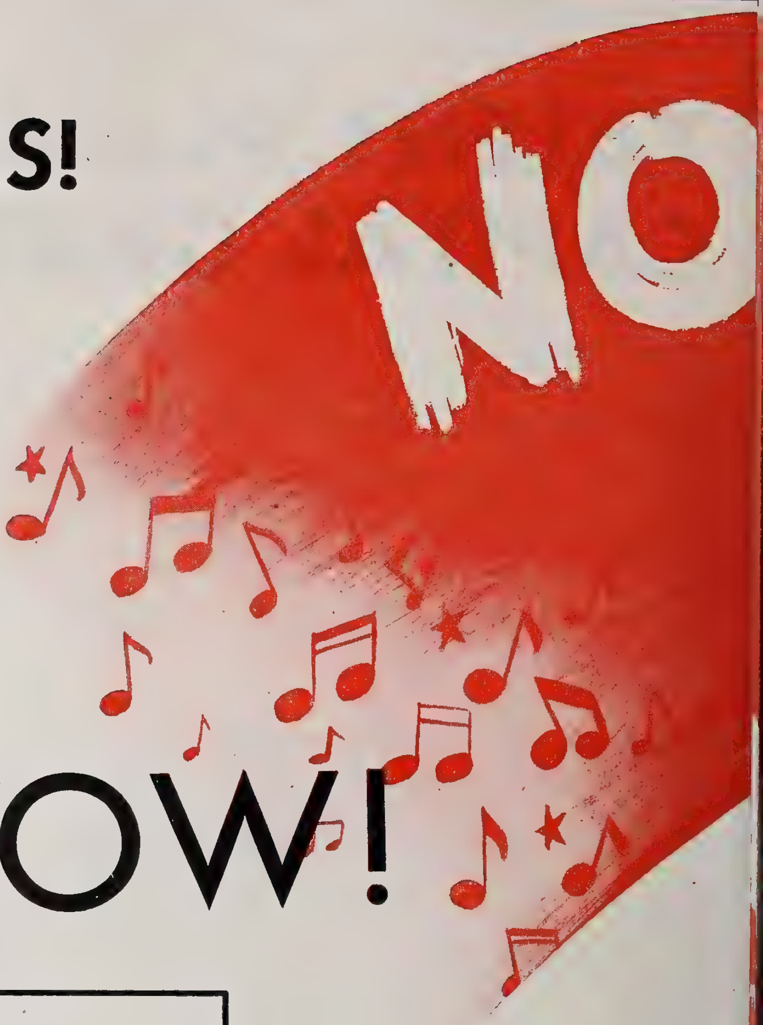
"If the meagre information now available," he said, "sets forth the Treasury Department ruling correctly, I consider the action discriminatory and the position taken unsound. I see no more justification in applying this to a single-picture company than to a man who opens a butcher shop and closes it."

Asked why the Revenue Bureau is stalking Hollywood, a Bureau spokesman said: "Since the 20's, the motion picture industry is the first type of business which suddenly decided to indulge in mass incorporation of everything from the leading lady to the chief cameraman."

YES! YES! M-G-M HAS THE BIG ONES! AND HERE'S ONE OF THE BIGGEST!

So be sure
to attend the

TRADE SHOW!



ALBANY	20th-Fox Screen Room, 1052 Broadway	TUES. 8/27	8 P.M.
ATLANTA	20th-Fox Screen Room, 197 Walton St., N. W.	TUES. 8/27	10 A.M.
BOSTON	M-G-M Screen Room, 46 Church Street	TUES. 8/27	10:30 A.M. & 2:15 P.M.
BUFFALO	20th-Fox Screen Room, 290 Franklin Street	TUES. 8/27	2 P.M.
CHARLOTTE	20th-Fox Screen Room, 308 South Church Street	TUES. 8/27	1:30 P.M.
CHICAGO	H. C. Igel's Screen Room, 1301 South Wabash Ave.	TUES. 8/27	1 P.M.
CINCINNATI	RKO Screen Room, 16 East Sixth Street	TUES. 8/27	8 P.M.
CLEVELAND	20th-Fox Screen Room, 2219 Payne Avenue	TUES. 8/27	1 P.M.
DALLAS	20th-Fox Screen Room, 308½ So. Harwood St.	TUES. 8/27	2:30 P.M.
DENVER	Paramount Screen Room, 2100 Stout Street	TUES. 8/27	2:30 P.M.
DES MOINES	20th-Fox Screen Room, 1300 High Street	TUES. 8/27	1 P.M.
DETROIT	Max Blumenthal's Screen Room, 2310 Cass Ave.	TUES. 8/27	1:30 P.M.
INDIANAPOLIS	20th-Fox Screen Room, 326 North Illinois Street	TUES. 8/27	2 P.M.
KANSAS CITY	Vogue Theatre, 3444 Broadway	TUES. 8/27	1:30 P.M.
LOS ANGELES	Boulevard Theatre, 1615 W. Washington Ave.	MON. 8/26	10:30 A..M.
MEMPHIS	20th-Fox Screen Room, 151 Vance Avenue	TUES. 8/27	1 P.M.
MILWAUKEE	Warner Screen Room, 212 W. Wisconsin Ave.	TUES 8/27	1:30 P.M.
MINNEAPOLIS	20th-Fox Screen Room, 1015 Currie Avenue	TUES. 8/27	1 P.M.
NEW HAVEN	20th-Fox Screen Room, 40 Whiting Street	TUES. 8/27	2:30 P.M.
NEW ORLEANS	20th-Fox Screen Room, 200 South Liberty	TUES. 8/27	1:30 P.M.
NEW YORK NEW JERSEY	M-G-M Screen Room, 630 Ninth Avenue	MON. 8/26	10:30 A.M.
OKLA'MA CITY	20th-Fox Screen Room, 10 North Lee Street	TUES. 8/27	1 P.M.
OMAHA	20th-Fox Screen Room, 1502 Davenport	TUES. 8/27	1:30 P.M.
PHILADELPHIA	M-G-M Screen Room, 1233 Summer Street	TUES. 8/27	11 A.M.
PITTSBURGH	M-G-M Screen Room, 1623 Blvd. of Allies	TUES. 8/27	2 P.M.
PORTLAND	B. F. Shearer Screen Room, 1947 N.W. Kearney St.	TUES. 8/27	1 P.M.
ST. LOUIS	S'Renco Screen Room, 3143 Olive Street	TUES. 8/27	1 P.M.
SALT LAKE CITY	20th-Fox Screen Room, 216 East First Street, So.	TUES. 8/27	1 P.M.
S. FRANCISCO	20th-Fox Screen Room, 245 Hyde Street	TUES. 8/27	1:30 P.M.
SEATTLE	Jewel Box Preview Theatre, 2318 Second Avenue	TUES. 8/27	1 P.M.
WASHINGTON	20th-Fox Screen Room, 932 New Jersey, N.W.	TUES. 8/27	1 P.M.

LEAVE NO LOVE

M-G-M's UPROARIOUS MUSICAL COMEDY SENSATION!

TICKET-SELLERS!

HERE'S WHAT YOU'LL SEE
AT M-G-M's TRADE SHOW!

VAN JOHNSON
in his best role yet!

KEENAN WYNN
zooming to stardom—but fast!

PAT KIRKWOOD
gorgeous English song-star!

PLUS TWO GREAT BANDS!

XAVIER CUGAT
a screenful of exciting rhythms!

GUY LOMBARDO
"sweetest music this side of heaven!"

AND

EDWARD ARNOLD · MARIE WILSON · LEON AMES

Original Screen Play by
CHARLES MARTIN and LESLIE KARDOS

DIRECTED by CHARLES MARTIN

PRODUCED by JOE PASTERNAK
(whose "Two Sisters From Boston" is a current smash hit!)

CIRCUIT CHIEFS TO SELL STOCK

National Theatres Heads To Receive $7,415,000 For 40,000 Shares

Stockholders of Twentieth Century-Fox at a special meeting called for August 20 will be asked to approve the purchase by National Theatres Company of 40,000 shares of Class B stock in the theatre company now owned by four of its chief executives, Charles P. Skouras, Elmer C. Rhoden, Harold J. Fitzgerald and Frank H. Ricketson, Jr.

The stock was acquired by the four executives in May, 1944, for a total purchase price of $565,000 in fulfilment of an agreement first discussed by them with Sidney R. Kent and the Chase National Bank during the reorganization of the company and approved by the stockholders on May 16, 1944.

It is now proposed that the company buy back the stock for $7,415,000. The figure was determined by the fact that the executives have received and are considering an offer by Transamerica Corporation, a New York investment banking house, to buy the stock for that amount. Under the terms by which they acquired the stock originally the company has a preemptive right to buy the stock at the terms "contained in any bona fide offer made to and proposed to be accepted by them."

Proxy Explains Deals

The proxy statement sent to stockholders this week explains that the stock was acquired by the executives on the same terms and at the same price under which Twentieth Century-Fox bought the Chase National Bank's 58% interest in National for $13,000,000 in July, 1943.

The statement further explains:

"The purpose of the sale to the managers (the four executives) was to effectuate the the understanding had with them when the subsidiaries of National were in bankruptcy and National was in the process of reorganization and also to provide an incentive which it was anticipated would result in increased earnings. The earnings have very substantially increased. . . ."

In support of this the statement cites the following table of earnings for the nine years and five months ended June 1, 1946:

1937	$2,988,000	1942	$3,382,000
1938	2,617,000	1943	4,462,000
1939	2,311,000	1944	5,104,000
1940	2,037,000	1945	5,278,000
1941	2,397,000	1946 (5 mos.)	5,392,000

The four executives concerned are under contracts of employment which run to 1950 and 1952 and, the statement says, "it is not believed by the board of directors that their efforts on behalf of National will be diminished by a sale to them of their Class B stock."

The statement further points out that the Class B stock held by the executives is convertible by them or by subsequent purchasers into 400,000 shares of Class A stock on payment by them of a premium of $5,085,000.

Mr. Skouras' Class B holdings total 25,000 shares, for which he paid $333,125. Mr. Rhoden owns 6,000 shares, which cost him $84,750. Mr. Fitzgerald has 3,000 shares, acquired at a cost of $42,375, and Mr. Ricketson's block matches Mr. Rhoden's 6,000 shares, bought at $84,750.

The directorate of 20th-Fox has voted unanimously for National to buy in the block. Counsel, it is said, has advised there is no legal requirement making it mandatory for the parent company stockholders to vote whether affirmatively or negatively. Nevertheless, stockholders are being informed that the board decided to submit the matter. The board will not request National to make the purchase unless the stockholders agree.

Cagney, Bogeaus Buy Into Studio

Benedict Bogeaus and William Cagney have realigned their producing companies. The arrangement provides for the purchase by Cagney Productions of a substantial amount of stock in General Service Studios, Hollywood, and establishment by that company of permanent headquarters there.

Meeting Tuesday, officials of both companies, which release through United Artists, elected Mr. Cagney vice-president of General Service Studios, and a director to serve along with Mr. Bogeaus. C. J. Tevlin is president-treasurer, and Samuel Weisenthal, secretary.

Stock in that company now held by the Bogeaus and Cagney companies represents its entire ownership.

Although Mr. Cagney's next picture, "The Stray Lamb," will be made at the Samuel Goldwyn studio, "A Lion Is in the Streets" and subsequent films will be produced at General Service.

General Service is presently enlarging its facilities at a cost of approximately $1,000,000.

Pelegrine to Paramount

Lou Pelegrine, of *The Film Daily* editorial department, joins Paramount August 5 as home office trade press contact. He replaces Sid Mesibov, recently promoted.

Most Industry Curbs Dropped In OPA Ruling

In the first act of the newly revived Office of Price Administration a majority of the last remaining industry items under price control were suspended from the regulated list over the weekend in Washington.

The new sweeping order, No. 129, exempts and suspends from price control the following items: arc lamps, flood lighting equipment, radio headphones, theatre control boards, special cleaning equipment used in theaters, fans and air conditioning equipment.

"Result of the suspension would be the relief to the OPA of the heavy administrative burden of surveying and processing maximum price increases for these products," Administrator Paul Porter said.

Carpeting and 16mm photographic equipment were continued under control. Manufacturers of 16mm equipment were granted an increase in maximum prices if the cost of part procurement and production has been found to increase.

Before the dissolution of the original OPA, carpeting was one of the few industry items which were kept under rigid control by that agency. It was pointed out at the time that if the price controls over carpeting were removed, it would cost from $5,000 to $10,000 more to carpet a theatre. The industry is said to be the largest user of carpet.

In re-inaugurating the new OPA, Mr. Porter pointed out that 16mm equipment will continue under control for an indefinite period. He said that 35mm commercial equipment has reached top production and future controls will not be necessary.

At the same time television receiving sets were exempted from price control because of the "present limited demand due to the few sending stations and their limited range," the OPA announced.

Surplus Fire Equipment Offered for Sale

The War Assets Administration reports in New York that it has a large quantity of fire extinguishers of varying sizes and types which are government surplus commodities and which are now available to theatres and to other trades. Information on the equipment may be obtained at any WAA regional office.

Universal Pictures Declare Quarterly Dividend

The board of directors of Universal Pictures has declared a quarterly dividend of $1.06¼ a share on the four and a quarter cumulative preferred stock of the company. The dividend is payable September 3, 1946, to stockholders of record August 15, 1946.

WARNER BROS.' TRADE SHOWINGS OF

HUMPHREY **BOGART** ★ LAUREN **BACALL**

in

"THE BIG SLEEP"

with

MARTHA VICKERS • DOROTHY MALONE

A HOWARD HAWKS PRODUCTION

MONDAY, AUGUST 12th, 1946

CITY	PLACE OF SHOWING	ADDRESS	TIME
Albany	Warner Screening Room	79 N. Pearl St.	2:00 P.M.
Atlanta	RKO Screening Room	191 Walton St. N.W.	2:30 P.M.
Boston	RKO Screening Room	122 Arlington St.	2:30 P.M.
Buffalo	20th Century-Fox Sc. Rm.	290 Franklin St.	2:00 P.M.
Charlotte	20th Century-Fox Sc. Rm.	308 S. Church St.	10:00A.M.
Chicago	Warner Screening Room	1307 So. Wabash Ave.	1:30 P.M.
Cincinnati	RKO Screening Room	Palace Th. Bldg. E. 6th	8:00 P.M.
Cleveland	Warner Screening Room	2300 Payne Ave.	2:30 P.M.
Dallas	20th Century-Fox Sc. Rm.	1803 Wood St.	10:00A.M.
Denver	Paramount Sc. Room	2100 Stout St.	2:00 P.M.
Des Moines	20th Century-Fox Sc. Rm.	1300 High St.	12:45 P.M.
Detroit	Film Exchange Bldg.	2310 Cass Ave.	2:00 P.M.
Indianapolis	Paramount Sc. Room	116 W. Michigan St.	2:00 P.M.
Kansas City	20th Century-Fox Sc. Rm.	1720 Wyandotte St.	1:30 P.M.
Los Angeles	Warner Screening Room	2025 S. Vermont Ave.	2:00 P.M.
Memphis	Paramount Sc. Room	362 S. Second St.	2:00 P.M.
Milwaukee	Warner Th. Sc. Rm.	212 W. Wisconsin Ave.	2:00 P.M.
Minneapolis	20th Century-Fox Sc. Rm.	1015 Currie Ave. N.	2:00 P.M.
New Haven	Warner Th. Proj. Rm.	70 College St.	3:00 P.M.
New Orleans	20th Century-Fox Sc. Rm.	200 S. Liberty St.	12:30 P.M.
New York	Home Office	321 W. 44th St.	2:30 P.M.
Oklahoma	20th Century-Fox Sc. Rm.	10 North Lee St.	1:30 P.M.
Omaha	20th Century-Fox Sc. Rm.	1502 Davenport St.	1:00 P.M.
Philadelphia	Vine St. Sc. Room	1220 Vine St.	11:00A.M.
Pittsburgh	20th Century-Fox Sc. Rm.	1715 Blvd. of Allies	1:30 P.M.
Portland	Jewel Box Sc. Room	1947 N.W. Kearney St.	2:00 P.M.
Salt Lake	20th Century-Fox Sc. Rm.	216 East 1st South	2:00 P.M.
San Francisco	Republic Sc. Room	221 Golden Gate Ave.	1:30 P.M.
Seattle	Jewel Box Sc. Room	2318 Second Ave.	2:00 P.M.
St. Louis	S'renco Sc. Room	3143 Olive St.	1:00 P.M.
Washington	Earle Th. Bldg.	13th & E Sts. N.W.	10:30A.M.

BREEN MISSION IS TERMED TRIUMPH

Assures Closer Liaison and Clears Misunderstanding, Says London Editor

by PETER BURNUP
in London

Bay-leaves and laurel are due Joseph Ignatius Breen on the conclusion of his British mission, it is unanimously conceded here. On his own confession the Code Administrator didn't want to make the trip; did so reluctantly at the earnest behest of Eric A. Johnston and only when an official invitation reached him from J. Arthur Rank, cabling in behalf of the whole body of Britain's producers.

Closer Liaison Seen

The immediate, practical, outcome of the Breen errand is that a much closer liaison is assured between the two countries' production interests in regard to the Code's workings; not to speak of an infinitely pleasanter understanding all around. Plans are already afoot for the formal implementation of the liaison arrangements.

Mr. Rank and certain of his affiliates on the Producers' Association proposed privately to send two of their nominees to Hollywood, there to be put through an intensive course of briefing in the PCA offices; thereafter to return home and endeavor to keep their employers straight with the Code.

But Mr. Breen favors another plan. He will recommend that PCA maintain in Britain its own official—to whom, if they wish, British producers may submit scripts and who will be on hand continuously to render advice, whenever it is sought—similar to that tendered by PCA's head office to Hollywood film-makers. Your London Bureau can state authoritatively that the British Film Producers' Association will welcome such a plan.

The Association's Council meets next on August 7, the day on which Breen plans to sail for America in the *Queen Mary*. Nevertheless, the proposed plan will then figure on the Council's agenda. Immediately Mr. Johnston puts forward to Britain his official suggestion of the idea—as, it is assumed, he asuredly will—it will be cordially hailed here.

Filled a Full Schedule

But the matter goes much deeper than that; is indeed the profounder occasion for the laudatory plaudits which have been accorded Joseph I. Breen. From the start he faced up to a barrage of uninformed questionings which persisted in diminishing degree throughout the ten days of his English stay. His hosts, the BFPA, had laid on a closely knit schedule of meetings. Breen met the press (national and trade); went to four studios to talk the Code over with practical film-makers; saw a couple of films; read four completed scripts; had a prolonged session with the entire membership of the Association of Cine-Technicians, with whom, for the occasion, the Screen Writers' Association had joined forces; had a luncheon and dining date fixed for him with representative bodies on each day of his visit to Great Britain.

He was, without doubt, startled if not dismayed, at the tenor of much of the cross-examination.

Follow Uniform Pattern

The form of the questions at each of the gatherings followed a curiously uniform pattern. There was, to start with, the naive suggestion that the Code's operation was animated with the sinister intent of sand-bagging British screenings in America; in other words, that Hollywood had one Code for its own productions, and a much stricter one for this country's. Shrewd play, in this regard, was made with such exhibits as "Miracle of Morgan's Creek," "Scarlet Street," "The Postman Always Rings Twice," the allegation being that those and other subjects had had lenience extended to them which was not enjoyed by British films when the latter came up for PCA consideration.

Followed, invariably, the suggestion that the Code was an unnecessary complication to the business; that America might be better advised to adopt the system this side whereby the British Board of Film Censors employs no fixed arbitrary Code, but bases its decisions on what, it is claimed, are considerations of common decency.

Followed, almost invariably, the sophomoric assertion (conveyed in varying degrees of implicitness) that the Code was a lot of unduly Puritanical hooey, which served only to shackle the artistic creativeness of highminded film-makers.

Explains Code Purpose

Surprised Mr. Breen might have been at the inquisition's pattern, but he adopted no attitude of white-shirted penitence. The robustness of his rebuttals startled a good many folk. His patient outlining of why the Code came into being, of the innumerable forms of official American censorship whose peculiar and local idiosyncrasies require to be embodied in the Code's workings, his repeated assertion that PCA was only on hand to help, were none the less impressive. The Breen mission, in short, was an emphatic triumph.

Those dismal misunderstandings of the Code's meanings—misunderstandings which Mr. Breen (he is not alone here) is now convinced should never have arisen, still less have been permitted to grow to their recent dimensions—have largely been dispelled. But more than that. Mr. Breen laid the foundations of what it is generally believed will develop as an Anglo-American understanding of infinitely more importance than the immediate consideration of the Code's working. One of the finest American ambassadors ever sent here, is a common comment. Certainly, Mr. Johnston will discover his path to have been considerably eased in consequence. Mr. Breen—despite his crowded programme—went out of his way to meet other people like representative exhibitor John Xavier Prendergast and J. Brooke Wilkinson, chief of the British Board of Film Censors. His visit, indeed, developed in the end as a fact-finding mission in behalf of the whole American motion-picture industry. Mr. Johnston will reap the benefit of Mr. Breen's good-will tour.

The last commission handed him was in behalf of the Critics' Circle, lately dismayed at what they describe as a threat of Hollywood "vandalism" in buying up French films for re-making in America. The Circle wants the American companies concerned to preserve at least one print of all such films as museum pieces. That should be an easy one for Mr. Breen.

Clare Wilcox to Attend London's Film Conference

Washington Bureau

Clare Wilcox, director of the Office of International Trade Policy of the Department of State, will attend the forthcoming international trade conference in London to look after the interests of the film industry, it was announced this week.

Appointed by William Clayton, Assistant Secretary of State, Mr. Wilcox is reported to have been in constant communication with the Motion Picture Association and to be familiar with the Association's foreign problems.

This appointment is a follow-up of Mr. Clayton's promise that government will cooperate fully in writing treaties and in granting foreign loans that will aid in opening overseas markets.

Mr. Clayton, who has predicted the elimination of a great majority of film trade barriers throughout the world, has expressed the belief that the trade conference will lay the foundation for more equitable trade agreements between the U. S. and those foreign countries where Hollywood product has been blocked. He has reiterated that motion picture problems are receiving high-level attention from State Department officials in Washington.

Says Mr. Clayton: "The Government intends to use every possible means to establish free trade throughout the world and eliminate barriers, large and small, which have been imposed upon American goods and services."

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"The kind of photoplay that glues you to your seat with suspense . . . The waiting queue will extend around the block." —*N. Y. Mirror*

"A blue-ribbon feature of the year destined for big grosses . . . Audiences will be held spellbound . . . A triumph for all." —*Film Daily*

"All the suspense and infinitely more reality than the popular psychiatric subjects which have become so familiar." *N. Y. World-Telegram*

"One of the really fine productions of this or any season." *Showmen's Trade Review*

"Holds one in its vise-like grip from beginning to end . . . It is top-notch entertainment, not to be missed." —*Brooklyn Citizen*

☛ Another **HIT**

ING IN HISTORY!

*EVERY NON-HOLIDAY OPENING-DAY RECORD—INCLUDING "ROAD TO UTOPIA'S"—TOPPED AT N.Y. PARAMOUNT'S AMERICAN PREMIERE OF

Barbara Stanwyck

Van Heflin

Lizabeth Scott

in

HAL WALLIS'

Production

"The Strange Love of Martha Ivers"

with Kirk Douglas · Judith Anderson

Directed by LEWIS MILESTONE · Screenplay by ROBERT ROSSEN

rom PARAMOUNT Say the Critics!

THE *HOLLYWOOD SCENE*

Production Up Despite Heat; 8 Finish, 7 Start; Index Reaches 57

Hollywood Bureau

Despite unseasonable, hot weather, production continued at a high level last week. Eight pictures were completed, seven were started, and the shooting index, at the weekend, stood at 57.

Three new films went before cameras at MGM. "It Happened in Brooklyn," a musical, stars, Frank Sinatra, Kathryn Grayson, Jimmy Durante and Peter Lawford. In addition to three popular songs, Sinatra will sing an operatic duet with Miss Grayson. Richard Whorf is directing the picture; Jack Cummings is producing.

"Life's for the Loving," also a musical, stars Gene Kelly and Marie MacDonald, with Charles Winninger, Spring Byington and Jean Adair. Pandro Berman is the producer; Gregory La Cava the director.

Oboler, Author, Also Directs "The Arnelo Affair"

Arch Oboler, who wrote the screenplay for the melodrama, "The Arnelo Affair," is also directing it. Jerry Bresler is the producer, and the cast is headed by Frances Gifford, George Murphy and John Hodiak.

Producer Charles R. Rogers launched "The Fabulous Dorseys," which he is making for United Artists release. Al Green is directing a large cast, which includes Tommy Dorsey, Jimmy Dorsey, Janet Blair, William Lundigan, Sarah Allgood, Arthur Shields, Dave Willock, Paul Whiteman, Woody Herman, Charlie Barnet and Henry Busse.

RKO Starts "Trial Street"; Republic Begins Two

At RKO Radio, work began on "Trail Street," an outdoor drama starring Randolph Scott, Robert Ryan, George "Gabby" Hayes, and Anne Jeffreys. Ray Enright directs; Nat Holt produces under executive supervision of Jack J. Gross.

Republic trained cameras on two: "Trail to San Antone," and "That's My Gal." "San Antone" is Gene Autry's second picture for the studio since his return from the armed forces. Others in the cast include Peggy Stewart, Sterling Holloway and William Henry. Armand Schaefer is the associate producer; Jack English the director.

"That's My Gal," also on Schaefer's production schedule, is a comedy featuring Donald Barry, Lynne Roberts and Pinky Lee. George Blair is directing.

Bebe Daniels is producing "The Fabulous Joe" under the Hal Roach banner. Heading the cast are Walter Abel, Margot Grahame, Marie Wilson and Barbara Bates. Harvey Foster is the director.

Monogram's new venture is an untitled Western in the studio's "Cisco Kid" series, with Gilbert Roland, Ramsay Ames and Frank Yaconelli in top roles. Scott Dunlap produces; William Nigh directs.

Incidental News of Pictures and People

Gregory Ratoff has been signed to a new long-term contract as a producer-director at 20th Century-Fox. He is currently working with producers William Bacher and Sam Engel on two forthcoming films, "Christmas in Havana" and "Falling Star," both of which Ratoff will direct. . . . Mary Hatcher, singing star of the stage success, "Oklahoma," has been handed the title role in Paramount's "Variety Girl," scheduled to start soon with George Marshall directing and Daniel Dare producing.

Katharine Hepburn has been signed to a new long-term contract by MGM. Her first role under the pact will be that of Clara Schumann in "Song of Love." Clara, it will be remembered, was the wife of composer Robert Schumann, and was also the object of the life-long devotion of Johannes Brahms. Music by Schumann, Brahms and Liszt will be featured in the picture, which Clarence Brown will produce and direct.

Holden and Caulfield Cast for "Dear Ruth" Leads

William Holden and Joan Caulfield will co-star in "Dear Ruth," Paramount's screen adaptation of the Norman Krasna play. It will be Holden's first screen appearance since his release from the Army Air Forces. Paul Jones is to produce the film, and Sidney Lanfield will direct. . . . Fred MacMurray is set for a stellar role opposite Claudette Colbert in International's new film version of Betty MacDonald's best-seller, "The Egg and I."

Robert Mitchum has been signed by United States Pictures for the lead opposite Teresa Wright in "Pursued," which will be released through Warners. Judith Anderson, remembered for her role in "Rebecca," has been engaged for a major part in "Pursued," which Raoul Walsh will direct. . . . Hal Wallis has secured the film rights to "House of Mist," novel by the Chilean author, Maria Louisa Bombal.

Sylvia Sidney has been engaged by Eagle for a highly dramatic role in "Repeat Performance," which is planned as the studio's biggest undertaking for this year. Franchot Tone will head the cast. . . . Rosalind Russell's first film for Independent Producing Artists will be "The Happiness of Pursuit." True Boardman is currently developing the screenplay. . . . Director Lewis Seiler has had his Warner contract extended.

British Star Signed for New Hitchcock Feature

David O. Selznick has engaged Ann Todd, British star, to play opposite Gregory Peck in Alfred Hitchcock's next production, "The Paradine Case." . . . Lewis Allen will direct "Desert Town," Hal Wallis production for Paramount release. . . . Warren Douglas has been signed to a long-term contract by Monogram. The pact calls for four starring roles for the actor during the first year. . . . "Web of Danger," an adventure story of bridges and the men who build them, has been assigned to Donald Brown to produce for Republic.

Linda Darnell has been assigned the title role in "Forever Amber," which will resume production at 20th Century-Fox in late September. Miss Darnell replaces Peggy Cummins, and Otto Preminger will direct instead of John Stahl, who started the film. William Perlberg is to continue as producer. . . . Don Hartman is still searching for a photogenic black horse with a jovial personality for his forthcoming Columbia production, "The Return of October." The producer has stated that he will not be satisfied with a horse of another color.

Levey Pacts Finston For "New Orleans" Music

Nathaniel Finston's newly organized musical service has been engaged by Jules Levey for "New Orleans," which he will produce for United Artists release. The Finston service will select 10 compositions which are milestones in the development of jazz. . . . Word has reached Hollywood that the Monogram unit which went to Europe to film "High Conquest" is now established in Zermatt, Switzerland, nearest town to the Matterhorn, on whose slopes much of the picture will be filmed. Irving Allen is acting as producer and director.

COMPLETED

COLUMBIA
Down to Earth

MGM
Beginning or the End

MONOGRAM
Silver Trail

PRC
Drifting River

RKO RADIO
Devil Thumbs a Ride

REPUBLIC
Homesteaders of Paradise Valley
Magnificent Rogue
Heldorado

STARTED

INDEPENDENT
Fabulous Joe (Roach)

MGM
It Happened in Brooklyn
Life's for the Loving
Arnelo Affair

MONOGRAM
Untitled Cisco Kid

RKO RADIO
Trail Street

REPUBLIC
Trail to San Antone
That's My Gal

UNITED ARTISTS
Fabulous Dorseys (Charles R. Rogers)

SHOOTING

COLUMBIA
My Empty Heart
Secret of the Whistler
Ghost Town
Johnny O'Clock
Dead Reckoning
Return of Monte Christo (Small)

MGM
This Time for Keeps
Summer Holiday
Secret Heart
Sea of Grass
High Barbaree
Sacred and Profane
Ballerina

MONOGRAM
Sweetheart of Sigma Chi

PARAMOUNT
My Favorite Brunette
Big Haircut
Emperor Waltz

RKO RADIO
Bachelor and the Bobby-Soxer
Code of the West
Mr. Fix
Katie for Congress
Best Years of Our Lives (Goldwyn)
Secret Life of Walter Mitty (Goldwyn)
It's a Wonderful Life (Liberty)

REPUBLIC
Calendar Girl

20TH CENTURY-FOX
I Wonder Who's Kissing Her Now
Bob, Son of Battle
Homestretch
Brasher Doubloon (formerly "High Widow")
Late George Apley
13 Rue Madeleine
Dangerous Millions (Wurtzel)

UNITED ARTISTS
Miracle Can Happen (Bogeaus-Meredith)
Dangerous Venture (Hopalong Cassidy)
Strange Bedfellows (Stone)
Monsieur Verdoux (Chaplin)
Dishonored Lady (Stromberg)
Bel Ami (Loew-Lewin)

UNIVERSAL
Arch of Triumph (Enterprise)
Flame of Tripoli
Vigilantes Return
Smash-Up (Wagner)
Ramrod (Enterprise)
Magnificent Doll (Skirball-Manning)
Swell Guy (Hellinger)
White Tie and Tails

WARNERS
Possessed
Cry Wolf
Deception
Life with Father

SAY THE PUBLIC FINDS HIDDEN GOLD TO MAKE PICTURES GREAT

Hollywood Bureau

"We don't make great pictures; the public makes them, by finding in them something they like which we didn't know was there," says Lloyd Bacon, director of the first all-talking picture, "The Singing Fool," Champion of Champion Directors in *Fame's* 1945 ratings, and busy now on "I Wonder Who's Kissing Her Now," in production at the Western Avenue 20th Century-Fox studio.

Director Bacon utters this observation midway in the noon hour and a general conversation at table in the Hat and Cane Cafe, a small, swank retreat with a rich menu and a comic waiter, hard by, but outside, the studio premises.

Producer Supports Director

"Lloyd's right," votes George Jessel, producer of the picture in progress, and picks up the ball with, "How else can you explain the fact that one studio can turn out two pictures like (he names them), putting two top stars, a name band and two million dollars in one, and three $7-a-week kids and a horse in the other, and the first one falls on its face while the little one smashes records all over the world?"

Director Bacon says, "The little picture had simplicity and naturalness, which may explain that case, or may not, but even if that is the explanation, it doesn't mean that all we need to do is the same thing over again to get another hit. That's been tried. It doesn't work."

From the other end of the table young Mark Stevens, seen in "From This Day Forward" and "The Dark Corner," and to be seen in the Jessel-Bacon picture, inquires timidly of his seniors, "In that case, how can an actor, like me for instance, read a script and know whether it's any good, and whether it'll make a picture that'll do his career some good if he plays in it?"

His seniors eye the boy kindly in the lull that follows his question, and decide to put the reply gently.

Producer Jessel begins, "It can't be done—nobody can do it—"

And Director Bacon takes over with, "Charles Frohman was a pretty good showman—"

Says Jessel, "The greatest ever—"

And Bacon continues, "And Frohman used to say that if he could find anybody who could tell a play was a good play by reading it he'd sign a blank check for him and he could fill in his own amount."

Jessel rejoins, "Any producer in Hollywood would do the same thing," and the conversation turns to acting.

"Acting in itself can't make a great play or picture," Bacon says, "but a good actor can make an average property look better than it is. It's regrettable that actors in pictures don't have the opportunity stage actors have of getting into a part and playing it over and over again, day after day and week after week, until it gets to be a thing of vitality to him, something he lives and feels."

Jessel Re-enacts Scenes

Producer Jessel illustrates the observation with a spot re-enactment of scenes from stageplays in which he's appeared, after which Bacon continues. "The result of this lack of opportunity to develop a performance is a tendency to over-act, to make every appearance in a scene a masterpiece. . . ."

"My father was a pretty good actor," remarks Bacon, whose father was the Frank Bacon whose "Lightnin'" is among the all-time classics of the American theatre, "and he'd never have thought of unpacking his whole bag of tools the minute he stepped on the stage. He always held something back, leaving the audience to build up its expectancy of something good to come, and when he brought out his tricks he had the audience in his pocket."

Young Actor Stevens mumbles, "I guess I didn't make my question clear. I'm the last guy in the world to want to undertake to tell a writer how to write or a director how to direct."

"Stick to that, and you'll get along all right," says Jessel, and Bacon adds, "That's right, just take it easy—do your best with what you are given to do, but not all of it in every scene—and you'll be okay," as the party adjourns to the studio and the job of "I Wonder Who's Kissing Her Now."

Disney Lays Off 450 Employees

Some 450 employees of the Walt Disney Studio in Hollywood were notified Monday that they would be laid off effective Thursday, August 1, in a move which was described as a "general layoff made necessary by economic circumstances beyond our control." Terminations represent approximately 40 per cent reduction of the normal Disney personnel and is not restricted to cartoonists but includes all departments and classifications.

The immediate cause of the action was the increase in the payroll caused by the general increase of 25 per cent in wage scales granted by the major producers in the interim agreement which brought about settlement of last month's studio strike, and to which the Disney studio became a signatory last week.

The layoff involves cessation of production on all feature productions except "Song of the South," "Fun and Fancy Free," "How Dear to My Heart" and "All in Fun," which are nearing completion. It is understood that future short subject production will also be affected since the studio has only about a year's product ready.

The Screen Cartoonists Guild executives went into session immediately on learning of the Disney layoff, with their counsel examining contracts to ascertain whether the action as taken conforms to the contractual conditions.

From coast-to-coast..

Anna and the King of

JEROME KERN'S
Centennial Summer..
IN TECHNICOLOR

Twentieth Century-Fo

le greatest box-office figures in history are being made by

iam . . .

7th week at Radio City Music Hall! New all-time, non-holiday record 3 theatres, Los Angeles! First 34 dates outgross "Leave Her To Heaven"!

s Summer-Time, Holdover-Time Everywhere! New York,
iladelphia, Pittsburgh, Washington, Baltimore, St. Louis,
rtland, Johnstown, Salt Lake, Detroit—Topping the all-time
ghs of "State Fair" and "Dolly Sisters"!

Today more than ever—the biggest
• • box-office figure in the industry!

20th
CENTURY-FOX

Court Ruling Is Exhibitor Topic For Conventions

Conventions of three regional exhibitor associations will take up the Court decision in the film case along with other subjects. The North-Central Theatres, Inc., convention was scheduled to open Friday in Minneapolis under the supervision of Ben Berger, president. Film selling policies and the decision were prominently posted on the agenda.

Allied Independent Theatres of Iowa-Nebraska will meet, October 14-15, at the Des Moines Hotel, Des Moines, to initiate a membership drive. Legislation, trade problems and the attitude toward affiliation with the American Theatres Association are other topics scheduled for discussion.

Headed by Howard Brookings, Oakland, Iowa, as president, officers include George March, Vermillion, S. D., vice-president, and T. J. Evans, Clinton, Iowa, executive secretary and treasurer. Board members from Iowa are Howard Klingman, Primghar; John Ladue, Calmer; Rudy Faulds, Des Moines; Herman Fields, Clarinda; Charles Niles, Anamosa, and Ben Brenck, West Point. From Nebraska: Oscar Hanson, Omaha, and Neal Nunkres, Weeping Water.

Pennsylvania Meeting

Allied of Western Pennsylvania has announced November 4-5 as the dates for its annual convention in the William Penn Hotel, Pittsburgh. Morris Finkel is president.

The decision is at the forefront among topics for the attention, September 16-18, of the 13th annual national Allied convention at the Copley Plaza Hotel in Boston.

Fred Wehrenberg, president of Motion Picture Theatre Owners of America, has announced his resignation from the presidency of the MPTO of St. Louis, Eastern ern Missouri and Southern Illinois, a post he has filled since 1930. He said he could not continue the duties under the pressure on his time of the national presidency. The board is expected to name a successor at the convention in St. Louis this Fall.

Shanklin to MPTOA Board

J. C. Shanklin, Ronceverte, W. Va., president of the newly formed Motion Picture Theatre Owners of West Virginia, has been named a director of MPTOA. Other officers of the new unit were announced as S. J. Hyman, Huntington, vice-president; W. H. Holt, Richwood, board chairman, and Carrie W. Beard, Ronceverte, secretary-treasurer.

Directors are Mr. Holt, Mr. Hyman, Mrs. Beard, Mr. Shanklin, Abe Hyman, Huntington; W. B. Hines, White Sulphur Springs; Dr. C. P. Church, Manington, and Mrs. P. M. Thomas, Parkersburg.

LATE REVIEW

Genius at Work

***RKO Radio*—Carney-Brown Comedy**

Comedians Wally Brown and Alan Carney deport themselves characteristically here as bumbling principals on a radio program devoted to crime detection. Produced by Herman Schlom under executive producer Sig Rogell and directed by Leslie Goodwins from an original screenplay by Robert E. Kent and Monte Brice, the film subsists principally on gag dialogue in the Brown-Carney pattern and goes back to Mack Sennett and Harold Lloyd for slapstick bits and the building-ledge acrobatics respectively.

The late Lionel Atwill, abetted by Bela Lugosi, portrays in an offhand way a criminally-addicted professor who coaches the radio entertainers in a microphonic duet concerning crimes committed by himself as "The Cobra." His mansion contains one of those crime museums so often utilized for purposes of thrill comedy, and the comedians get their best laughs in this setting. Although the finale is staged in and about a radio station none of it is credible nor intended to be. And the film is worth an audience value whatever the local attitude toward Brown and Carney indicates.

Previewed at the Hillstreet Treatre, Los Angeles, where it got quite a few laughs. Reviewer's Rating: Fair.—William R. Weaver.

Release date, not set. Running time, 62 min. PCA No. 11130. General audience classification.

Joey	Wally Brown
Mike	Alan Carney
Ellen	Ann Jeffreys
Marsh	Lionel Atwill

Bela Lugosi, Marc Cramer, Ralph Dunn.

City Restrained; "Outlaw" Opens

City officials of Atlantic City, N. J., were served with an injunction Monday preventing the police from interfering with the presentation of "The Outlaw," which started a run at the Steel Pier over the week-end.

Prior to the opening, Mayor Joseph Altman said the city would "resort to the full authority of the law" to stop the showing. His statement was made after a conference with representatives of the YMCA, the Legion of Decency, various religious organizations and other groups

Monday's injunction against the city officials was obtained by counsel for George Hamid, Sr., operator of the Pier, and was granted by vice-chancellor Malcolm Woodruff in Camden. Mr. Hamid insisted on his right to show the picture despite the ban. He claimed that the action was a restraint of trade and pointed out that he had already contracted for the picture. Hearing on a permanent injunction is set for August 19.

City officials are still blushing over the circumstances in which the film arrived. Mayor Altman was to have welcomed Jane Russell at a civic ceremony and crown her "The Post-War Dream Girl, Streamlined in All Divisions." This statement attributed to the Mayor was denied by him after the ministerial groups had voiced their objections and caused the film to be banned, although ineffectually. The Mayor claimed that his public relations department was responsible for the statement.

Theatre Building ContinuesDespite Commerical Ban

According to reports flowing in from all parts of the country, theatre construction is continuing despite the commercial building bans which were inaugurated some months ago by the Civilian Production Administration. This week the reports reveal that two theatres are under construction, one recently completed theatre was opened and three more are in the planning stages.

From Columbus, Ohio, comes word that the 1,000-seat Livingston theatre, being erected by Livingston Enterprises, Inc., is expected to be opened some time this fall. The project is costing $126,000, according to Fred W. Rowlands, president of the corporation. Also in Columbus, J. Real Neth, theatre operator, who last week announced plans for a $400,000 Colonial theatre to seat 2,000, this week made public his intentions to build two more as soon as present negotiations for building sites are completed.

The construction of a $100,000 house has been started in Beaumont, Tex., by the Jefferson Amusement Company. The new theatre, the People's, is being built near the former house, which burned last year.

In Camas, Wash., A. Combs, Sr., and Avery Combs, within the next two months will begin construction of a theatre at a cost of $40,000. The Combs formerly operated the Liberty in Camas and the Roxy in the adjoining town of Washougal.

The new Fairmont theatre, in Fairmont, W. Va., rebuilt by Warner Circuit on the site of the former house bearing the same name, was opened last Thursday with "A Stolen Life," starring Bette Davis. Don Wermuth is manager.

Skouras Urges Full Support Of United Jewish Relief

Full support of the non-sectarian Community Committee of New York on behalf of the United Jewish Appeal was urged July 24 by Spyros Skouras at a luncheon he gave at the St. Moritz, New York, for industry leaders. Mr. Skouras, who recently visited Europe, described the destitute condition of the Jews of Europe, "whose ordeal began long before war broke upon the world and has hardly been checked even now." Other speakers included Nelson A. Rockefeller, chairman of the Community Committee, and Edward M. Warburg, Greater New York chairman of the United Jewish Appeal.

Pan-American Sets Film Program

Pan-American World Airways this week signed a contract with Seven Seas Film Corporation for 16mm motion pictures for exhibition in flight. Under the terms of the contract Seven Seas will provide Pan-American with 16mm programs of features and short subjects, the features to be current product from major studios.

THE NATIONAL SPOTLIGHT

ATLANTA

H. M. Leach has transferred his Leach theatre at LaFollette, Tenn., to C. A. Baker of the Desoto theatre of Lake City, Fla. . . . Mr. and Mrs. H. D. Aycock expect to open their new Portal theatre at Portal, Ga., sometime this month. . . . Ike and Harry Katz of the Kay Film Exchanges are back from Memphis and Washington where they opened new branches.

Georgia Theatres notes—Moon Cooker, district manager with headquarters in Athens; Men Hill, city manager in Athens; John Harrison, city manager in Waycross, and Lamar Swift, district manager with headquarters Macon, was visiting the city on business with the home office. . . . Mrs. Stella Paulnot, head of the Accounting Department, has resigned, due to illness. Eugenia Bixby, formerly assistant cashier, will replace her. Frances Tucker, booker, is off for a vacation to Chicago, New York, and the Canadian Rockies. . . . Mrs. Frankie English, Paramount, is back from a trip to New York. . . . Joe Dumas, head of shipping department, at Republic, is amid a two-week stay in Florida. . . . M & M Theatres, Leesburg, Fla., entertained all managers and their families and friends at Rainbow Springs. . . . Bill Rider, press representative from the Goldwyn office, was in town for the "Kid From Brooklyn" opening. . . . Bruce Driggs has been added to the force at Sack Amusement in the shipping department.

ALBANY

Film row animatedly discussed the mixup which led to an advertisement in the Albany *Times-Union* that "The Kid From Brooklyn" would start at the independent Eagle, August 1, and two denial advertisements by RKO Radio Pictures the next day. The Eagle played "Wonder Man" for two weeks last winter, as first run, when RKO sold away from the Palace, Fabian anchor house. The RKO "correction" said an "unknown motion picture connoisseur" inserted the ad in error; that an announcement would be made very soon of a date at the Palace.

Harry Lamont became the first exhibitor in the Albany area to operate two drive-in theatres when he opened a 150-car house on thet Lake George-Glens Falls Road. This one is located in the Adirondacks, while Lamont has another small open-air theatre at Leeds in the Catskills. . . . Steady improvement has been reported in the condition of Max Westebbe, RKO branch manager, who was taken to Memorial Hospital for injuries suffered in an accident. A fractured knee was the major casualty.

Capt. Leonard L. Rosenthal, recently released from military service, has been named general counsel for Upstate Theatres. He will also supervise film buying. Mrs. Mary Flynn has been named office manager.

BALTIMORE

Fred C. Schanberger, Jr., and Mark Silver, special events committee of the Variety Club, and William K. Saxton, chief barker, plan a trip of many members with Governor H. R. O'Conor and others to their sponsored Boys Camp Ritchie as guests. . . . Recently a station wagon purchased by the Club was presented Happy Hills Crippled Children's Hospital by Mr. Saxton and Lauritz Garman, of the welfare committee. . . Frank Eisenhauer, Broadway doorman for many years, died suddenly. . . . Many people were on vacation, including J. M. Alderson, Centre; Al Vogelstein, Baltimore Poster; H. Ted Routson, Hippodrome; Miss Phyllis Grant, Sunpapers' calendar; Miss Virginia Gooding, *News-Post,* and Miss Gertrude Bunchez, Loew's Theatres publicity.

BOSTON

Lucille Ball, here to appear in a promotion staged for Loew's, spent a day visiting the Boston film district.

Tallulah Bankhead in town for "Private Lives" entertained the motion picture and dramatic critics at a press party in Hotel Statler this week. . . . Roger Pryor and Phyllis Brooks of the Hollywood colony are currently in Boston. . . . Harry Browning entertained the Tub Thumpers, of which he is chief, at a picnic at his home in Belmont. Among motion picture press agents attending were Art Moger, Warners; Phil Engel, United Artists; Arnold Van Leer, Paramount; Al Fowler, 20th Century-Fox, and Paul Levi, Metropolitan theatre.

John Dervin, branch manager for United Artists, is a plane commuter between his summer home in New Hampshire and his office in Boston. . . . Morris Aldout has succeeded Gertrude Jordan as cashier at United Artists. . . . Irving Mendelsohn of UA is spending a couple of weeks with his family in Maine.

BUFFALO

Film exchanges are short-staffed with vacations in full swing. Vacationists include Bertha Kemp, WB; Margaret Crean, UA; John Bykowski, UA; June Roscoe, Marie Ortalani, Bud McDonough, Lillian Rosen, RKO; Harry L. Berkson, Monogram; Nettie Price and Dorothy Wilson, Universal; Charles Harter and Barbara Hartman, Columbia; Marge Onion, Alice O'Shea and Irving Singer, MGM; Alice Wouk and Rita Bogart, Republic.

Mike Jusco, Republic, suffered a fractured arm during a baseball game at the annual Variety Club outing. . . . Bert Frees, John McKenna and Dave Less, UA salesmen, were in town Monday for a meeting. . . . WB's new branch manager is E. A. Catlin, formerly of Cleveland. Al Herman has resigned. . . . Ann Weaver is new inspectress at RKO. She's a sister of Frances Rubach, head inspectress. . . . RKO's Elmer Lux, branch manager, was host at an exchange party at his Canadian summer home.

John Kois is assistant to Gerald Schramm, manager of The Vogue, formerly Telenews. . . . Fred Cohen, PRC's Rochester salesman, is in Veterans' Hospital, Batavia. . . . Julie Cage, formerly of Columbia, has joined PRC as cashier. . . . Harold Randall is now with Smith-Howell. . . . In town this week was George Miller, Rochester-Syracuse salesman for Republic. . . . Carl Heerdt is now Buffalo salesman for Universal.

The Columbia personnel picnicked Monday at Evans Beach, on Lake Erie. . . . Jack Bullwinkel has been shifted from Columbia salesman here to branch manager in Albany. . . . Eva, wife of MGM's Rudy Interbitzen, suffered an ankle fracture while in Pennsylvania. . . . Mr. and Mrs. A. C. Behling, of the Ellen Terry and Sylvia, entertained Mr. and Mrs. E. K. O'Shea at their summer place in Canada.

CHICAGO

The critics were enthusiastic over the British picture, "Dead of Night," with Sam Lesner of the *News* loudest in his praise for the film, now at the Grand. . . . Fred C. Matthews, Motiograph partner, is the author of an article on Drive-In Theatres in the latest issue of the company's house organ, "The Sound Track." . . . Samuel R. Todd, an examiner for the Chicago projectionists, also authored an article in a recent issue of "Sound Track" called "Safety in the Booth." It relates how Chicago regulates its theatres.

Alex Manta was host at his Michigan City, Ind., summer home for the Manta-Rose circuit managers at a combination meeting and outing. . . . Al Dezel has been appointed Chicago distributor for "The Woman Speaks," monthly film release featuring the feminine angle. . . . Mrs. Selma Jacobson Martin, of Chicago, and her cousin, Arnold Hanson of Tacoma, have filed suit here in U. S. District Court against Loew's, Inc., for $25,000 charging "Our Vines Have Tender Grapes," based on their lives and permission was not obtained from them for filming the picture.

The Drive-In Theatre at Irving Park and Harlem is expected to open on Labor Day. . . . Jack Hunt, former manager at the Oriental, is now buying films for the Rialto and Drive-In theatres as well as managing the former house.

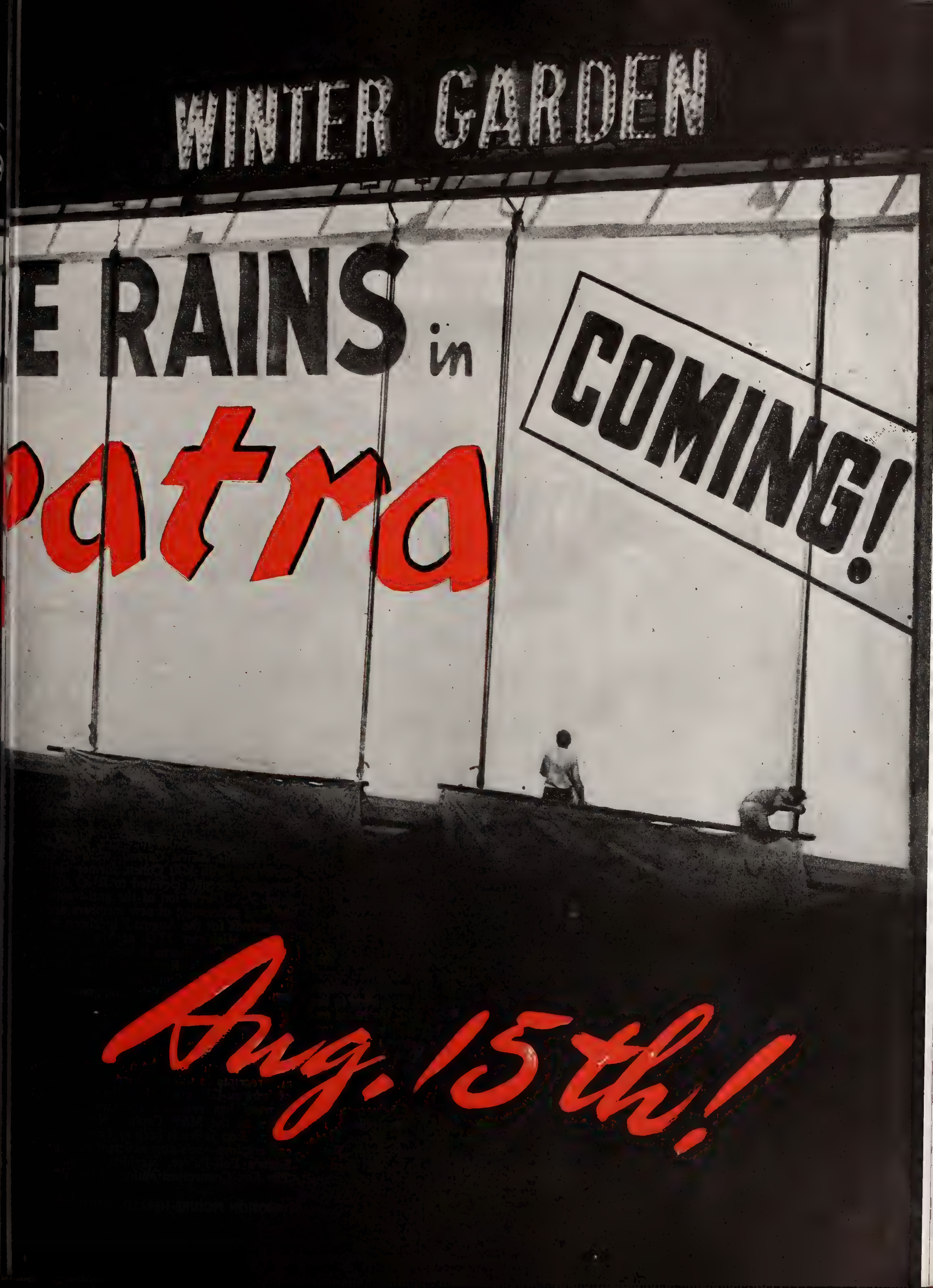
CINCINNATI

Managerial changes announced by Arthur Frudenfeld, RKO Theatres division manager: William T. Hastings, manager of the Grand here, to Denver as manager of the Orpheum; Walter Ahrens, from the Orpheum and Paramount, to succeed Mr. Hastings; Joseph Hansbury, downtown relief manager, to manage the Paramount and Orpheum. . . . James McDonald has been named booker for Theatre Owners, Inc., recently formed to buy and book for independents subsequents.

Raymond W. Osbourne, owner of the

(*Continued on page* 90)

WINTER GARDEN
UNITED ARTISTS
COMING!
VIVIEN LEIGH and CLAU
Caesar and Cleo
IN TECHNICOLOR
GARDEN


WINTER GARDEN
E RAINS in
patra
COMING!
Aug. 15th!

(*Continued from page* 87)

Aloine at Crooksville, has bought the Delyn at New Straitsville and the Park at Bremen. . . . There is nothing to the report that RKO houses in downtown Cincinnati will hike their prices, according to officials. Suburban exhibitors boosted their prices five cents recently.

Full theatre competition from a summer season of dramatic stock, inaugurated at the Cox theatre, was short-lived, the house going dark after the second week, due to lack of patronage. Mary Boland in "Meet the Wife," was the second attraction. . . . The Lyric theatre, independent subsequent house, in Hamilton, Ohio, is operating only on Fridays, Saturday and Sunday during the summer months.

CLEVELAND

Bernard Kranze, United World eastern division sales manager, is in New York getting in training for his new responsibilities. . . . Milton E. Cohen, Mr. Kranze' successor as RKO east central district manager, will headquarter in Cleveland. . . . J. Maxwell Joice, Paramount exploiteer, and Mrs. Joice are en route to Mexico by motor car for a vacation. . . . Max Greenwald is secretary of Resort Theatres Co., and manager of its new 1,000-seat Geneva Theatre, a strictly summer house, at Geneva-on-the-Lake, which opened last Saturday. . . . Elmer Hollander, of the PRC playdate department, was a local visitor.

Holbrook Bissell of Advertisers' Distributing Co. dropped into town for a short visit. . . . Sam Galanty, Columbia district manager, and H. C. Kaufman, manager of branch operations, spent several days in the local office. . . . Stanley Barach, son of NSS branch manager Nat Barach, has announced his engagement to Miss Shirley Waters of this city. . . . Max Young's 850-seat new Maumee theatre, Maumee, is nearing completion with expectations of opening Labor Day. . . . Goldwyn representative Joel Krugman was in town. . . . Robert E. Hall is Paramount's new cashier. . . . Matt Goodman, UA city salesman, is local coordinator for the Grad Sears Gold Cup Drive.

Esther Bender, secretary to Paramount district manager Harry Goldstein is back from vacation. . . . Wife of Tony Stern, Warner theatre head booker, fell and broke her leg in two places. . . . Mrs. M. B. Horwitz, wife of the general manager of the Washington Circuit, is convalescing at Lakeside Hospital from a gallstone operation.

COLUMBUS

Herman Stofle, former treasurer of Cincinnati's RKO Capitol, is the new assistant manager of the RKO Grand here. . . . He succeeds Charles "Dusty" Stokes, who has resigned to enter other work. . . . P. J. Wood, secretary of the Independent Theatre Owners of Ohio, in his most recent bulletin strongly advises exhibitors not to be stampeded into "crazy film deals." Says he: "Now, more than at any other time in the entire history of motion pictures, you must keep calm and maintain your courage. Above all else, consult your organization for accurate, up-to-the-minute information."

THE NATIONAL SPOTLIGHT

Censorship fees collected in Ohio for the six months ending June 30 totaled $119,322 as compared with $101,836 for the same period last year. . . . Curfew for children under 17, now set at 10:30 p. m., is expected to be tightened. City Attorney Richard Gordon is drafting an amendment placing more responsibility for its observance upon parents.

DALLAS

Even the final week of the hottest political campaign Texas has known in years, with every radio period filled with the candidates' last ditch stand, failed to stop the theatre public. All downtown houses had good solid runs, some exceptional. "Without Reservations" was the leader at the Palace with $19,500. The Majestic's "Anna and the King of Siam" piled up a $17,500 gross, and the Melba got $7,500, which is high for the house, with "Somewhere in the Night." . . . True Thompson, who wrote and directed his first film, Bert Goldberg's "Juke Joint," with all-Negro cast, and partially filmed in Dallas, sneaked the film at the Harlem theatre with good reaction. . . . Alfred M. Sack, and Mrs. Sack have returned from a combination business and pleasure trip to Hollywood. . . . John Rosenfield, amusements editor of the *Dallas News,* returned Monday from a trip to Chicago. . . . Karl Hoblitzelle has returned from his ranch in the Rio Grande Valley.

DENVER

Alberta Pike, publicity director of Fox Denver Theatres, has been nominated by the Democrats as candidate for regent of the University of Colorado. She will have no opposition in the primary. . . . Hugh Braly, district manager of Paramount and co-captain in the "34th and Greatest Year" drive, starts a round of eastern division exchanges. His district was at the top in the 13-week feature booking, with his home exchange, managed by Chet Bell, also on top. . . . The Columbia sales convention for the western half of the U. S. will be at the Broadmoor Hotel, Colorado Springs, Oct. 14-17. Robt. Hill, local manager, is making arrangements.

Duke Hickey, MPA field representative, is making survey for Johnston office. He will be here two weeks. . . . G. Knox Haddow, home office representative for Paramount, was here for two days, and then on to Salt Lake City.

Jack Flynn, western division sales manager, and Henry Friedel, district manager, are catching up on their fishing. . . . The Rocky Mountain Screen Club's annual picnic and golf tourney, is set for Park Hill Country Club, Denver, August 14. . . . Leta Downing, Paramount cashier, has resigned to marry Walter John Rogalla. . . . Out-of-towners seen on film row included Ed Schulte, Casper, Wyo.; Robt. Walker, Fruita, Colo.; Max Campbell, Trenton, Neb., and Mitchell Kelloff, Aguilar, Colo.

DES MOINES

"A Stolen Life" with Bette Davis did almost twice normal business at the Orpheum last week and is being held for another week. . . . Milt Feinberg, NSS salesman, is acting branch manager for the office here following the recent death of Oscar Dizon. Mr. Dizon, 42, succumbed to a stroke. . . . Another recent death was that of Harry Gottlieb, 52, senior salesman for Fox. He had been with Fox nearly 20 years and was a past president of the Iowa Film Salesmen's club. His death, also, was caused by a stroke.

Ada Pilmaier, clerk at Warners, has resigned and will enter a convent in the fall. . . . Al Gross of the Minneapolis office, has taken over Fred Armington's post as office manager at M-G-M. Fred is recuperating after a lengthy illness. . . . In Hollywood for a two-week visit at the M-G-M studios was A. J. McGough, exploiteer attached to the Des Moines branch.

Mr. and Mrs. A. H. Blank of Tri-States are in California spending several weeks at the Paramount Cottage. . . . Don Knight, Des Moines Theatre house manager, is the father of a new boy.

DETROIT

Stepped-up employment in the automotive industry, cooler weather, and strong first-runs perked business considerably. Some theatres report that the usually slow mid-week evenings are pulling as heavy as week-ends, indicating patrons are catching their favorite stars during the week, and heading for the country Saturday and Sunday. Detroit industrial employment figures are now higher than the prewar peak.

RKO's eastern sales manager, Nat Levy, and his aide, Lewis Carroll, were in town conferring with Milt Cohen, former Detroit manager, recently elevated to RKO district chief. . . . Discussion of the anti-trust ruling, and welcoming of new members are on the agenda for the August 7 luncheon meeting of Michigan ITO at the Detroiter Hotel. . . . Carl Sterns is installing air conditioning in his Rochester Hills theatre. . . . Ditto at the Sun theatre, Williamston, owned by Sam and Dick Montgomery.

HARTFORD

Warm weather has been cutting into theatre receipts in this territory. . . . A couple of more ex-GI's are back in the trade. Russ Newton has resumed assistant manager's duties at the M&P Capitol, New London, Conn. Lou Jaffee is back as Loew-Poli circuit employe—he's now assistant manager at Loew's Poli-Palace, Meriden, Conn. . . . The first Connecticut outing of the Warner

THE NATIONAL SPOTLIGHT

Club since the war, has been set for August 15 at Ye Castle Inn, Cornfield Point, Saybrook.

Frank Wotton, son of the Globe, Holyoke, Mass., manager, has gone back to his Worcester Polytechnic Institute studies. . . . Another GI back at college is Socrates Perakos, son of Peter Perakos, Perakos and Quittner Theatres circuit partner. Young Perakos is studying at Wesleyan University, Middletown, Conn. . . . A dozen or more Hartford theatremen—with more than 20 years in the business—have approved the idea of forming a Hartford Pioneers' Club. Charlie Repass, Crown theatre, is the dean of the top dozen. Repass has some 37 years in the business to his credit. . . . The new 250-seat Town Hall, West Rutland, Vt., might have a mid-August opening. Newman Robinson is the owner.

INDIANAPOLIS

There are no complaints from the first run houses, with all doing well this week. "Easy to Wed" seems a cinch for a holdover at Loew's, although the management clipped both "Two Sisters From Boston" and "The Green Years" after one week, despite big grosses. . . . Clarence E. McConaughey of the Dream made Page One in the *Times* with the suggestion that theatres refuse to sell tickets to children under 16 not accompanied by their parents after 8:00 o'clock at night, to help suppress delinquency. . . . Tommy McCleaster, Fox salesman, who returned to work recently after an appendectomy, has been promoted to office manager, succeeding Irving Sochin.

Vernon Burns of the Circle is running the Lyric while Manager Frank Paul is away on vacation. . . . Ted Morris, MGM studio representative, formerly exploitation man at the local office, was a visitor this week. . . . Norma Young of the MGM office staff became Mrs. Bill Lattimore last Saturday. . . . Seen on film row: W. G. Wallace, Veedersburg; Harold Rickley, Greencastle; Bob Hudson, Richmond; Mrs. Alma Foster, Oakland City; William McGovern, Loogootee.

KANSAS CITY

The date for the convention of the Kansas-Missouri Theatres Association has been set as October 1 and 2 at the Hotel Meuhlebach. Relationship with the American Theatres Association will be discussed. . . . A drop of 25 to 40 per cent in theatre attendance, running as much as 75 per cent in the instance of children, has been attributed to the incidence of infantile paralysis in the area. . . . National Screen Service has purchased the six-story Snower building at 1800 Baltimore as branch headquarters and as national headquarters for its "old materials" activities, according to Louis Patz, district manager. . . . Joe Sloan, relief manager in the midwest area, is subbing for Russell Bovim at Loew's Midland during the latter's vacation. . . . Francis Bateman, western sales manager of Screen Guild Productions, visited the local exchange for conferences with Julian King, SGP associate here.

Walter Lambader, 12 years with the MGM branch here before entering the naval air transport service, has assumed his new duties as manager. He was a salesman for Screen Guild during the past several months since his return from service. . . . Paul Connet, district manager for the RCA service department, has returned from a touring vacation in the Southwest. . . . Rube Jackter, Columbia assistant sales manager, toured the territory with Ben Marcus, district manager. . . . James Castle, Paramount publicity representative, has returned from a visit to the West Coast. . . . Hail ruined the Kansas wheat crop for Ed Burgen, of the Tenth Street and Home theatres.

MEMPHIS

Tom Young, branch manager of 20th Century-Fox, and all employes of the Memphis exchange, spent Saturday and Sunday at Reelfoot Lake on a fishing trip. . . . Doak Roberts, Dallas, Warner Bros. district manager, visited the company's office this week. . . . Ben Y. Cammack, RKO district sales manager, Dallas, and E. L. Walton, Republic vice president, New York, were Memphis film row visitors this week. . . . Grace Holloway, Paramount secretary, was married Friday to J. E. Simpson, Jr., Memphis, and they are on a honeymoon trip in North Carolina.

Tommy Baldridge, United Artists publicity man, is working in Nashville and Louisville on "Caesar and Cleopatra." . . . Bill Kemp, manager of Loew's State, is back from a vacation in Georgia. . . . Joe Maceri and Paul Zerilla, partners with Malco in neighborhood theatre operations, have returned from a deep-sea fishing trip in the Gulf. . . . Allen N. Smith, Warner theatre house manager, is vacationing. . . . Mrs. Lucille Mitchell, Paramount head inspectress, is on a trip to New Mexico. . . . L. T. Hall, Paramount shipper, has resigned. . . L. W. McClintock, Paramount branch manager, has returned from a business trip to Dallas.

MINNEAPOLIS

Morris Steinman, formerly sales manager of the Monogram exchange, has been promoted to branch manager, succeeding Tom Burke, who became general manager of Theatre Associates, buying and booking unit . . . Ted Mann, independent exhibitor, has been named temporary general manager and buyer for Independent Exhibitors Association, a recently formed buying combine. . . . Aquatennial crowds provided a spur to theatre business, with Phil Spitalny's orchestra on the Radio City stage drawing top business.

Advance sales indicate a record participation in the Northwest Variety Club's annual golf tournament, according to Moe Levy, general chairman. . . . Art Anderson, Warner branch manager and Variety club president, is recovering from pneumonia. . . . Harry Seed, Warner district manager, held a sales conference with the field force in Minneapolis. . . . Film selling policies will be discussed at the forthcoming board meeting of North Central Allied, according to Ben Berger, president. . . . Jerome Weisfeldt, who took a 90-day refresher course in film exchange operations at 20th Century-Fox here after his army discharge, has been assigned to the Fox Panama office.

OMAHA

H. B. Johnson will captain the Universal-RKO-Fox-Columbia team against other exchanges, headed by Jess McBride, in the feature softball game at the Variety Club picnic. . . . Julian King, Film Classics manager from Des Moines, spent a week in the territory. . . . Lucille Bentz, assistant contract clerk at Metro, will wed Welden Hahne of Omaha, September 1.

I. L. Fleming, Chicago, sales engineer for the DeVry Projection Company, spent several days here. . . . George Rabey has sold his theatre at Alcester, S. D., to Jay Huisman. . . . Clifford Donnell, stage hands' business agent, and Howard Jackson, operators' business agent, attended the IATSE convention. . . . Marvin Graybeal of Des Moines is new manager of the Capitol, Sioux City, succeeding J. I. M. Schwartz, who resigned to take a city job. . . . Harry Mandell, director of advertising and publicity for RKO Theatres, visited here.

Warren Hall, owner of the Rodeo, Burwell, is a director of the third largest rodeo in the country which will be held there August 14-16. . . . A. G. Miller has opened his new house at Atkinson, naming it the Miller instead of the Lyric. . . . Mrs. Roy Siefert, Ainsworth exhibitor's wife, is vacationing in California.

OKLAHOMA CITY

The improvement program for the Crystal at Okemah is proceeding with the redecoration of the office. That house and the Jewel soon will have new marquees and remodeled lobbies, according to Bill Slepka, manager. . . . The opening of the new Commonwealth circuit theatre at Batesville, Ark., has been set for August 15, says Bill Headstream, manager. Now the Melba, the house will be renamed the Cozy. . . . The Forgan theatre in the Oklahoma town of that name, destroyed by fire July 13, is being rebuilt and should be reopened within a month.

PHILADELPHIA

David Stadler, assistant contract representative for Warner Theatres, is in a serious condition at Frankford Hospital following an auto accident which occurred as he was ending his vacation. . . . The Warner Brothers, Harry, Jack, and Albert, will re-

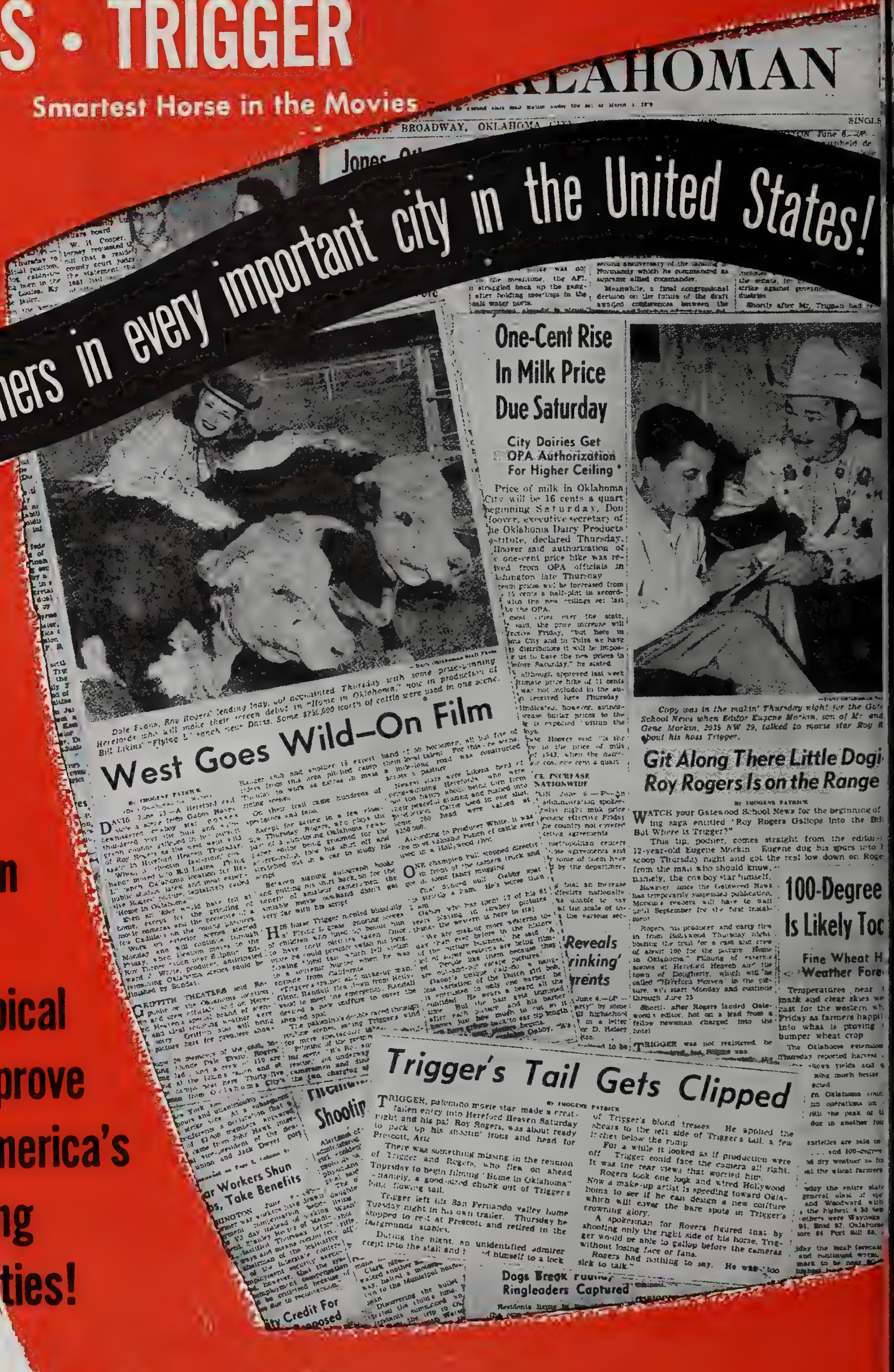
(*Continued on page 94*)

ROY ROGERS • TRIGGER

King of the Cowboys

Smartest Horse in the Movies

Newspaper headliners in every important city in the United States!



THE DAILY OKLAHOMAN

BROADWAY, OKLAHOMA CITY

One-Cent Rise In Milk Price Due Saturday

City Dairies Get OPA Authorization For Higher Ceiling

Dale Evans, Roy Rogers' leading lady, got acquainted Thursday with some prize-winning Herefords who will make their screen debut in "Home in Oklahoma," now in production at Bill Likins' "Flying L" ranch near Davis. Some $250,000 worth of cattle were used in one scene.

West Goes Wild—On Film

Copy was in the makin' Thursday night for the Gatewood School News when Editor Eugene Morkin, son of Mr. and Mrs. Gene Morkin, 2535 NW 29, talked to movie star Roy Rogers about his hoss Trigger.

Git Along There Little Dogi… Roy Rogers Is on the Range

100-Degree Is Likely To…

Fine Wheat H… Weather Fore…

Trigger's Tail Gets Clipped

Dogs Break … Ringleaders Captured

These terrific publicity breaks on Rogers' location trip for "Home In Oklahoma" are typical of hundreds that prove Rogers is one of America's outstanding singing western personalities!

MY PAL TRIGGER

A REPUBLIC PICTURE

llywood Brings the West
ck 'Home in Oklahoma'

Temperature Dip

Cupid in Denver Hit
By Paper Shortage

Glimpse Into the
Army Tu

Republic sets the pace in western entertainment!

Box office headliners every place they show!

NO. 1 IN EVERY WESTERN POLL... ONLY WESTERN NAME IN FAME'S BIG TEN... HUGE SUCCESSES IN EVERY KIND OF THEATRE EVERYWHERE... SURE TO SMASH ALL PREVIOUS RECORDS WITH LATEST AND GREATEST!

featuring **GEORGE "GABBY" HAYES**
DALE EVANS • JACK HOLT
BOB NOLAN and The SONS OF THE PIONEERS
Directed by FRANK McDONALD • Screenplay by JACK TOWNLEY
and JOHN K. BUTLER • Original Story by PAUL GANGELIN

(*Continued from page 91*)

ceive an award while they are celebrating sound's 20th anniversary in Atlantic City, from the Poor Richard Club. . . . David Titleman, booking chief for MGM, has a new daughter, Lynn, at the Lying-In Hospital. . . . Jack Bergin has been named sales manager for Paramount.

Milford Levin is back at the Palace, after his honeymooning. . . . Edward Emanuel, booking chief for Jay Emanuel theatres, is convalescing after an attack of pneumonia. . . . Jack Holman, Paramount, leaves town next week to work in the Scranton-Wilkes-Barre area as salesman for the firm. . . . Earle W. Sweigert, Paramount mid-eastern division manager, recently released from the hospital, had to go back to collect the flowers which kept on arriving. . . . Harry Dressler is the new assistant booker at PRC. . . . John Ehrlich of the Grant has returned from his Canadian vacation. . . . Morris Wax was conferring with his associates trying to decide on a policy for the reopening of the Fans (formerly Fays). Paul Kleiman will be his manager. . . .Irving Hanower, formerly a local salesman with PRC, says he has acquired a theatre circuit of at least five houses, to be known as Jaid Enterprises.

PITTSBURGH

Sid Jacobs, Warners' branch manager in West Virginia, is planning a Florida vacation as is Bernie Elinoff, of the Warners publicity staff. . . . Mrs. John Macy, she's the former Hilda Alvin and chief inspector at MGM, was presented with silverware by her fellow workers upon her marriage. . . . Louis Fordham, manager of the McKeesport Memorial theatre, is spending a couple of weeks in San Francisco. He intends to stop off in Hollywood before returning East. . . . George Jaffe, theatre owner, has entered Montefiore Hospital for a major operation. . . . The Harris chain is about to lose the Senator theatre. A new branch of the Federal Reserve Bank will be erected on the site when building supplies are available.

John Maloney, MGM general sales manager, is on a trip to Detroit, St. Louis and Indianapolis, to introduce F. C. Hensler, new district manager, to the distributors. . . . Jim Levine, Paramount's exploitation man, made a guest appearance on a local quiz program this week. . . . Jim Balmer, Harris chain executive, is vacation bound. . . . That's also the status of Kay Lockhart, John Maloney's secretary. She's going to brighten the boardwalk at Atlantic City.

PORTLAND

Refrigerated first runs held to normal business in a week of high temperature. Among Portland holdovers was "The Green Years," for a third week at Parker's United Artists; second week on "Canyon Passage" at the Broadway, opening of "The Bride Wore Boots," at the Paramount and Oriental; "Without Reservations," at the Orpheum; and "Smoky" in the fourth downtown week at the Playhouse. . . . Earl Showe has been named as manager of Ted Gamble's Capitol theatre here. . . . World has been received of the death of Arthur S. Judge, 60, dean of Spokane motion picture operators. He was known as "Sandy" in his many years in baseball. . . . Ron Gamble has been named as manager of Ted Gamble's Coos Bay operations, including the Egyptian, Liberty and Noble theatres.

THE NATIONAL SPOTLIGHT

ST. LOUIS

Temperatures went up to 100 degrees here last week, but the hot weather in no way handicapped the success of "Two Sisters from Boston," which recorded $28,000 in its first week at Loew's State, more than $10,000 over average. . . . Fred Wehrenberg, head of the MPTOA and owner of a South Side neighborhood circuit, has purchased the White Way theatre, small downtown subsequent run house. The theatre will continue under lease to Sam Komm, independent circuit owner, Wehrenberg saying he bought the property as an investment.

Harry Hynes, r., head broker for Universal, married Mildred Carl last week. . . Herb Washburn, St. Louis manager for National Screen Service, was vacationing in Minnesota. . . . Mrs. Agnes M. Dusinberre, wife of Clayton T., owner of the Red Bud, Ill., theatre, died in St. Louis hospital last week after a lingering illness. . . . Carson W. Rodgers, general manager of the I. W. Rodgers Circuit of Southern Illinois, was discharged from Barnes Hospital, where he had been a patient for nearly a month. . . .

E. L. Walton, executive vice-president and assistant general manager of Republic, flew in one day last week for hasty conferences with local Republic staff. . . . Frank C. Hensler, recently appointed district manager for Loew's, Inc., was guest of honor at luncheon at the Hotel Statler. . . . Hugh H. Graham, navy veteran, has purchased the Webster theatre, North Side neighborhood house, from A. D. Pappas, for whom he used to work at the Webster. . . . Les Kropp, right hand man to Fred Wehrenberg in the latter's operation of the circuit, has gone to Alabama on vacation.

New Jersey Allied Holds Outing on August 8

Allied Theatre Owners of New Jersey has invited representatives of all branches of the industry to attend its mid-summer outing at the West End Casino, West End, N. J., August 8. Entertainment scheduled includes swimming, a card game tournament, luncheon, dinner and a reception.

Transfilm Adds Space and Staff

The educational, industrial and training film program of Transfilm, Inc., is moving ahead and the company is enlarging its office and studio space and increasing its staff to cope with the current volume of business, Milton F. Martin, vice-president in charge of sales, said in New York this week.

To offer better service and more compact facilities to its clients, Transfilm recently purchased the Pathe Building at 35 West 45th Street in New York, to house the company's motion picture, commercial still photography, three-dimensional color photography, cartoon, art and editorial departments, Mr. Martin said. The company is now bringing all of these branches under one roof, which, heretofore, have been scattered through the city, he pointed out.

At the moment Transfilm is working on the first of a series of 40 16mm educational films and 100 slide subjects for Young America Films which will be distributed by school supply companies throughout the country.

Under the terms of the contract Young America Films furnishes Transfilm with shooting scripts edited by leading educators, and Young America pays all script and editorial costs, while Transfilms pays all production costs. Returns from the distribution of the films will be first used to pay off the editorial and production costs and any profits will be divided equally between the two companies.

In addition, Transfilm is continuing its training film contracts with various Government agencies and is also producing industrial subjects for the Dictaphone Corporation, a series for Socony Vacuum, and a picture on digitalis for a medical organization. Other clients of Transfilm include Ford Motor Company, Lever Brothers, American Central, Wyeth, Carstairs, Continental Baking, Swift and others.

Taylor Named Detroit Manager for RKO

Robert Mochrie, RKO Radio vice-president in charge of domestic distribution, Tuesday, announced the appointment of Hatton F. Taylor from the position of branch manager in Montreal to branch manager in Detroit, effective Monday, August 5th. Mr. Taylor succeeds Milton E. Cohen, who last week was elevated to the post of East Central District Manager. He has been with RKO Radio and its affiliates for the past 15 years, starting as a clerk at Calgary, later becoming branch manager successively in that city, Toronto and Montreal.

Joseph P. Smith was also appointed branch manager in Portland, Oregon, succeeding Mark Cory, recently deceased, the appointment to become effective July 31. Mr. Smith, upon his discharge from the U. S. Army this year, returned to his position as salesman out of the Los Angeles Exchange.

"Good Companions"...

OF DUPLICATING QUALITY

FOR duplicates which compare favorably with the original, a natural choice is Eastman Fine Grain Panchromatic Duplicating Negative Film, Type 1203, used as a companion to Eastman Fine Grain Duplicating Positive Film, Type 1365.

The low speed, extremely fine grain, and high resolving power of these two films give them important places in the family of Eastman Films, favorites of the industry for more than fifty years.

★

CONGRATULATIONS

to Warner Bros. Pictures, Inc.

on the 20th Anniversary of the presentation, August 6, 1926, at the Warner Theater, New York, of the first synchronized-record sound motion picture, "Don Juan."

EASTMAN KODAK COMPANY, ROCHESTER 4, N. Y.

J. E. BRULATOUR, INC., DISTRIBUTORS

FORT LEE CHICAGO HOLLYWOOD

FROM READERS

ASKS 90 DAY CLAUSE FOR FIRST RUN CONTRACTS

To the Editor of the Herald:

In re articles pertaining to Rochester situation in your issue of July 20th, page 32, this suggestion I believe would not only help the exhibitors who are having similar difficulty, but would also help the independent producers to get a better playoff of their product:

There should be a clause in their contracts that would compel the first-run exhibitor to date or pay for the pictures within 90 days after national release date, and/or compel him to release such pictures for the next runs. Naturally the first runs would not want to pay for a picture, and yet be compelled to let their opposition second run play it first run. If any of them were buying first-run product just to keep competitors from getting product, it would quickly dissuade them from such purchases in the future.

This would be good for the independent producer, as it would give him a guaranteed play-off, and a picture like "Dakota" wouldn't have to wait five months for its first run in Detroit.

In line with present-day contracts it would not be unfair to make first runs play product within a reasonable time of their availability—the same as second or third runs have to play in their availability—or lose their runs.

This would be most helpful in correcting situations such as described by Mr. Don Whittington at Rochester, N. Y., as such subsequent runs would be able to demand that the product purchased and sold in good faith be delivered as per contract.—A. H. KAUFMAN, *Fountain Theatre,* 422 *Wabash Avenue, Terre Haute, Indiana.*

HITS CRITICISM OF DECISION BY CIRCUIT EXECUTIVES

To the Editor of the Herald:

In reference to your article, Page 13, July 20th, "Says Those in Need Get Kick in Pants" and other quotations from heads of exhibitor organizations: It seems to me that yours and other trade magazines have done a great deal of reporting the bad features of the New York court decision but so far as I can see all the criticism is coming from members of exhibitor associations who are circuit operators. From their standpoint it is really tough on them. They, with the help of the distributors and producers, have ganged up on the independent one-theatre operator.

Why don't you ask some opinions from some of the little fellows that have been kicked around for years by the circuits, most of them not allowed to get pictures until they were old and never first run unless they were such stinkers the circuits didn't want them. I suppose you are familiar with the abuses and how it was allowed to go so far in a country that had anti-trust laws I am at a loss to know.

I do know this from my own experience and that it is a fact that unless we had not had a war and had unusually good business (more than the circuits could take care of) every little fellow in the business would have been swallowed up by the circuits or forced into bankruptcy.

I note that Mr. Lightman, vice president of the MPTOA is also head of the Malco Circuit in Tennessee and Arkansas. How could he like anything that gave a helping hand to some little theatre owner?

Maybe it will be better if some pressure is put on the Department of Justice to revise the sections that are trying to correct abuses by the circuits. I don't believe there are many of the little boys who could stand the shock. They have been kicked around too long and forsaken entirely too long.—A. E. LANDRETH, *Lyric Theatre, Portsmouth, Va.*

4 Set Films for Venice Exposition

by ARGEO SANTUCCI

in Rome

Four American companies have decided upon the pictures they will show at the International Cinema Exhibition to be held in Venice, August 31 to September 15. They are Universal, to show "This Love of Ours," Columbia, to show "A Song to Remember," and Paramount, to show "Love Letters."

Warner Brothers will organize a special performance in celebration of its twentieth anniversary of talking pictures and will show "Saratoga Trunk."

Other American companies have indicated they will join the exhibition, but have not yet decided upon product to be shown.

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The Safar Company, Milan, is producing approximately 1,000 16mm projectors each month.

The Ducati Company in Rome is producing a 16mm projector which can be used in theatres large enough to seat 2,000.

Kahn Resigns as Manager For MPEA in Holland

Henry W. Kahn has resigned his post as manager of the Netherlands for the Motion Picture Export Association. In New York from Holland for the past month for conferences with MPEA officials, Mr. Kahn will continue to be available to the organization in an advisory capacity. His resignation, it is understood, was prompted by his desire to remain in the United States. It is believed that he will soon announce his association with a major company.

The association moved Monday into its new quarters at 546 Fifth Ave., New York, Irving Maas, vice-president and general manager, announced. The MPEA had been quartered with the Motion Picture Association on 44th Street.

Czech Film Agent To U. S. to Talk New MPEA Deal

by JOSEPH B. KANTUREK

in Prague

The Czechoslovak film monopoly will send a representative to the United States the latter part of August to discuss a new film deal with the Motion Picture Export Association.

The representative is Jindrich Elbl, named July 11 when the Czech government expressed its wish to make a permanent deal with the American industry—but definitely under more favorable terms than under those offered in past negotiations. Any agreement reached between Mr. Elbl and the MPEA will have to be ratified by the government.

In a recent interview, Mr. Elbl expressed his "amazement" concerning the way MPEA has acted up to now. The monopoly, he indicated, has offered a deal to the MPEA based on 65 per cent of the rentals. This was rejected and the Czechs were then offered a deal based on outright sale of 96 features and 96 shorts for $2,500,000. This offer was rejected by the MPEA New York office, although it was made by an MPEA representative and recommended by him, Mr. Elbl said.

Then it was suggested that a deal for importation of American pictures be included in the trade agreement between the U. S. and Czechoslovakia, with a temporary agreement to be signed in the meanwhile. This agreement was refused by the Czechs "because of unbearable" terms.

One government official's view is this: "We want U. S. product. The Americans want to do business with us. We have to meet as businessmen and regard the whole deal as strictly business with no politics in it. With no prejudice on either side and with understanding, we will meet half way to make a permanent deal to both parties' satisfaction. Should it happen that no agreement can be reached, the monopoly still has the means to provide the Czech market with U. S. product."

The official did not say what particular product he was referring to.

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After the German defeat in May, 1945, only one Czech theatre was operating and only six prints were ready for distribution. Today, 1,615 theatres are being served with 2,300 prints. This according to a report by Joseph Hlinomaz, manager of the distributing branch of the monopoly and former MGM Prague manager. Czech production accounts for 772 of the 2,300 prints. Other countries represented are Russia, with 1,004 prints; Britain, with 312; France, with 98; America, 57; Sweden, 50, and Switzerland, 7.

Joyce Joins Deb

Jacqueline Joyce has joined the staff of *Deb,* new junior magazine, as midwestern editor. Her offices will be in Chicago.

Not so long ago...

MAYBE *you* don't remember it, but not many years ago fast, fine-grained panchromatic films like Ansco Supreme Negative simply did not exist.

Workers of an earlier day did the best they could with what they had.

Today the cinematographers who use Supreme Negative film reap the benefit of Ansco's years of photographic research and experience—the same unceasing effort to produce better things which was in a large measure responsible for two awards from the Academy of Motion Picture Arts and Sciences "for major achievement in research and emulsion manufacture . . ."

The Ansco Supreme Negative film of 1946 is a still finer film, thoroughly reliable in every respect and worthy of your complete confidence.

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Film Board and Subsidy Asked For S. Africa

by R. N. BARRETT
in Johannesburg

If the recommendations of a government inter-departmental committee are adopted, South Africa will have a National Films Board and the film industry in the Union of South Africa will be paid a subsidy of £40,000 for a few years. The board would consist of representatives of organized commerce and industry, educational interests and publicity and cultural groups for a total of 12 and would be under the administration of the Secretary of Education and an advisory committee.

It is proposed that the board should have the power to grant exclusive rights to film producers to produce films for sale to the board; to stimulate the local production of films by advising, guiding and assisting producers and co-ordinating all requirements; to acquire films of approved quality and arrange for their exhibition; to decide what percentage of releases should be in English, American, etc., and, generally, to advise the government on questions of film policy.

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There is much activity here in studio building. The largest film studios in the Dominions, involving an expenditure of more than £250,000 and covering two and a half acres of land on a site of 40 acres will be built at Parkmore, Johannesburg, by African Film Productions. The company's present studios are currently producing 3,000,000 feet of film a year. The new plant, to have four studios, will be able to handle 10,000,000 feet. The company, in encouraging native production, has already started work on its second Afrikaans feature and will produce English-language feature, documentaries and commercial films. It is currently producing a weekly newsreel.

In another development, a three-stage studio is being built in Johannesburg and will begin production within a few months of a fortnightly film gazette, three-reel films and an Afrikaans short. The cost of the plant is an estimated £40,000. The company is known as Alpha Films.

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A new industry publication, *Stage and Cinema,* has made its appearance. Edited by Frank Shepherd, former dramatic critic of Johannesburg's *Star,* the publication features news of the Hollywood productions and stars.

Fifth Atomic Explosion in Next Weekend's Newsreel

Newsreel scenes of the fifth explosion of an atomic bomb, this time detonated underwater in Bikini Lagoon, will be shown to theatre audiences in next weekend's release.

On Tuesday in New York newsreel editors viewed the first 11,000 feet of film to arrive from Government censors in Washington and later this week were to get additional footage for possible use in next week's release.

Short Products in First Run Houses

NEW YORK—Week of July 29

ASTOR:	***Pluto's Kid Brother***	***RKO***
	Feature: The Kid from Brooklyn	RKO
CAPITOL:	***Trap Happy***	***MGM***
	Feature: Easy to Wed	MGM
CRITERION:	***Unsure Runts***	***Columbia***
	Community Sing, No. 11	***Columbia***
	Feature: Courage of Lassie	MGM
GLOBE:	***Little Brother Brat***	***Warner Bros.***
	Jan Savitt and His Orchestra	***Warner Bros.***
	Feature: Young Widow	United Artists
HOLLYWOOD:	***Okay for Sound***	***Warner Bros.***
	Facing Your Danger	***Warner Bros.***
	Hollywood Daffy	***Warner Bros.***
	Feature: Night and Day	Warner Bros.
PALACE:	***Wall Street Blues***	***RKO***
	Panama	***RKO***
	Feature: The Stranger	RKO
PARAMOUNT:	***Feminine Class***	***Paramount***
	Feature: Strange Love of Martha Ivers	Paramount
RIALTO:	***Cheese Burglar***	***Paramount***
	Popular Science, No. 3	***Paramount***
	Legend of Coyote Rock	***RKO***
	Feature: The Truth About Murder	RKO
RIVOLI:	***Choo-Choo Amigo***	***United Artists***
	Palmetto Quail	***RKO***
	Feature: Till the End of Time	RKO
ROXY:	***Here Comes the Circus***	***20th Cent.-Fox***
	Peacetime Football	***20th Cent.-Fox***
	Feature: Centennial Summer	20th Cent.-Fox
STRAND:	***Acrobatty Bunny***	***Warner Bros.***
	Undersea Spear Fishing	***Warner Bros.***
	Okay for Sound	***Warner Bros.***
	Feature: Two Guys from Milwaukee	Warner Bros.
WINTER GARDEN:	***Reckless Driver***	***Universal***
	Feature: They Were Sisters	British-G. F. D.

IN NEWSREELS

MOVIETONE NEWS—Vol. 28, No. 95—Mme. Sun Yet-Sen stirs storm in China politics. . . . "Monty" of El Alamein honored. . . . Solving a housing problem. . . . Footprints for posterity. . . . Air route over Andes. . . . Children's fashions. . . . Shriners parade in San Francisco. . . . Sports: racing, gliding, fishing. . . . Lew Lehr and other chimps pose for sculptor.

MOVIETONE NEWS — Vol. 28, No. 96 — Terroists bomb Jerusalem hotel. . . . Secretary Byrnes flies to peace parley. . . . Truman signs new OPA bill. . . . Bernard Shaw, 90, grants interview. . . . Lew Lehr and bathing beauties. . . . Sports: golf and water skiing.

NEWS OF THE DAY — Vol. 17, No. 293 — Inside Poland. . . . China's ambassador defends U. S. role in crisis. . . . San Francisco host to Shriners. . . . Chimpanzee poses for sculptor. . . . Police show and beauty contest. . . . Turf duel.

NEWS OF THE DAY—Vol. 17, No. 294 — Jerusalem bombing. . . . Bernard Shaw's birthday. . . . Byrnes sees nation behind Paris peace parley. . . . Peace pilgrims pray in France. . . . Sports: water ski champ, Hollywood gold cup race.

PARAMOUNT NEWS—No. 96—Shriners on parade. . . . One world-youth shows the way. . . . "Doodlebug" fights fire under dock. . . . "Ham's" harvest: radios at 20 cents a pound. . . . Planes vs. weather. . . . Baking school.

PARAMOUNT NEWS—No. 97—Water ski champs. . . . Paris peace puzzle. . . . Golf's biggest plum. . . . Palestine explosion kills 76. . . . Can the Dodgers make it?

RKO PATHE NEWS—Vol. 17, No. 98—Shriners parade in San Francisco. . . . Paris hears choir boys' congress. . . . Germans make old rags into cloth. . . . Chinese ambassador answers press. . . . McNarney opens the Patton bridge. . . . Rubber boats ride Australia surf. . . . Britain thanks U. S. for loan.

RKO PATHE NEWS—Vol. 17, No. 99—Byrnes to peace parley. . . . New York welcomes Europe's needy. . . . LaGuardia tours Italy. . . . Sister Kenny to fight epidemics. . . . Eisenhower honors Army doctors. . . . Water ski champs.

UNIVERSAL NEWSREEL—Vol. 19, No. 523—U.S.-Cuba sugar pact. . . . Royalty in the rain. . . . Get hep to Hoppicopter. . . . Shriners at convention. . . . Spanish festival. . . . Seagoing pet shop. . . . Racing goes to the beach. . . . Race thrills.

UNIBERSAL NEWSREEL—Vol. 19, No. 524—Byrnes to peace parley. . . . UNRRA head visits Rome. . . . Wild pony roundup. . . . Crusade for peace. . . . Sports: golf, gold cup race.

Mexico May Back Financing Firm

by LUIS BECERRA CELIS
in Mexico City

Reports are current here that a syndicate of important producers has started to organize a strong financing company, the General Financiers, in order to get funds for production. Prompting this organization is the fact that private banks have refused to finance further those producers who owe the banks money. The reports are that the new company will have considerable federal government financial assistance and that the company, expected to begin operations late in September, has a capital of $8,000,000.

In view of the present situation, the Producers and Distributors Association of Mexico has advised its members to abstain from "making for publication opinions, criticisms or comments about the general situation in the film industry." The Association's public relations committee will release all information in the future.

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Reports from Tiajuana, on the California border, not far from San Diego, indicate that William Rowland and his Mexican partner, Santiago Martinez, have started building studios in the area costing $300,000 and covering 1,000 acres.

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Buster Keaton has arrived in Mexico to begin work on a picture here, "The Modern Bluebeard." He and his wife received a public and press ovation.

Sets War Trophy Contest

The suburban Twentieth Century theatre, Cincinnati, will celebrate its fifth anniversary August 4-11 by featuring a war trophy contest, open to all war veterans, who will be invited to display trophies, photographs, souvenirs and other items acquired in overseas service. Prizes will be awarded.

"WHAT THE PICTURE DID *FOR ME*"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Columbia

BANDIT OF SHERWOOD FOREST: Cornel Wilde, Anita Louise—This proved to be a honey. Feel we could have stood extended playing time. It certainly is a definite small town attraction. Play it by all means. Played Monday, Tuesday, July 15, 16.—Harland Rankin, Plaza Theatre, Tilbury, Ontario.

COWBOY BLUES: Ken Curtis, Jeff Donnell—Played this a few days before release date and had a print in perfect condition. Sound perfect. These special action musicals of Columbia's are good for any spot where they like music and action. Nothing exceptional, but they please. Played Friday, Saturday, July 12, 13.—Loe H. Freund, Adrian Theatre, Adrian, Mo. Small town patronage.

GILDA: Glenn Ford, Rita Hayworth—Drew well. Personally, I did not care for it. I think Gilda and Johnny stepped out of character in the end. They were doing all right in their "wicked" roles, and the sudden switch just wasn't natural. Played Sunday, Monday, July 21, 22.—Marcella Smith, Vinton Theatre, McArthur, Ohio.

GIRL OF THE LIMBERLOST: Ruth Nelson, Loren Tindall—This is one you should get down on your knees to Columbia for. If you have not played it, get it quick. For small towns it's a honey.—Harry T. Wachter, Flint Theatre, Gentry, Ark.

HIT THE HAY: Judy Canova, Ross Hunter—Our booker gave us an argument that this should have been double billed but we refused to listen to him and acted on our own and in spite of the terriffic heat we are quite satisfied with our decision. Played Wednesday, Thursday, July 17, 18.—Harland Rankin, Plaza Theatre, Tilbury, Ontario.

KISS AND TELL: Shirley Temple, Jerome Courtland—My patrons enjoyed this comedy immensely. I was rained out one night. With that, and the percentage contract, just good entertainment for my family, as after the Government tax and percentage, I had to pay my way in to come out even. However, I must congratulate Columbia on a very outstanding comedy. Played Friday, June 21.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada.

LIFE WITH BLONDIE: Penny Singleton, Arthur Lake—Blondie goes big in small towns, even on a single bill. The only trouble is they don't make enough of them. Played Tuesday, Wednesday, July 9, 10.—Harry T. Wachter, Flint Theatre, Gentry, Ark.

OVER 21: Irene Dunne, Alexander Knox—With this comedy the opinions of my patrons were mixed. Good stars, but too much dialogue to suit the country fans. Maybe a good city picture, but even a few good musical numbers would have cheered this feature along. Just a house party play; would not recommend it for a rural spot. Played Saturday, July 6.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada.

RENEGADES: Evelyn Keyes, Willard Parker—Excellent Technicolor Western that pleased all. No star value here, but that Keyes should go places. Box office results very disappoinitng, due to lack of names, very hot weather and tobacco curing time. Played Monday, Tuesday, July 15, 16.—W. F. Shelton, Louisburg Theatre, Louisburg, N. C.

TALK ABOUT A LADY: Jinx Falkenburg, Joe Besser—Such corn never came out of the ground. How any director or any company could cram such a picture down the public's throat is a puzzle to me. They should have given that one to the exhibitors with dozens of pairs of nylons or, say, a new car. We hid when the show was over. Played Tuesday, July 16.—E. J. Bunnell, Crist Theatre, Loveland, Ohio. Rural and small town patronage.

TEN CENTS A DANCE: Jane Frazee, Jimmie Lloyd—Doubled with "Greenwich Village" for a good midweek business. Nothing spectacular, but just a good double-biller. Played Tuesday, Wednesday, July 9, 10.—Jack Hammond, Hart Theatre, Ferndale, Calif.

TEN CENTS A DANCE: Jane Frazee, Jimmie Lloyd—Doubled with "Greenwich Village" for a good midweek business. Nothing spectacular, but just a good double-biller. Played Tuesday, Wednesday, July 9, 10.—Jack Hammond, Ferndale, Calif.

THE WALLS CAME TUMBLING DOWN: Lee Bowman, Marguerite Chapman—This is a good class "B" picture. The audience was well pleased, and the receipts were good. Played Tuesday, Wednesday, July 16, 17.—Jim D. Loflin, Ritz Theatre, Prentiss, Miss.

Film Classics

THE COWBOY AND THE LADY: Gary Cooper, Merle Oberon—The reissues really bring them out. I didn't think it would do it, but business was above average. An excellent picture. Played Wednesday, July 10.—V. H. Freeman, Scenic Theatre, Newland, N. C.

NORTHWEST TRAIL: John Lytel, Bob Steele, Joan Woodbury—Good Western in color. However, did not do business like "Wildfire" (made by same company). For some reason or other, Northwest pictures never do business like regular Westerns. Played Sunday, Monday, July 7, 8.—Abe H. Kaufman, Fountain Theatre, Terre Haute, Ind.

Metro-Goldwyn-Mayer

ADVENTURE: Clark Gable, Greer Garson—Should have made something better for Mr. Gable's first since the war and since Mr. Leo wouldn't give us an earlier date, we only did a fair business on it. Certainly not a super as advertised, and did not gross up to expectations. Played Sunday, Monday, July 7, 8.—Henley and Burris Smith, Imperial Theatre, Pocahontas, Arkansas.

DANGEROUS PARTNERS: James Craig, Signe Hasso—A "B" picture from Metro and a flop at the box office. Running time, 70 mins. The same old mystery story and boy gets girl, and you'll get a pain in the neck. Played Wednesday, Thursday, July 17, 18.—Gus Samuelson, Lake Theatre, Turtle Lake, N. C.

GENTLE ANNIE: James Craig, Marjorie Main—Played this six months before in midweek in bad weather and decided to run it for the action fans in place of "Picture of Dorian Gray." The switch paid off handsomely. Marjorie Main pleased the older fans and her desire to return to Missouri seemed natural to them. Played Friday, Saturday, July 19, 20.—Leo H. Freund, Adrian Theatre, Adrian, Mo.

THE HARVEY GIRLS: Judy Garland, John Hodiak—Swell musical, but failed to draw at the box office as well as I expected. No fault of the picture. Comments good. Played Sunday, Monday, Tuesday, July 7, 8, 9.—Logan Hedrick, Homer Theatre, Homer, Ill.

HOODLUM SAINT: William Powell, Esther Williams—Just goes to show you your public knows more about shows than you do. Personally sat through the show and enjoyed it as Powell is one of my favorite actors and he didn't let me down this time. Was our lowest gross of the year for a Sunday-Monday date and don't know why. Your guess will be as good as ours if you play it. Played Sunday, Monday, July 14, 15.—Henley and Burris Smith, Imperial Theatre, Pocahontas, Arkansas.

VACATION FROM MARRIAGE: Robert Donat, Deborah Kerr—Played midweek to average business. Comments were favorable and above usual story for an English picture. Running time, 92 minutes. Weather hot. Played Wednesday, Thursday, July 10, 11.—Gus Samuelson, Lake Theatre, Turtle Lake, N. D.

WEEKEND AT THE WALDORF: Ginger Rogers, Lana Turner, Van Johnson, Walter Pidgeon—A big one and percentage—running time, 129—An outstanding picture that failed miserably at box office—Comments were favorable. Ginger Rogers, Lana Turner, Walter Pidgeon and Van Johnson your selling power. Played Sunday, Monday, July 14, 15.—Gus Samuelson, Lake Theatre, Turtle Lake, N. D.

ZIEGFELD FOLLIES OF 1946: MGM Contract Stars—Excellent. As usual, the big ones come from MGM. James Melton marvelous in scene from "La Traviata." Played Sunday, Monday, June 30, July 1.—E. J. Bunnell, Crist Theatre, Loveland, Ohio. Rural and small town patronage.

Monogram

CHINA'S LITTLE DEVILS: Harry Carey, Paul Kelly—Good action picture, and while patrons have been passing up war pictures for a long time, this did better and patrons liked it. Played Thursday, Friday, July 11, 12.—Abe H. Kaufman, Fountain Theatre, Terre Haute, Ind.

IN FAST COMPANY: Leo Gorcey, Huntz Hall—Well-made program picture that pleased the late show action fans. Box office about average. Played late show Saturday, July 20.—W. F. Shelton, Louisburg Theatre, Louisburg, N. C.

LIVE WIRES: Leo Gorcey, Huntz Hall—I find this series of picture very good draw for a small town. Lots of fun and action here. You get to keep your shirt, too. Played Thursday, July 11.—Dow B. Summers, Royal Theatre, Unionville, Mo.

Paramount

FOR WHOM THE BELL TOLLS: Gary Cooper, Ingrid Bergman—Very good business on this beautiful Technicolor picture. Played late, but you are never late on a picture like this one. Every one of the cast superb. Miss Bergman is a true actress, leaving few dry eyes at the end. Played Sunday, Monday, July 7, 8.—Jack Hammond, Hart Theatre, Ferndale, Calif.

HOLD THAT BLONDE: Eddie Bracken, Veronica Lake—A laugh riot and sure to please. They'll leave laughing and spread the good word. Running time, 75 mins. It is worth playing. Played Friday, Saturday, July 19, 20.—Gus Samuelson, Lake Theatre, Turtle Lake, N. D.

KITTY: Paulette Goddard, Ray Milland—Spicy costume picture that pleased about fifty per cent of the customers. Box office results only moderate. Played Thursday, Friday, July 18, 19.—W. F. Shelton, Louisburg Theatre, Louisburg, N. C.

KITTY: Ray Milland, Paulette Goddard—Poor receipts for this class of picture. Most of the audience that sat through it had read the book. Plenty of walkouts, and audience seemed to be disgusted with the picture—and with me, too. Played Thursday, Friday, July 18, 19.—Jim D. Loflin, Ritz Theatre, Prentiss, Mississippi.

THE LOST WEEKEND: Ray Milland, Jane Wyman—Spend a little extra on advertising this picture; they will come to see it and will like it. Don't run a one-column one-inch ad and expect a full house. Advertise—it pays, wherever you are. Played Sunday, Monday, July 14, 15.—Dow B. Summers, Royal Theatre, Unionville, Mo.

MISS SUSIE SLAGLE'S: Veronica Lake, Sonny Tufts—Very good picture but no one came to see it. Somehow it didn't click; it's not the type picture for a small town such as this. Played Monday, Tuesday, July 15, 16.—Curtis Willard, Stateline Theatre, Stateline, Miss.

PEOPLE ARE FUNNY: Jack Haley, Helen Walker—Doubled with a stage event. Business above average. A nice little picture which brought out many chuckles from an appreciative audience. Routine plot. Played Thursday, July 11.—Jack Hammond, Hart Theatre, Ferndale, Calif.

THE STORK CLUB: Betty Hutton, Barry Fitzgerald—A very good show. In fact, Betty always does average or better.—Logan Hedrick, Homer Theatre, Homer, Ill.

THEY MADE ME A KILLER: Robert Lowery, Barbara Britton—Routine cops and robber stuff which got by on Friday, Saturday. Played Friday, Saturday, July 12, 13.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

THE VIRGINIAN: Joel McCrea, Brian Donlevy—Paramount has again in this Western in Technicolor produced a very outstanding feature for a rural audience. An evening's entertainment second to none.

(Continued on next page)

(Continued from preceding page)

Plenty of action and an excellent cast; beautiful colored outdoor scenery. This class of picture we are proud to recommend to our patrons. Thank you, Paramount. Played Wednesday, June 5.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada.

P.R.C.

ENCHANTED FOREST: Brenda Joyce, Harry Davenport—A fine picture and it drew well. Very many of these, of course, wouldn't go over, but every once in a while the public welcomes them with open arms, or hearts. Played Thursday, July 4.—Marcella Smith, Vinton Theatre, McArthur, Ohio.

FLYING SERPENT: George Zucco, Hope Kramer—Another weak picture that trys to draw in people by a flying bird, but it didn't work in this town. Business average. Played Friday, Saturday, July 5, 6.—Nick Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

ROMANCE OF THE WEST: Eddie Dean, Joan Barton—The second of these color Westerns that was good, but not as good as the first one. Dean has a nice voice, and my patrons are beginning to believe the same. Business was below average due to a nearby carnival. Played Thursday, Friday, June 28, 29.—Nick Raspa, State Theatre, Rivesville, W .Va. Small town patronage.

Republic

BELLS OF ROSARITA: Roy Rogers, Dale Evans—Not up to par for Roy Rogers. Too much circus, not enough action, but since it was my first Roy Rogers they came to see what it was all about. Played Friday, Saturday, July 12, 13.—Harry T. Wachter, Flint Theatre, Gentry, Ark.

CAPTAIN TUGBOAT ANNIE: Jane Darwell, Edgar Kennedy—A cheaply produced picture which would have been a good show if a little more money had been spent on it. Business was light. Played Wednesday, Thursday, July 10, 11.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

DAKOTA: John Wayne, Vera Hruba Ralston—Just another Western. You cannot fool the public. They know a good show before you do. This is only a Saturday night show. But all right for here. Played Thursday, July 4.—Dow B. Summers, Royal Theatre, Unionville, Mo.

FACES IN THE FOG: Jane Withers, Paul Kelly—Folks seemed to like this one; many thought it would be a spook show with that title, but they didn't seem disappointed. For double bill. Played Wednesday, Thursday, July 17, 18.—Curtis Willard, Stateline Theatre, Stateline, Miss.

GAY BLADES: Allan Lane, Jean Rogers — Fair action picture. Would please if you had some way to get them in, but they didn't come to see it. Played Friday, Saturday, July 12, 13.—Logan Hedrick, Homer Theatre, Homer, Ill.

GLASS ALIBI: Paul Kelly, Anne Gwynne—Outstandingly good program mystery that pleased all. Business only fair on a Saturday late show. Played late show Saturday, July 13.—W. F. Shelton, Louisburg Theatre, Louisburg, N. C.

THE MADONNA'S SECRET: Francis Lederer, Gail Patrick—Very, very poor. No draw and no interest. A waste of effort and film. Played Wednesday, Thursday, July 10, 11.—A. C. Edwards, Winema Theatre, Scotia, Calif.

MELODY TRAIL: Gene Autry—Too old. Played Friday, Saturday, July 19, 20.—Curtis Willard, Stateline Theatre, Stateline, Miss.

MEXICANA: Constance Moore, Tito Guizar—Not very good. A few laughs. Only a few came; a very poor draw. Allocated very high. Pass it off if you can. Played Wednesday, Thursday, July 10, 11.—Logan Hedrick, Homer Theatre, Homer, Ill.

SONG OF ARIZONA: Roy Rogers, Dale Evans—Used on weekend double bill to good business. This is one Western star that almost always draws the customers in. Played Friday, Saturday, July 12, 13.—A. C. Edwards, Winema Theatre, Scotia, Calif.

SONG OF NEVADA: Roy Rogers, Dale Evans—Usual good Rogers and our patrons liked it swell. Played Thursday, Friday, July 18, 19.—Abe H. Kaufman, Fountain Theatre, Terre Haute, Ind.

SUNSET IN ELDORA: Roy Rogers, Dale Evans—The team of Rogers and Evans is always good for the box office. Gabby Hayes supplies the comedy necessary and the fans fill the seats. Played Friday, Saturday, June 28, 29.—Leo H. Freund, Adrian Theatre, Adrian, Mo.

SWINGIN' ON A RAINBOW: Jane Frazee, Brad Taylor—Very good little feature that picked up what the Western dropped. Played Friday, Saturday, July 19, 20.—Curtis Willard, Stateline Theatre, Stateline, Miss.

UNDERCOVER WOMAN: Stephanie Bachelor, Robert Livingston—Another "Who Done It" picture that was very good and I suggest that you play it. Business was off due to a nearby carnival. Played Thursday, Friday, June 28, 29.—Nick Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

VALLEY OF THE ZOMBIES: Robert Livingston, Adrian Booth—Duck this one if you can. Many complaints and no business, even on giveaway night. Played Wednesday, July 17.—W. F. Shelton, Louisburg Theatre, Louisburg, N. C.

RKO Radio

BADMAN'S TERRITORY: Randolph Scott, Ann Richards—This picture will delight all who see it. All the famous desperadoes of the old west are included, and it has plenty of power at the box office. Give it a good playdate. Played Tuesday, Wednesday, July 9, 10.—Jim D. Loflin, Ritz Theatre, Prentiss, Miss.

CASANOVA BROWN: Gary Cooper, Teresa Wright—This is rather old but we did fairly well with it. People seem to like Gary Cooper regardless what type of role he plays. Played Wednesday, Thursday, July 10, 11.—Marcella Smith, Vinton Theatre, McArthur, Ohio.

DEADLINE AT DAWN: Susan Hayward, Paul Incas—This is a good picture for a midnight show or for a double bill. Too weak to stand alone. Midnight show crowd well pleased. Played Saturday midnight, Monday, July 8, 10.—Jim D. Loflin, Ritz Theatre, Prentiss, Miss.

DING DONG WILLIAMS: Glenn Vernon, Marcia McGuire—This is the type of picture needed for midnight show. The story is very poor, but the music is good. No walkouts for a change. Receipts good. Played Saturday Midnight, Monday, July 20, 22.—Jim D. Loflin, Ritz Theatre, Prentiss, Miss.

A GAME OF DEATH: John Loder, Audrey Long—Here is a picture that had everyone on the edge of their seats. The ending is great and the story is different. Play this by all means; you won't regret it. Business average. Played Tuesday, Wednesday, July 9, 10.—Nick Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

PINOCCHIO: Disney Feature Cartoon—A very good picture that will draw children, and when it draws them it also draws adults. This is very well made, and the color is beautiful. I recommend that you should play this. Business good. Played Sunday, Monday, June 16, 17.—Nick Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

SING YOUR WAY HOME: Jack Haley, Margaret McGuire—Very good program picture, that didn't do too badly. Played Friday, Saturday, July 19, 20.—Harland Rankin, Plaza Theatre, Tilbury, Ontario.

SPIRAL STAIRCASE: Dorothy McGuire, George Brent—This is a very good mystery picture, but my patrons had one comment. They wanted Miss McGuire to talk from the start, but the sad ending made up for it. The acting in this picture is great. Business average. Played Sunday, Monday, July 7, 8.—Nick Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

SUNSET PASS: James Warren, Nan Leslie—Another Western with another good weekend, although it did not come up to the Roy Rogers Western. Played Friday, Saturday, July 19, 20.—Harland Rankin, Plaza Theatre, Tilbury, Ontario.

TARZAN AND THE LEOPARD WOMAN: Johnny Weissmuller, J. Sheffield—A good Tarzan picture which packed them in and pleased all who came. It's corny, but it's a swell show for a small town. Played Sunday, Monday, July 7, 8.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Twentieth Century-Fox

CALL OF THE WILD: Clark Gable, Loretta Young—A good one to draw in older folks who are not regulars. Action and the dog angle helped draw them to a midweek show. It is a natural Friday, Saturday picture, though for small rural communities. Played Wednesday, Thursday, July 9, 10.—Leo H. Freund, Adrian Theatre, Adrian, Mo.

DO YOU LOVE ME?: Maureen O'Hara, Dick Haymes—Personally I was disappointed in this production, but my audience didn't seem to be. Technicolor photography and acting good, but the music was poor. It will do well at the front office. Played Thursday, Friday, July 11, 12.—Jim D. Loflin, Ritz Theatre, Prentiss, Miss.

GREENWICH VILLAGE: Carmen Miranda, Vivian Blaine—A substitute picture which surprised us. Quite old but well received, although it was priced too high. Should be played on a Sunday date. We doubled it with "Ten Cents a Dance" for a fair midweek business. Very colorful and a fair story. Played Tuesday, Wednesday, July 9, 10.—Jack Hammond, Hart Theatre, Ferndale, Calif.

JESSIE JAMES: Tyrone Power, Nancy Kelly—Let the people know you have this and open the doors and stand back. This is the third time we ran this and what a crowd. Play this again. Played Saturday night, July 13.—Dow B. Summers, Royal Theatre, Unionville, Mo.

NOB HILL: George Raft, Vivian Blaine—I played this late, but have always had above average results with Fox musicals. I am not an avid Raft fan, but liked him in this. Blaine is a technicolor natural. Everyone was pleased and receipts above average. Played Sunday, Monday, June 30, July 1.—Leo H. Freund, Adrian Theatre, Adrian, Mo.

ROMANCE OF RIO GRANDE: Cesar Romero, Patricia Morison—Picked this old one from Fox and found it very good. Cesar Romero is great as the Cisco Kid, and the way he talks always brings laughs. His side-kick is also good. This Western is 75 min. of action, music, laughs, and of course romance. Business average. Played Friday, Saturday, July 5, 6.—Nick Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

SENTIMENTAL JOURNEY: John Payne, Maureen O'Hara—Did nice business on this picture. Although it is a tear-jerker, it was enjoyed by young and old. Played Thursday, Friday, July 4, 5.—V. H. Freeman, Scenic Theatre, Newland, N. C.

SONG OF THE ISLAND: Betty Grable, Victor Mature—Another substitute picture from Fox that went over big. Many favorable comments on this colorful picture despite its age. Doubled with the Louis-Conn fight pictures to above average weekend business. Many laughs from dependable Jack Oakie. Everyone happy. Played Friday, Saturday, July 12, 13.—Jack Hammond, Hart Theatre, Ferndale, Calif.

A WALK IN THE SUN: Dana Andrews, Huntz Hall—Too much talking, too much war, no draw at all for our small town. Too late now for war pictures. Played Tuesday, Wednesday, July 9, 10.—Dow B. Summers, Royal Theatre, Unionville, Mo.

YANK IN LONDON: Ann Neagle, Dean Jagger—Just another English picture which failed to draw any business. Better than the usual run of English pictures, but business just as bad as ever on these imports. Played Tuesday, July 9.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

United Artists

BEDSIDE MANNER: Ruth Hussey, John Carroll—Cute picture, with some laughs, but did no business, even for one day. Played Wednesday, July 17.—Abe H. Kaufman, Fountain Theatre, Terre Haute, Ind.

BLITHE SPIRIT: Rex Harrison, Constance Cummings—This is an English picture with an English cast. The trailer on this was the poorest trailer I have ever seen, and the walkouts were many. I did a fair business. Played Saturday Midnight, Monday, July 13, 15.—Jim D. Loflin, Ritz Theatre, Prentiss, Miss.

CAPTAIN KIDD: Charles Laughton, Randolph Scott—Phooey. No one here cares about Laughton's emoting. The cashier had a vacation, although on the job. Played Wednesday, Thursday, July 17, 18.—Leo H. Freund, Adrian Theatre, Adrian, Mo.

DIARY OF A CHAMBERMAID: Paulette Goddard, Hurd Hatfield—Good acting, but failed at the box office. People don't seem to care for these period pictures. Played Monday, Tuesday, July 1, 2.—Jim D. Loflin, Ritz Theatre, Prentiss, Miss.

THE OUTLAW: Jane Russell, Jack Buetel — It brought them in even during a heat wave. They didn't seem to mind the heat and the tense situations held them in their seats. Had no opposition to the running of the picture. Walter Huston's performance is outstanding as Doc. It is a picture that will pull them in ten years from now. Played Sunday, Monday, Tuesday, July 14-16.—Leo H. Freund, Adrian Theatre, Adrian, Mo. Rural community patronage.

THE SOUTHERNER: Zachary Scott, Betty Field—Fair show, but very depressing. Weak draw. Played Friday, Saturday, June 21, 22.—Logan Hedrick, Homer Theatre, Homer, Ill.

WHISTLE STOP: George Raft, Ava Gardner—Just like we find so many socalled super-dupers. A dull hunk of entertainment in any language and the walkouts proved it. Maybe some day we will wake up to the modern way of selling pictures the past few years and can arrange some form of protection against these dead expenses. Played Wednesday, Thursday, July 10, 11.—Henley and Burris Smith, Imperial Theatre, Pocahontas, Ark.

WHISTLE STOP: George Raft, Ava Gardner—Even small towns don't come out for that type of picture. Acting good but story terrible. We would have done better by closing for two nights. Played Friday, Saturday, July 12, 13.—E. J. Bunnell, Crist Theatre, Loveland, Ohio. Rural and small town patronage.

Universal

THE DALTONS RIDE AGAIN: Alan Curtis, Kent Taylor—This is a very good Western and our patrons liked it. Played Sunday, Monday, July 14, 15.—Abe H. Kaufman, Fountain Theatre, Terre Haute, Ind.

GIRL ON THE SPOT: Lois Collier, Jess Barker—I booked this single bill and I am sorry now. No draw at all and no wonder there is no story to this. Played Tuesday, Wednesday, June 18, 19.—Nick Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

(Continued on next page)

(Continued from preceding page)

LITTLE GIANT: Abbott and Costello—Boy, these two guys are slipping bad. I believe this is the worst one yet. I don't see why Universal won't put out their old ones, they were good. Business was average when it should have been good. Played Sunday, Monday, June 23, 24.—Nick Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

MUMMY'S CURSE: Lon Chaney, P. Coe—These horror pictures have yet to prove themselves in our situation. They seem to like the living better than the dead. The curse was on the box office through lack of business. Played Sunday Midnight, July 21.—Harland Rankin, Plaza Theatre, Tilbury, Ontario.

A NIGHT IN PARADISE: Turhan Bey, Merle Oberon—Terrible. Again I say, "Where were the board of censors or Legion of Decency?" Not even the color saved this one.—E. J. Bunnell, Crist Theatre, Loveland, Ohio. Rural and small town patronage.

SMOOTH AS SILK: Kent Taylor, Virginia Grey—Used on weekend double bill. Not so good. Very unfavorable audience reaction. Played Friday, Saturday, July 12, 13.—A. C. Edwards, Winema Theatre, Scotia, Calif.

THAT NIGHT WITH YOU: Franchot Tone, Suzanne Foster—Twice a love story for a weekend did not work. Tone excellent. Fantasy and high class singing of Miss Foster kept them away. Running time 85 minutes. "That Night With You" was not for us. Played Friday, Saturday, July 12, 13.—Gus Samuelson, Lake Theatre, Turtle Lake, N. D.

THIS LOVE OF OURS: Merle Oberon, Claude Rains—Business way off. This is a very good picture and wonderful acting, but not a small town picture. Played Thursday, Friday, July 11, 12.—V. H. Freeman, Scenic Theatre, Newland, N. C.

WOMAN IN GREEN: Basil Rathbone, Nigel Bruce—Average Holmes picture. No extra draw. Business average. Played Friday, Saturday, June 14, 15.—Nick Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

Warner Bros.

BORN FOR TROUBLE: Faye Emerson, Van Johnson—Played this a few years ago at a lower price and now Warner Bros. boost it sky-high, because Van Johnson is in it. I don't see what this guy has that other actors haven't, and besides he didn't attract anyone. Business was average. Played Friday, Saturday, July 21, 22.—Nick Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

CINDERELLA JONES: Joan Leslie, Robert Alda—I heard this stunk, but I found it very entertaining. But I do believe this is no role for Robert Alda, not after his wonderful performance in "Rhapsody in Blue," but he was very amusing—and can sing good, too. Business average. Played Sunday, Monday, June 30, July 1.—Nick Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

CINDERELLA JONES: Joan Leslie, Robert Alda—A light musical comedy with some good singing and dancing numbers. A fair evening's entertainment for the younger set. Just an ordinary picture. Played Saturday, June 15.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada.

CITY FOR CONQUEST: James Cagney, Ann Sheridan—Now I don't see why WB won't put out more pictures like this one. I'm sure they have them in stock. This show has everything and I don't see why Cagney didn't receive an Academy Award for his performance. Business average. Played Tuesday, Wednesday, July 2, 3.—Nick Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

DANGER SIGNAL: Faye Emerson, Zachary Scott—Another good drama picture from WB that filled the house. Scott was great in this with a great cast that performed wonderfully. The little girl that played Emerson's sister is good; like to see more of her. Played Tuesday, Wednesday, June 25, 26.—Nick Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

MILDRED PIERCE: Joan Crawford, Jack Carson—Joan Crawford does a splendid job. But the picture did not do the business. Played Sunday, Monday, Tuesday, June 23, 24, 25.—Logan Hedrick, Homer Theatre, Homer, Ill.

MILDRED PIERCE: Joan Crawford, Jack Carson—This drama has been reported on as excellent by many exhibitors. It stands out in its own class for a mystery melodrama. Again Warners have satisfied patrons who enjoy this class of entertainment. Outstanding. Play it, is my recommendation. Everyone in the cast was exceptionally fine in his role. Played Saturday, July 13.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada.

RHAPSODY IN BLUE: Joan Leslie, Robert Alda—I didn't expect much, and I didn't get much out of it, although it was a good picture. Played Tuesday, Wednesday, Thursday, June 18, 19, 20.—Logan Hedrick, Homer Theatre, Homer, Ill.

SAN ANTONIO: Errol Flynn, Alexis Smith—They don't come any better from Warners than this release. A good Western story, although historical. The color, acting and the outdoor scenery were superb. I was proud to show a picture like this to my rural customers, and how they do enjoy the barroom fights and the old-time songs. The Barbershop Quartet was especially commented on as well as Miss Smith's singing "One Sunday Morning." First class entertainment. Played Saturday, June 29.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada.

SAN ANTONIO: Errol Flynn, Alexis Smith—This feature went over much better than we had expected, as Mr. Flynn is not very popular here. Played Sunday, Monday, July 7, 8.—A. C. Edwards, Winema Theatre, Scotia, Calif.

SAN ANTONIO: Errol Flynn, Alexis Smith—A very good Western with music. Good for small town or rural patronage. Played Sunday, Monday, Tuesday, June 30, July 1, 2.—Logan Hedrick, Homer Theatre, Homer, Ill.

SARATOGA TRUNK: Ingrid Bergman, Gary Cooper—The only criticism of this picture was its length. Excellent acting, plenty of advertising, and good at the box office. Played this picture three days and one matinee in a rural community, and a good crowd for each performance. Played Wednesday, Thursday, Friday, July 3-5.—Jim D. Loflin, Ritz Theatre, Prentiss, Miss. Rural community patronage.

THE VERY THOUGHT OF YOU: Dennis Morgan, Eleanor Parker—This is a grand picture. Traded a turkey for it, and it pleased 100 per cent. Played in midweek; should have played it Sunday.—Logan Hedrick, Homer Theatre, Homer, Ill.

Short Features

Columbia

A BIRD IN THE HEAD: All Star Comedies—Played Sunday, Monday, with "Daltons Ride Again," and helped make a good program with lots of laughs at the crazy antics of the Three Stooges. Columbia still makes the best two-reel comedies.—Abe H. Kaufman, Fountain Theatre, Terre Haute, Ind.

Paramount

DON'T BE A SUCKER: Color Classics Cartoons—A 20-minute lecture on Americanism which is worth running.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

HOTLIPS JASPER: Puppetoons—Just an ordinary color cartoon.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada.

THE FRIENDLY GHOST: Noveltoons—Rather cute little cartoon.—Curtis Willard, Stateline Theatre, Stateline, Miss.

RKO Radio

THE HOUSE I LIVE IN: Special—A very good short that should have been longer with more songs by Frank Sinatra, who I believe has a nice voice. Play this if you haven't.—Nick Raspa, State Theatre, Rivesville, Va.

OLD SEQUOIA: Walt Disney Cartoons—A very good cartoon with lots of laughs and no wonder it has Donald Duck in it and he is funny himself.—Nick Raspa, State Theatre, Rivesville, W. Va.

Twentieth Century-Fox

LIFE WITH BABY: March of Time—Excellent reel for mothers and fathers.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada.

Universal

BATHING BUDDIES: Lantz Color Cartunes—Good cartoon in color.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

HILL BILLY ARTIST: Person-Oddities—A very good Person-Oddity. Play it.—Nick Raspa, State Theatre, Rivesville, W. Va.

HOT AND HECTIC: Name Band Musicals—Not up to Universal standard musical. But it will do if needed.—Nick Raspa, State Theatre, Rivesville, W. Va.

THE POET AND THE PEASANT: Lantz Color Cartunes—This is not as funny as other Universal cartoons, but it did bring some laughs and the drawing was good.—Nick Raspa, State Theatre, Rivesville, W. V.

SCRIPT TEAS: Variety Views—Some of these Variety Views are good and some are bad. This is in between.—Nick Raspa, State Theatre, Rivesville, W. Va.

WINGS OF COURAGE: Person-Oddities—A Person-Oddity which is good to take up time. Play it.—Nick Raspa, State Theatre, Rivesville, W. Va.

Warner Bros.

KATNIP KOLLEGE: Blue Ribbon Hit Parade—Very good color cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

LET'S GO GUNNING: Sports Parade — Entertaining sport real in color.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

LITTLE BROTHER RAT: Blue Ribbon Hit Parade—Another good color cartoon from Warner Bros.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

MOVIELAND MAGIC: Technicolor Special—A visit through the studio in Technicolor, and the young lady narrator who is very cute stole the reel. Don't know her name so can't mention her.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada.

PACK UP YOUR TROUBLES: Merrie Melodies Cartoons—A very good cartoon. Play it.—Nick Raspa, State Theatre, Rivesville, W. Va.

SMART AS A FOX: Vitaphone Varieties—The life of a young fox. Interesting to the kids.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada.

SOUTH OF MONTEREY: Technicolor Specials—A two-reel travel subject in color. Pretty, but not entertaining.—E. M. Freiburger, Paramount Theatre, Dewey, Oklahoma.

TALE OF TWO MICE: Loony Tunes—Usual good Warner cartoon.—Abe H. Kaufman, Fountain Theatre, Terre Haute, Ind.

THE NIGHT WATCHMAN: Blue Ribbon Hit Parade—Pleasing color cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Legion of Decency Reviews Eight New Productions

The National Legion of Decency reviewed eight new productions this week, fully approving all except one. In Class A-I, unobjectionable for general patronage, were "Claudia and David," "Cowboy Blues," "Prairie Badmen," "Sister Kenny," "Red River Renegades," "South of Monterey," and "Shadows of the Range." "They were Sisters" was placed in Class B, objectionable in part, because of "light treatment of marriage; reflects the acceptability of divorce," and because of "suggestive implications."

ITOA Holds Outing

The New York Independent Theatre Owners Association held their annual outing last week at the home of president Harry Brandt in Long Island.

POPCORN MACHINES (BRAND NEW)

Build Your Own

Complete Setup as Follows:

One large aluminum kettle with stainless steel shell. Removable elements, 2350 Watt, 110 Volts, 60 cycle A.C. Includes a complete lid with motor, gears, switches, latest type hangers and all necessary wiring. Simple . . . all you have to do is hook up your wires!

Complete for only $250.00.

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PICTURE GROSSES

A statistical compilation and comparison of Box Office Performance in first run theatres

Figures directly below picture title compare estimated dollar gross with average gross and show relative percentage of all engagements tabulated.

Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending April 30, 1946.

SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.

INDEX: Over-all perfomance percentage figures from previously published final reports appear in Service Data section of Product Digest. See last column of Release Chart for Index.

THE STRANGER (RKO)

First Report:

Total Gross Tabulated	$354,300
Comparative Average Gross	280,300
Over-all Performance	126.4%

BOSTON—Boston (SA) Vaudeville	101.1%
BUFFALO—Twentieth Century (DB) Bamboo Blonde (RKO)	157.4%
CINCINNATI—RKO Albee	114.4%
CINCINNATI—RKO Lyric, MO 1st week	87.7%
CLEVELAND—Warner's Hippodrome	160.0%
LOS ANGELES—Orpheum, 1st week	101.6%
LOS ANGELES—Orpheum, 2nd week	56.9%
LOS ANGELES—Orpheum, 3rd week	50.0%
LOS ANGELES—Vogue, 1st week	192.3%
LOS ANGELES—Vogue, 2nd week	138.4%
LOS ANGELES—Vogue, 3rd week	130.7%
MINNEAPOLIS—Orpheum	110.6%
NEW YORK—Palace, 1st week	175.0%
NEW YORK—Palace, 2nd week	150.0%
SALT LAKE CITY—Uptown, 1st week	101.3%
SALT LAKE CITY—Uptown, 2nd week	108.3%
SAN FRANCISCO—Paramount (DB) Dark Alibi (Mono.)	142.8%

●

O.S.S. (Para.)

First Report:

Total Gross Tabulated	$236,800
Comparative Average Gross	225,600
Over-all Performance	104.9%

BALTIMORE—Keith's, 1st week	120.0%
BALTIMORE—Keith's, 2nd week	72.0%
CHICAGO—Chicago (SA) Vaudeville	101.7%
LOS ANGELES—Paramount Downtown, 1st week	152.1%
LOS ANGELES—Paramount Downtown, 2d week	78.2%
LOS ANGELES—Paramount Hollywood, 1st week	132.3%
LOS ANGELES—Paramount Hollywood, 2d week	80.8%
SALT LAKE CITY—Utah	115.5%
SALT LAKE CITY—Studio, MO 1st week	114.2%
SAN FRANCISCO—Fox (DB) Hot Cargo (Para.)	102.8%
SAN FRANCISCO—St. Francis, MO 1st wk. (DB) Hot Cargo (Para.)	117.6%
SAN FRANCISCO—St. Francis, MO 2d wk. (DB) Hot Cargo (Para.)	75.6%

●

THE GREEN YEARS (MGM)

Final Report:

Total Gross Tabulated	$1,538,600
Comparative Average Gross	1,537,400
Over-all Performance	100.0%

ATLANTA—Loew's Grand, 1st week	108.1%
ATLANTA—Loew's Grand, 2nd week	90.0%
BALTIMORE—Century, 1st week	127.0%
BALTIMORE—Century, 2nd week	88.3%
BOSTON—Orpheum, 1st week	125.0%
BOSTON—Orpheum, 2nd week	108.2%
BOSTON—State, 1st week	101.1%
BOSTON—State, 2nd week	96.6%
BUFFALO—Great Lakes, 1st week	130.8%
BUFFALO—Great Lakes, 2nd week	81.1%
CHICAGO—United Artists	126.5%
CINCINNATI—RKO Capitol, 1st week	138.2%
CINCINNATI—RKO Capitol, 2nd week	89.4%
CINCINNATI—RKO Capitol, 3rd week	73.1%
CLEVELAND—Loew's State, 1st week	133.3%
CLEVELAND—Loew's State, 2nd week	86.4%
CLEVELAND—Loew's Stillman, MO 1st wk.	110.5%
INDIANAPOLIS—Loew's (DB) The Walls Came Tumbling Down (Col.)	136.3%
LOS ANGELES—Fox-Wilshire	80.4%
MINNEAPOLIS—State	145.1%
CINCINNATI—RKO Capitol	138.2%
NEW YORK—Music Hall, 1st week (SA) Radio City Music Hall Stage Presentation	105.0%
NEW YORK—Music Hall, 2nd week (SA) Radio City Music Hall Stage Presentation	108.2%
NEW YORK—Music Hall, 3rd week (SA) Radio City Music Hall Stage Presentation	114.2%
NEW YORK—Music Hall, 4th week (SA) Radio City Music Hall Stage Presentation	108.9%
NEW YORK—Music Hall, 5th week (SA) Radio City Music Hall Stage Presentation	97.1%
NEW YORK—Music Hall, 6th week (SA) Radio City Music Hall Stage Presentation	85.4%
NEW YORK—Music Hall, 7th week (SA) Radio City Music Hall Stage Presentation	77.7%
NEW YORK—Music Hall, 8th week (SA) Radio City Music Hall Stage Presentation	70.7%
OMAHA—Paramount	99.2%
PHILADELPHIA—Stanley, 1st week	128.9%
PHILADELPHIA—Stanley, 2nd week	71.4%
PHILADELPHIA—Stanley, 3rd week	65.4%
PROVIDENCE—State (DB) Sing While You Dance (Col.)	117.3%
ST. LOUIS—Loew's State, 1st week	150.5%
ST. LOUIS—Loew's State, 2nd week	118.2%
ST. LOUIS—Loew's Orpheum, MO 1st week	138.8%
ST. LOUIS—Loew's Orpheum, MO 2nd week	111.1%
TORONTO—Loew's	108.3%

●

CENTENNIAL SUMMER (20th-Fox)

First Report:

Total Gross Tabulated	$271,500
Comparative Average Gross	220,500
Over-all Performance	123.1%

BALTIMORE—New, 1st week	130.0%
BALTIMORE—New, 2nd week	110.0%
CINCINNATI—RKO Palace	119.2%
NEW YORK—Roxy (SA) Chico Marx, Jane Pickens, others	116.4%
PHILADELPHIA—Fox, 1st week	144.6%
PHILADELPHIA—Fox, 2nd week	117.7%
PITTSBURGH—J. P. Harris, 1st week	171.8%
PITTSBURGH—J. P. Harris, 2nd week	109.3%
ST. LOUIS—Fox (DB) Deadline for Murder (20th-Fox)	117.6%

●

OF HUMAN BONDAGE (W. B.)

First Report:

Total Gross Tabulated	$306,300
Comparative Average Gross	314,200
Over-all Performance	97.4%

CINCINNATI—RKO Albee	93.3%
CLEVELAND—Warner's Hippodrome	95.0%
LOS ANGELES—Warner Downtown	116.5%
LOS ANGELES—Warner Hollywood	87.5%
LOS ANGELES—Warner Wiltern	90.6%
NEW YORK—Strand, 1st week (SA) Spike Jones and his Orchestra	131.8%
NEW YORK—Strand, 2nd week (SA) Spike Jones and his Orchestra	105.4%
NEW YORK—Strand, 3rd week (SA) Spike Jones and his Orchestra	84.7%
PHILADELPHIA—Boyd, 1st week	71.4%
PHILADELPHIA—Boyd, 2nd week	68.4%
PITTSBURGH—Stanley	82.5%

Yorke Completes Four New Films

Emerson Yorke, president of the Emerson Yorke Studios in New York, has completed four informative films entitled "This Is TB," "Life Cycle of the Mosquito," "Conquering Darkness" and "Fish Is Food."

"This Is TB" is the second in a series which the studio has produced for the National Tuberculosis Association and concerns the cause, spread, cure and prevention of the disease. The film is being distributed nationally on a non-profit basis by the National Tuberculosis Association through its affiliates over the country.

Utilizing new techniques in microphotography, "Life Cycle of the Mosquito" portrays the insect undergoing complete metamorphosis from the egg, through the larva and pupa stages to the adult stage. It also shows how the mosquito feeds from the human body.

"Conquering Darkness" is a two-reel subject produced for the New Jersey State Commission for the Blind which records the activities of the commission, including education, industrial placement, assistance, home industries, talking books, the Braille library and prevention of blindness.

The final subject, "Fish Is Food," deals with the problems of feeding New York City with its daily supply of fresh-water fish, shellfish and seafood. The film stresses the value of fish as food and the relative importance of the industry in the New York scene. All four subjects are in 16mm and 35mm.

Brauninger 16mm Manager For Warner Brothers

A. C. Brauninger, Warner Brothers sales department executive, has been appointed pro-tem manager of all foreign department 16mm activities for the company, it was announced by Wolfe Cohen, vice-president of Warners International.

The company is currently serving the Philippines with 16mm product and will soon be ready in China, India, Burma, and Central and South America.

Small-gauge prints of 17 pictures are ready, including dubbed versions of "Saratoga Trunk," "The Corn Is Green," "To Have and Have Not," "My Reputation," "Conflict," "All This and Heaven Too," "Objective Burma," and "God Is My Co-Pilot," and titled versions of "Mildred Pierce," "Casablanca," "The Constant Nymph," "Action in the North Atlantic," "Now Voyager," "Always in My Heart," "They Died With Their Boots On," "Virginia City," and "Santa Fe Trail."

470 VENEER SEATS
FOR SALE
Good Condition
Write
BOX 341, CHATHAM, ONT., CANADA

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly
in MOTION PICTURE HERALD *for mutual aid and progress*

CHESTER FRIEDMAN, Editor

Serviceman's Rates

In several sections of the nation managers are having difficulties with ex-servicemen who don their uniforms and use it as a ruse to get into theatres at reduced prices.

In one city, recently, a manager estimated that between five and six hundred servicemen attend his theatre each week at the reduced rate. There is hardly that number of servicemen still on Uncle Sam's payroll in the area.

The situation poses a problem of whether or not to continue the practice of giving men in uniform a break or going back to the pre-war basis of full admission for all. A majority of those who are now serving have seen no active battlefronts and few, probably, have even been abroad. Any effort to eliminate the concession, however, is apt to be met grudgingly by those involved directly and by servicemen's organizations.

Doubtless there are many exhibitors who now feel that the time is ripe to revoke servicemen's privileges at the box office. The matter deserves serious consideration before any final action is taken.

△ △ △

Scotsman With Ken

We've become accustomed to the routine of world premieres with Hollywood stars, parties, banquets, crowds and excitement, but we were rather unprepared for the demonstration put on for "Two Guys from Milwaukee".

For one thing, the premiere festivities were exclusively in the hands of two theatremen: Harry MacDonald, manager of the Warner theatre in Milwaukee, and Al Kvool, district supervisor for Warner theatres. Most of the burden fell on Mr. MacDonald.

Besides handling the arrangements for welcoming the stars, their transportation, accommodations, schedule of activities and general promotions, Mr. MacDonald provided for the comfort of visiting press members, numbering about fifteen.

His tieup with the Navy, in which an Admiral's yacht brought the stars to the city, would alone qualify him as an exploiteer of exceptional ingenuity and persuasive power. For what was almost a one-man job, everything came off without a hitch, smoothly, at perfection peak—a startling reversal of the theory that half a dozen exploiteers are required to handle a big opening.

Here we have the picture of one theatre manager, with assistance from his boss, who accomplished as much as we have seen effected by the major film companies with their huge resources of manpower, talent and experience.

The press, the stars and other people who witnessed or participated in the premiere celebration could hardly be expected to appreciate the fine job of organization and the tremendous achievement of his skill and effort. The response by the people of Milwaukee to the great demonstration he arranged, their general enthusiasm and their support at the box office are testimony that he is a good theatreman and a showman.

It also serves to point up the fact that all the good showmen are not working in home offices.

—CHESTER FRIEDMAN

Letters

From Mike Siegel of the Century Circuit, Inc., in New York:

"Some time ago you were kind enough to write a very nice piece about our circuit's mailing program.

"Imagine my surprise one day when I opened my mail and found a letter from a Mr. Rayner, of Rayner Cinemas, Sudbury, Suffolk, England, who said: 'I read of your circuit's mailing programs in the Herald, to which we subscribe. As I am very interested in American showmanship, might I ask you if you would kindly send me a copy of your programs?'

"Of course, we will be happy to send Mr. Rayner the newsettes he desires, and I think a well-deserved bow should be taken by the Herald for its European circulation."

* * *

"Everybody in this industry reads the Herald," writes Harland Rankin from the Chatham, Ontario. "The following note was left at the theatre last night during my dinner hour . . ."

"Dear Rankin: As one exhibitor to another . . . would like to have seen you. Was driving through, and having seen your reports in Motion Picture Herald for so many years, I wanted to meet you personally . . . some other time, I hope."—L. V. Bergtold, Westby theatre, Westby, Wisc.

SHOWMEN TURN MILWAUKEE OUT TO GREET "TWO GUYS"

Citywide Welcome Fete to Carson, Morgan Reaches Climax in Premiere

The City of Milwaukee welcomed two former citizens to make a gala occasion of the world premiere of "Two Guys from Milwaukee" at the Warner theatre July 25. Former Milwaukee citizens Dennis Morgan and Jack Carson are co-starred in the picture.

The old-home-week campaign was arranged by manager Harry (Sunny) MacDonald of the Warner theatre, and Al Kvool, district supervisor for Warner Bros. Theatres. It resulted in one of the largest civic celebrations in the city's history.

Festivities got underway Thursday morning with the arrival in Milwaukee harbor of a flotilla of yachts sailing in under an umbrella of 25 Navy planes. Morgan and Carson were aboard the yacht of Admiral G. D. Murray of Great Lakes, who was an honored guest, along with Rear Admiral E. C. Ewen. Following the flotilla of escorts was a huge municipal fire boat, shooting a six-stream spray, with two 83-foot Coast Guard cutters on each side. Over 100,000 persons witnessed the arrival of the stars.

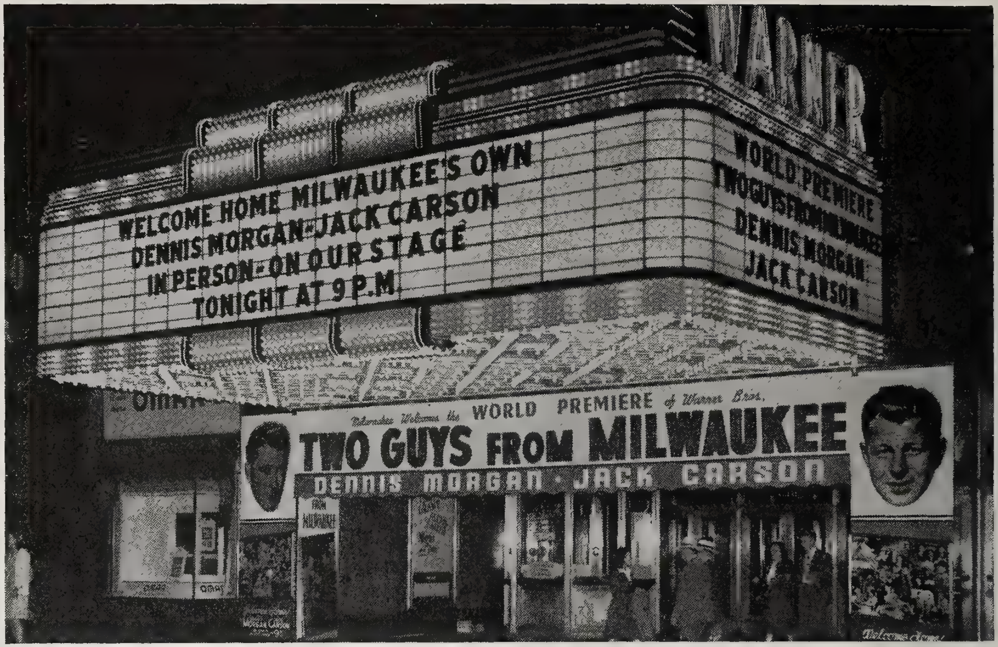
Stars Arrive in Rowboat

The proceedings were announced over a public address system set up on the lake shore. The visitors were taken to the stage of the Centurama amphitheatre and welcomed by city and state officials.

In the landing, Carson and Morgan transferred to a row boat and started to row ashore in view of the people lining the shore front. When they got tired of rowing, they set off a flare and were picked up by one of the Coast Guard cutters and rushed to the shore. There was ample coverage of this stunt by cameramen.

Anniversary
Just TWENTY YEARS Ago
WARNER BROS.
MADE MOTION PICTURES
TALK AND SING
and today they World Premiere
TWO GUYS FROM MILWAUKEE

Float commemorating Warner Bros. 20th Anniversary of talking pictures.


WARNER
WELCOME HOME MILWAUKEE'S OWN
DENNIS MORGAN-JACK CARSON
IN PERSON-ON OUR STAGE
TONIGHT AT 9 P.M.
WORLD PREMIERE
TWO GUYS FROM MILWAUKEE
DENNIS MORGAN
JACK CARSON
Milwaukee Welcomes the WORLD PREMIERE of Warner Bros.
TWO GUYS FROM MILWAUKEE
DENNIS MORGAN · JACK CARSON

Special theatre front and marquee sign played up the home town angle to attract the attention of the public.

After the ceremonies on the Centurama stage, elements of a parade, which were formed and waiting, started to move west on Wisconsin Avenue through the main street of the city. The parade consisted of a mounted police escort with flags and banners welcoming the "Two Guys from Milwaukee," 12 motorcycle policemen, police color guard and police chief, and the fire chief with a platoon of Milwaukee firemen on foot.

Navy Band Parades

Also a Navy color guard with Navy band of 50 pieces, Navy platoon of 160 men, the Admiral and his aides, the Mayor and out-of-town dignitaries, the visiting press, and float number one consisting of a huge brass band, and float number two, consisting of a tribute to Warner Bros. on the 20th anniversary of talking pictures. Thousands of people lined the route of march.

Following the parade, a luncheon was tendered the stars and the press at the Hotel Schroeder. Later in the afternoon a cocktail party was held, followed by a large banquet at the Hotel Pfister.

From the banquet, the stars were driven to the Warner theatre, where they made a personal apparance on a specially built platform in front of the house. The two stars then appeared on the stage preceding the picture. Batteries of Army searchlights illuminated the scene in front of the theatre.

A highlight of the social festivities arranged for the celebration was a reception given the Hollywood celebrities by the Uhlein family, owners of the Schlitz Brewing Company, at the Schlitz Brown Bottle.

Friday morning, Morgan and Carson played a round of golf at the North Hills Country Club, attended by the press.

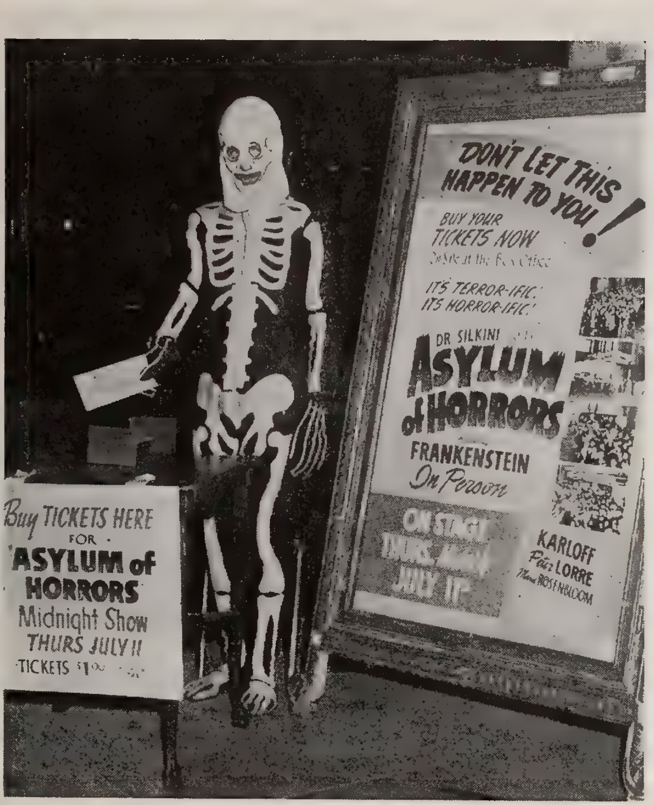
Newspaper coverage of the premiere was extensive. The *Journal* used a full color page of the stars on the Sunday before opening. The copy noted the fact that they had both gone to Hollywood from Milwaukee.

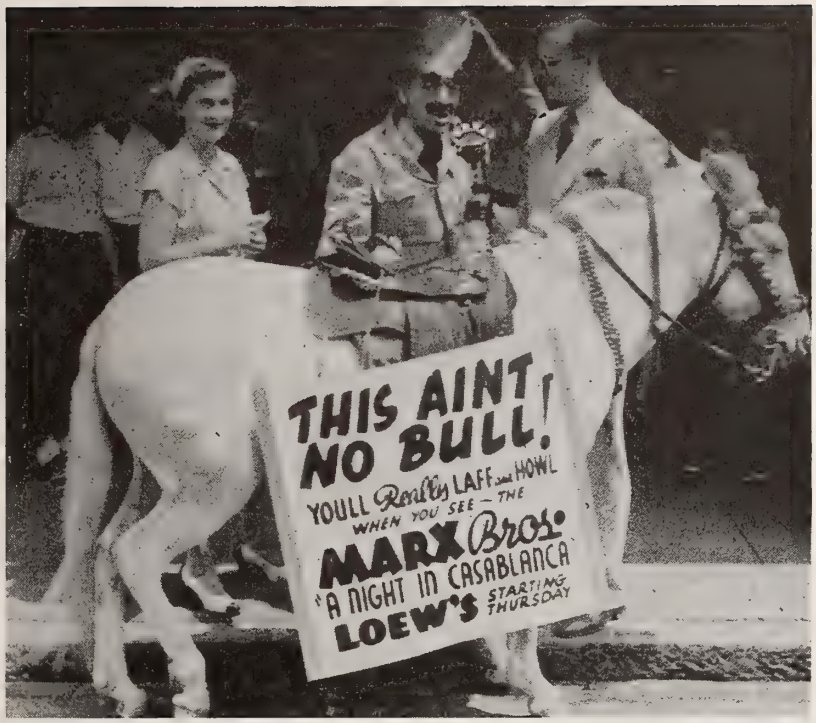
All downtown shops and department stores displayed "welcome" signs.

The people of Milwaukee responded wholeheartedly to the gala occasion, displaying an enthusiasm that was reflected at the box office. Some 15 visiting members of the press covered the event nationally.

Huge electric sign on City Hall tower welcomes Hollywood stars.

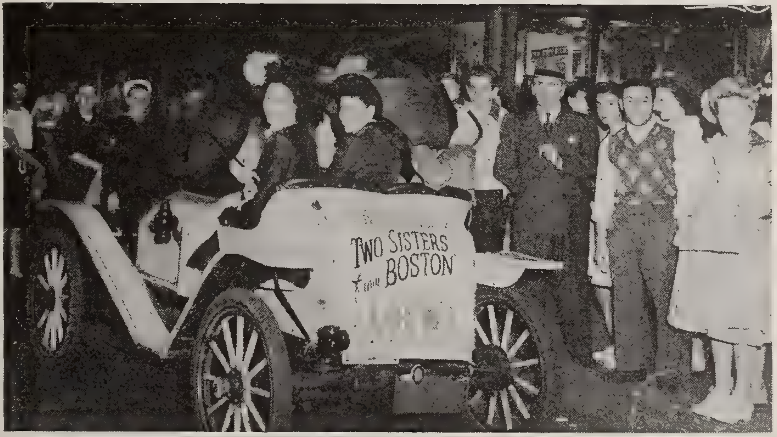
Plugging Away To Pressure Ticket Sales


DON'T LET THIS HAPPEN TO YOU!
BUY YOUR TICKETS NOW
IT'S TERROR-IFIC! IT'S HORROR-IFIC!
DR SILKINI
ASYLUM of HORRORS
FRANKENSTEIN In Person
KARLOFF
Peter LORRE
Buy TICKETS HERE FOR 'ASYLUM of HORRORS' Midnight Show THURS JULY 11
TICKETS

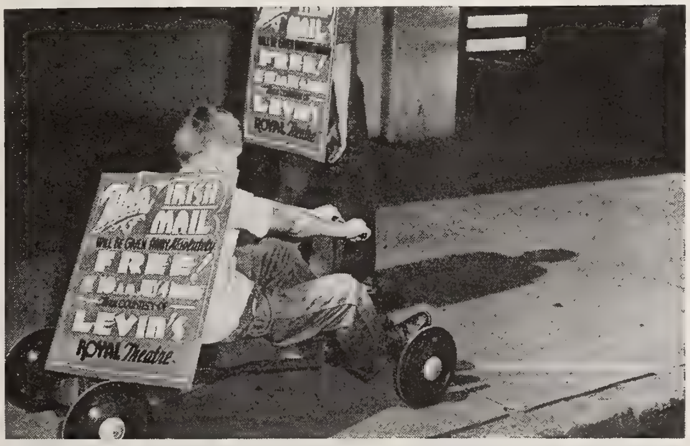

THIS AINT NO BULL!
YOULL Really LAFF and HOWL WHEN YOU SEE THE
MARX Bros.
'A NIGHT IN CASABLANCA'
LOEW'S STARTING THURSDAY

Left, horror show put on at the RKO Bushwick, Brooklyn, N. Y., was sold by manager Jack Reiss' device of having living skeleton handling sale of advance tickets in the lobby. The display attracted patrons' attention on entering and leaving the theatre.

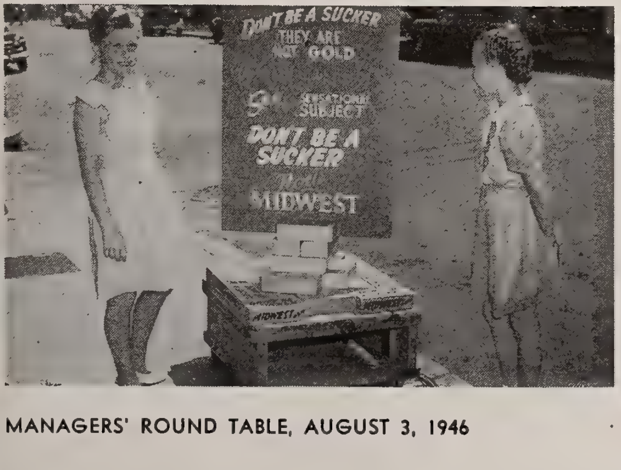
The photo of this ballyhoo was taken while "Groucho" was doing a 15-minute broadcast over station WRVA in Richmond. Manager George Peters of Loew's there, engaged the trick pony and his owner to exploit "Night in Casablanca". Antics of the pair attracted attention everywhere.


TWO SISTERS from BOSTON

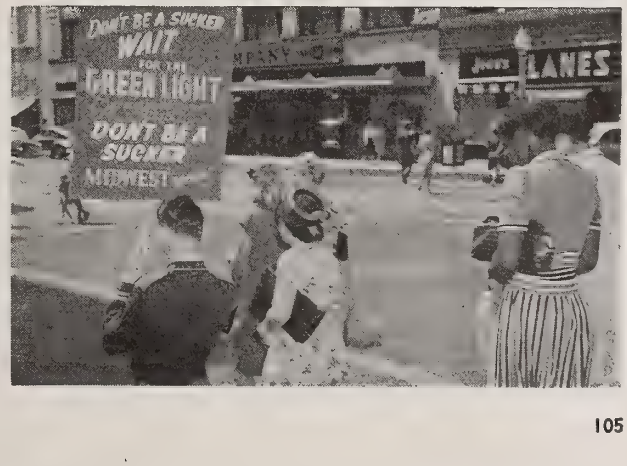
In connection with the showing of "Two Sisters from Boston" at the State, Providence, R. I., manager J. G. Samartano located this 1908 Hupmobile, which provided an effective ballyhoo for the film with passengers dressed in costume of that period.


IRISH MAIL
FREE
LEVIN'S
ROYAL Theatre

Not only did manager Willis Shaffer of the Royal, Atchison, Kan., promote an Irish Mail for kiddie giveaway, he used the contraption as a street ballyhoo to publicize the giveaway at special matinee.


DON'T BE A SUCKER
THEY ARE NOT GOLD
SENSATIONAL SUBJECT
DON'T BE A SUCKER
MIDWEST

R. A. Hynes, manager of the Midwest, Oklahoma City, did a bang-up selling job of the short, "Don't Be a Sucker". At left, gold bricks at busy intersections helped to publicize the film, while usher, right, cautioned pedestrians with tie-in copy for safety.


DON'T BE A SUCKER
WAIT FOR THE GREEN LIGHT
DON'T BE A SUCKER
MIDWEST
LANES

SHAFFER'S STAG SCREENING SELLS SHOW SUCESSFULLY

An exceptional and ingenious promotion that has proved its value as a goodwill builder and served as the springboard for a highly effective advertising campaign was launched recently in Atchison, Kan.

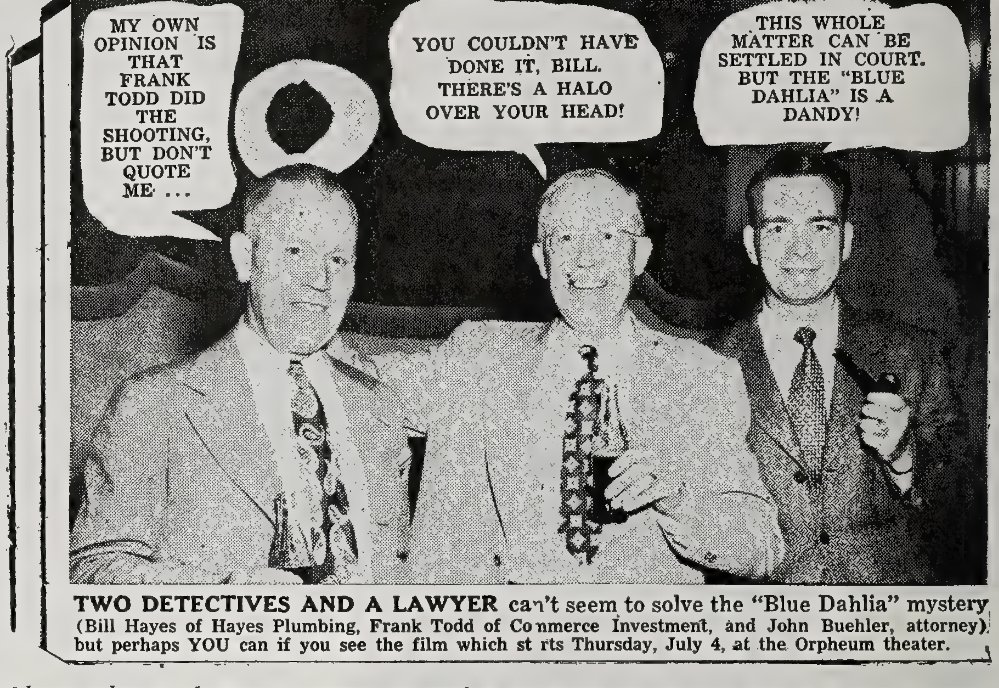
Manager Willis E. Shaffer's brain-child was a stag screening for businessmen and merchants at the Orpheum theatre and was held in conjunction with "The Blue Dahlia." Willis employed this stunt when he was managing a theatre in Marysville, Kan., a couple of years ago and the results were so satisfying he carried it along with him to Atchison.

In presenting the stag screening, Willis operated on the theory that it would have a tendency to arouse the curiosity of the women and the public in general to such an extent that it would be easily noticeable at the box office, where it counts.

To enhance the attractiveness of the screening and to get the most out of it in an exploitation sense, Shaffer follows a general pattern of procedure. The first step is the personal invitation. This must be clever and attractive, including a fine example of "cheese cake" art, the name of the picture that will be shown and setting forth that the lunch, "cokes" and smokes are "on the house."

The screening is usually set a couple of weeks in advance of the engagement of the picture. Selection of the picture is important as it must be one which will appeal to a male audience and be talked about. A tieup with a photographer, while not essential, adds much to the proceedings and reduces the cost of the promotion.

Willis arranged a tieup with a local photographer who took individual pictures, groups, etc., and developed a picture for everyone at no cost to the individual or the theatre. In return a small trailer was shown two weeks on the screen for the photographer at no cost to him. The photographer also made engravings of some of the pictures which were used for a newspaper campaign with local interest.


MY OWN OPINION IS THAT FRANK TODD DID THE SHOOTING, BUT DON'T QUOTE ME . . .
YOU COULDN'T HAVE DONE IT, BILL. THERE'S A HALO OVER YOUR HEAD!
THIS WHOLE MATTER CAN BE SETTLED IN COURT. BUT THE "BLUE DAHLIA" IS A DANDY!

TWO DETECTIVES AND A LAWYER can't seem to solve the "Blue Dahlia" mystery (Bill Hayes of Hayes Plumbing, Frank Todd of Commerce Investment, and John Buehler, attorney), but perhaps YOU can if you see the film which starts Thursday, July 4, at the Orpheum theater.

Photos taken at the Stag Screening are used to publicize the picture. This is a three-column.

Following the screening, Shaffer started his newspaper campaign using novel one-column ads showing the guests with balloon quotes of their comments on the show. As opening day approached, two-column, three-column and finally a five-column picture was used carrying out the same idea of balloon quotes of the businessmen who attended the stag.

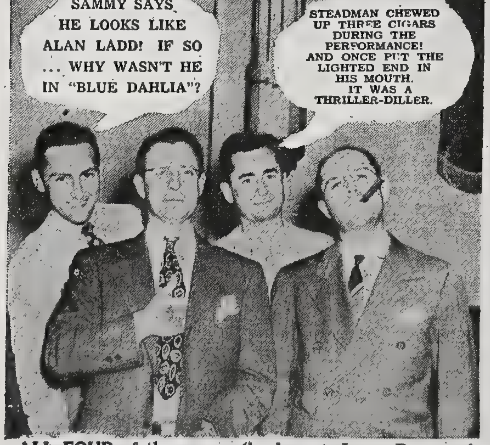
Willis points out that regardless of the advantage to the advertising campaign the good will angle should not be overlooked. Theatres are constantly calling on merchants for various tieups and giveaways and a stag party can be a way of showing appreciation for their cooperation.

EDITOR'S NOTE: Mr. Shaffer's idea of a stag screening may appeal to managers and exhibitors with a variation where admission is charged. Recent women's matinees in connection with the showing of "Mildred Pierce" proved highly successful in many sections of the country.

The stag idea could be staged as a special midnight show for men only. A light buffet, soft drinks and smokes could be provided—possibly through promotion. Invitations could be extended to service organizations such as the Lions, Kiwanis, Elks, patriotic groups, men's clubs, business and mercantile establishments. Husbands can be "dared" to get out of the house in order to attend the screening. A statement from the mayor or some other prominent citizen calling upon the townsmen to assert themselves at home and come to the screening could stir up publicity which has possibilities of nationwide interest.

To be most effective, the picture which is being previewed should tie-in somewhere along the line.

They Saw "The Blue Dahlia"


SAMMY SAYS HE LOOKS LIKE ALAN LADD! IF SO . . . WHY WASN'T HE IN "BLUE DAHLIA"?
STEADMAN CHEWED UP THREE CIGARS DURING THE PERFORMANCE! AND ONCE PUT THE LIGHTED END IN HIS MOUTH. IT WAS A THRILLER-DILLER.

ALL FOUR of these men (back row: Larry Brown of Firestone and Harry Frantz of Frantz Wood Products, front row: Sam Munson of Munson-Burbank Printers and Steadman Ball, attorney) were confident they could solve the "Blue Dahlia" mystery. Not one of them did. "Blue Dahlia" starts Thursday, July 4, at the Orpheum theater.

Two-column newspaper ad was originally headed, "Some Fun at Shaf's Stag Screening."

Street Ballyhoo Aids Date On "Bride Wore Boots"

A horse bannered with gag copy on "The Bride Wore Boots" was led around town by an attendant to ballyhoo the engagement of the picture at the Palace theatre, Meriden, Conn. The campaign was arranged by manager Mollie Stickles. A cooperative ad, paid for by Charm Beauty Salon, ran in the *Journal* and *Record*. Window tieups were arranged with Miles shoe store and Harry Israel clothing store.

For her playdate of "Kitty," Mollie arranged a lobby contest. A display board featured Paulette Goddard, star of the picture, in costume and nine stills of male stars who have appeared with Miss Goddard in pictures. Patrons were asked to identify them for prizes. A coloring contest also helped to publicize the playdate. For this stunt, heralds were distributed from department stores to be colored.

All Media Used For "Follies" In Waterbury

Publicity, advertising and exploitation were freely used to good advantage by manager Ed Fitzpatrick to promote the playdate of "Ziegfeld Follies" at the Poli theatre, Waterbury, Conn.

For street ballyhoo, Fitzpatrick had a couple dressed in evening clothes ride the local buses with cards reading: "We have a date at the Poli theatre to see the 'Ziegfeld Follies'." Special cards were displayed at the State Armory between prize fights and at baseball fields between innings.

A full page cooperative ad, participated in by eight local merchants and featuring the special "Ziegfeld Follies" mat, was secured in the *Democrat.* Advance and current stories were planted in the Waterbury *Democrat, American* and *Republican* and the Naugatuck *News.* A special mat was placed with *La Verita,* local Italian newspaper.

A lucky number sales slip contest was conducted in the following record and department stores: Simons Record and Radio Shop, Williams Record Shop, Kresge's, Woolworth's, W. T. Grant's and F. W. Grand. Lucky numbers were posted in the theatre lobby. The stores all used counter displays tying-in with the picture.

Rose Named for Ziegfeld

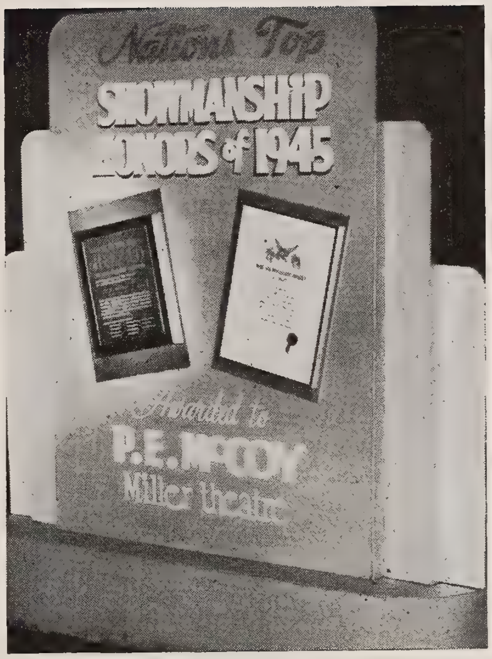
Local florists advertised a "Ziegfeld" rose and on opening night roses were given to the first 50 women. For one month in advance American Railway Express trucks carried special theatre Copy. Cards were placed on juke boxes in entertainment places and at the amusement center. Soda fountains in drug and candy stores and at bus terminals featured a "Ziegfeld" sundae. Reserved cards were placed in restaurants.

The Kay Jewelry Company used questions on its quiz radio program with guest tickets as prizes. Hit songs from the "Ziegfeld" shows were played daily on the program of recorded hits and listeners were asked to send in the names of the selections played to receive guest tickets. A street broadcast was held in front of the theatre opening night. Spot announcements were made over WATR and WBRY.

Poster Pasted to Floor

Fitzpatrick arranged to have a blow-up of the "Ziegfeld Girl" in the photo booths at the amusement center so that pictures could be taken with the "girl." A 24-sheet was shellacked to the floor of the outside lobby. The ushering staff wore special sashes.

A full window was arranged in Carroll's Cosmetic Store, featuring a display of the "Ziegfeld" dolls. Other window displays were set with New England Music Shop, Mecca Music Company, Divito's Music Shop, Mattatuck Music and Amusement Company, Jewel Box Recording and the Brook St. Record Shop.



So many of the local citizens of Augusta, Ga., have asked P. E. McCoy, manager of the Miller theatre, to see the Quigley Awards won in the 1945 Competitions that he finally placed them on display in the theatre lobby. Result — a fine attraction board and the patrons are kept happy.

Wabbe Promotes Visit of Star

The personal appearance of Mark Stevens, star of "From This Day Forward," gave impetus to the showing of the picture at the RKO Golden Gate theatre in San Francisco. The star's appearance and additional promotions were arranged by Helen Wabbe, publicity director.

The picture followed the personal appearance of Frank Sinatra, which meant that a total of over 86,000 people were exposed to the "From This Day Forward" trailer. The bobby-sox angle was carried over from the appearance of Sinatra to the visit of Stevens, also a favorite with the teen-agers, in newspaper stories.

Tieups were arranged with the United States Employment Service and the Veteran's Bureau, the latter sending 100 telegrams to various Bureau heads urging them to support the playdate. Three 15-minute dramatic sketches were promoted over KPO, in addition to spot announcements over the four local networks.

Teen Age Show Garners Goodwill for Arcade

A special Teen Age Revue promoted by manager Thor Hauschild resulted in much goodwill publicity for the Arcade theatre, Cambridge, Md. The revue was held with the cooperation of the Zion Methodist Church Choir. The campaign was featured by an editorial in the *Daily Banner* and several stories planted in the local press. Three window tieups were arranged and 50 window cards were distributed.

Street Ballyhoo Boosts Playdate Of Double Bill

A red, white and blue barrel was placed in front of the theatre by manager Philip Katz to ballyhoo his playdate of "The Enchanted Forest" and "Song of Arizona" at the Kenyon theatre, Pittsburgh, Pa. On the outside of the barrel a sign read: "Look What We Have." Inside was a 24x24 sign reading: "A Swell Double Bill, etc."

To augment his promotion on the double bill, Katz set up a food collection depot in the lobby, tying-in with the current campaign to feed the starving in Europe. A large lobby sign told of admittance to the Saturday matinee free to those up to 12 years of age bringing in food.

Katz received the cooperation of the Pittsburgh *Press,* American Rangers and Rangerettes in the food collection drive, which resulted in several similar drives being started. The newspaper ran daily stories on the drive and it was publicized on Warner Brothers' "Footlights and Stardust" program over WWSW.

Merchant Buys 500 Tickets

The highlight of the lobby display was a miniature "Enchanted Forest." The "forest" was 20 feet long and 10 feet wide and drew a good deal of attention over a two-week period.

A tieup was arranged with the Sandusky Pharmacy, who paid for 500 tickets for free distribution to children. McCrory's five-and-ten-cent store gave away fan photos of Roy Rogers, star of "Song of Arizona."

The MacCadden's Footwear Store had 1,000 heralds printed offering free theatre tickets for the longest lists of animals from the letters in "Enchanted Forest." In addition the aid of the local Federation of Women's Clubs and the Pittsburgh Roy Rogers Fan Club was enlisted.

Radio Contest Sells Date On "Do You Love Me?"

A highly effective radio contest was promoted by manager Morris Rosenthal for his date on "Do You Love Me?" at the Poli theatre, New Haven, Conn. The contest was to find a voice like Dick Haymes, star of the picture. Starting 10 days in advance, five announcements daily were used over WELI asking singers to register. The picture was plugged after each announcement. The winner was voted on by the public and his name was announced on a news flash.

Arranges Tieup with School

For her playdate of "The Bells of St. Mary's," manager Miriam Bellick arranged a tieup with St. Agatha's Parochial School whereby the entire student body and teachers attended the showing at the Ritz theatre, Brooklyn, N. Y.

The Selling Approach

ON NEW PRODUCT

[The material below reflects pressbooks now in preparation and represents the point of view of the distributors' exploiteers on selling points and special merit of these pictures.]

COURAGE OF LASSIE (MGM): The story of a little girl and her dog, this picture can be exploited in the same vein as all such dog stories. A national contest is being conducted by Metro-Goldwyn-Mayer, similar to the one on "Son of Lassie". All theatres playing the picture in the United States and Canada are eligible to participate in the competition. Each theatre sponsors its own local contest through radio station, newspaper, throwaways, tieups with local pet shops, etc. The best answer to the question, "Why I'd Like to Own Lassie?", is sent by each theatre to the manager of exploitation for MGM in New York.. The company will award one grand prize, a $500 oil painting of Lassie. Individual theatres could award additional prizes in the local competition.

Prizes could be offered for the most sentimental, cutest or most amusing "Dog Doggerels" in the name of Lassie. Many dog owners have "talking dogs", pets that can answer questions with a series of barks. Work up a radio, store or lobby stunt around this idea. Place a dog house in the lobby for an advance display. Exploit it as Lassie's contribution to the housing shortage and for married men who are in the dog house.

Arrange a tieup with the local Society for the Prevention of Cruelty to Animals or other dog organization for sponsorship of a "Lassie Adopt a Dog Week". Invite people to send in pictures of themselves and their dogs. Use the photos for a display in the lobby. Present guest tickets for the best photos submitted.

Several thousand photographic imitations of Lassie could be printed for distribution at the theatre, with each purchase at stores and pet shops or as throwaways. Tease public interest with sidewalk stencils showing the imprint of a dog's paw and the picture's title.

BLACK BEAUTY (Twentieth Century-Fox): The story of this picture is taken from one of the most widely read books in the history of fiction. It is the story of a horse. Organize a search for "Black Beauty". Local youth organizations, such as the Boy Scouts, Hi-Y Clubs, could act as co-sponsors for the event. Plant clues in merchants' windows and spot clue lists in newspaper ads, heralds, programs, windows and in the lobby. Suggested clues could be: a bridle, horseshoe, lump sugar, still from the picture, saddle.

Work for special promotions with local riding clubs and stockbreeders associations. Key a contest to amusing anecdotes about personal pets. Prizes could be awarded for the best letters submitted. Arrange a tieup with the local newspaper for publicity on the contest. Offer free copies of the book to the first 10 kids seeing the picture. Plan a special children's matinee.

Arrange a "Black Beauty" drawing contest for art students or school children. The entries could be exhibited in the lobby of the theatre. Prizes and guest tickets could be awarded for the best sketches submitted. Get the local chapter of the SPCA to cooperate in the promotion of the picture because of the theme. Promote counter and window tieups with book stores, public and circulating libraries.

Street Ballyhoos Exploit Nye Dates in Whiting

A horseman dressed in black cape, black hat and with a black kerchief tied over his face rode through the streets to ballyhoo manager Lou Nye's playdate of "The Wife of Monte Cristo" at the Hoosier theatre, Whiting, Ind. For another ballyhoo stunt on the same picture, Nye had two attractive girls dressed in shorts throwing candy kisses from a truck to people on sidewalks. A lettered sign on the truck read: "Have some kisses from us misses from 'The Wife of Monte Cristo'."

For the engagement of "Jesse James" and "Return of Frank James," Nye had two men in full evening dress with high hats ride horses through the streets of Whiting. The men represented undertakers. Signs on their backs read: "We are in mourning for the good old days of 'Jesse James' and the 'Return of Frank James'."

Contest Boosts "Two Sisters"

A funniest remark contest similar to those delivered by Jimmy Durante in "Two Sisters From Boston" was promoted by manager Joseph S. Boyle to exploit the picture at the Broadway theatre, Norwich, Conn. The contest was publicized in the *Bulletin*. Durante's personal appearance in neighboring New Haven as guest of honor at a testimonial dinner also helped to publicize the picture.

Promotes Song Tieup on Radio

Manager Stanley Redmond arranged a tieup with the masters of ceremonies of several local radio stations to use the tune, "Margie," as background music to promote "The Well Groomed Bride" at the Allyn theatre, Hartford, Conn. "Margie" is used as background music in the picture. Redmond got numerous picture plugs out of the tieup.

Co-Op Ads Help Fuller Playdate

Cooperative newspaper display ads were promoted by manager Dee Fuller to exploit his engagement of "Ziegfeld Follies" at the Criterion theatre, Oklahoma City, Okla. Two of the ads tied-in with the new "Ziegfeld" compact with playdate credit. The third ad was run by Lux Toilet Soap and featured Judy Garland, star of the picture.

Beginning six weeks in advance two 3-dimensional art posters of the "Petty Girl" were displayed in the lobby. A 3x20 foot wallboard panel was placed over the box office and extended over the entire entrance of the theatre. Two life-size blow-ups of the reclining "Petty Girl" were placed on the marquee. The blow-ups were illuminated at night by a baby spotlight.

An extensive radio campaign was conducted, including a 30-minute program over the local station, a man-on-the-street broadcast and 30 spot announcements. 26 Railway Express trucks were posted with theatre copy. 5,000 imprinted popcorn sacks were distributed at the theatre. 5,000 "Petty Girl" drawings were passed out by a local news agency.

Lobby Display Aids Murray Playdate in England

An eye-arresting lobby display was designed to exploit the playdate of "The Spiral Staircase" at the Odeon theatre, Liverpool, England. For the display, general manager Harry Murray arranged three illustrations, each measuring 15 feet. The shock words, thrill, suspense and murder were boldly written across the illustrations. Handbills, with a horoscope printed on the back for people born during the week, were passed out at the theatre. Four local newspapers carried a crossword puzzle featuring the picture's title, star credits and theatre. Guest tickets were awarded for solving the puzzle.

Photos of Oldtime Boxers Used in "Palooka" Display

A collection of photos of old-time local fighters were used in a window display to exploit the date on "Joe Palooka" at the La Salle theatre, La Salle, Ill. The campaign was arranged by Jack Alger, publicity director for L & P Theatres. In addition to the window tieup a recording made by a radio station in Peoria was used on a sound truck for ballyhoo. The truck was driven around the business district during rush hours and the record was played when the truck was parked.

Makes Appeal for Club Support

Letters addressed to the entire Parsons Saddle Club membership and an advance story planted in the local newspaper drew considerable attention to managar Arthur Turner's playdate on the short subject, "Golden Horses," at the Parsons theatre, Parsons, Kan.

Greenway Active With Newspaper Co-op and Tieups

Extensive newspaper tie-ups were handled by manager Fred R. Greenway of the Palace, Hartford, in connection with "Somewhere in the Night."

Greenway arranged with the city editor of a local paper to have a photographer take photos of downtown streets at night. The photos featured circles around the heads of persons appearing in next day's paper. Those who identified themselves at Greenway's office were given guest theatre tickets.

For "The Last Chance," Greenway plugged co-operation between theatre and Hartford civic and religious leaders. An advance screening was held, and over 10,000 heralds were distributed in the Jewish and Italian residential sections of the city and suburbs. Displays, both window and interior, were arranged with downtown department stores.

Book Marks Distributed

Book marks were distributed through book stores and public library branches. Co-op ads were arranged with local merchants.

As a street stunt, Greenway had a young fellow carry a 22x28 placard through the downtown streets. The master of ceremonies over "Man in the Street" programs on local stations discussed the film with passersby and gave tickets to participants.

Greenway had reporters of a local daily interview several Hartford former GI prisoners of war on wartime experiences. Numerous column breaks resulted.

Co-Op Ads Promoted in Texas for "Gilda"

Cooperative newspaper ads in two Texas cities gave impetus to the campaigns arranged for "Gilda." In Dallas, manager Forrest Thompson of the Majestic and Columbia exploiteer Henry G. Morris set a five-column by 10½ inch in the *Morning News,* which was paid for by the Neiman-Marcus department store. The Dallas branch of the Arthur Murray studio conducted a "Gilda Glide" dance contest among all of their pupils.

In Houston, Morris and manager Eddie Bremmer of the Majestic promoted an eight-column by 15 inch cooperative ad in the *Chronicle* the day before opening.

HENRY R. ARIAS
PURCHASING AGENT
Foreign and Domestic
Film Distribution
729 Seventh Ave., N. Y. 19, N. Y., LO.3-1510
Serving the Industry Since 1913. Negotiations in Any Language
CABLE: HENARIAS, N. Y.

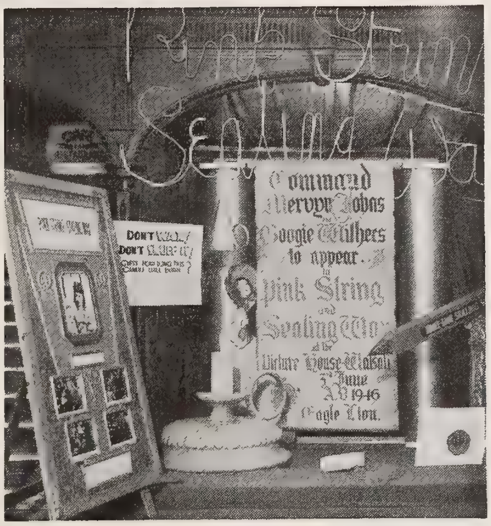
Building His Own Lobby Display Is Hobby of Showman Newby

Ingenious and eye-arresting lobby displays are a prerequisite of promotional campaigns devised by manager J. P. Newby of the Picture House in Walsall, England. Newby builds the displays himself, in fact with him it is a hobby.

To exploit his playdate on "Pink String and Sealing Wax", Newby built a mammoth lobby display which included a 15 pound wax candle which he cast himself. The candlestick was a converted theatre chandelier. Across from the lighted candle was a large stick of hollowed sealing wax. Wax ran down a barrel in the center of the stick and dripped on a bottle of poison at the base of the display. The title of the films was made of wire which was taped over and covered with pink ribbon.

A guessing competition was tied-in with the display. Patrons were asked to estimate the length of time the candle would take to burn out. Newby figured that the candle would burn for 1,000 hours. A slide of the display was shown on the screen for a week in advance of the engagement of "Pink String and Sealing Wax".

For his engagement on "A Thousand and One Nights," Newby built a plaster cast cave façade which was 10 inches thick. A recess in the cave entrance provided a seat for an Aladdin's lamp which rested on a plywood plate. The plywood working on a fulcrum action, operated two switches which turned lights on and off in the cave.



On the front of the box, slides carried a genie screen which was marked by a cardboard outline to create a smoke figure. A black translucent tulle completed the illusion. Green lights playing on the front of the black curtain tended to emphasize the illusion. The cave also included a spider web, two snakes "attacking" each other and a dragon fly in flight. They were actuated by a motor-driven cam and marionette strings.

Restaurants Help to Plug Talbot's Date on "Trunk"

A newspaper ad tieup with local chain stores, stressing seafood and other Creole dishes during the meat shortage, was among the highlights of the advance campaign for "Saratoga Trunk," by Ralph Talbot at the Ritz theatre, Tulsa, Okla. The food tieup also included special window displays in 15 Tulsa stores, and the same general idea was worked out with restaurants, which featured special Jambalaya and Creole dishes.

Cards were spotted on all city buses; the Cigar Institute of America sniped the city thoroughly with posters; book stores were tied in for displays on the published version of the Edna Ferber novel, while music shops devoted windows featuring the song hit from the picture.

Radio coverage was extensive, with no less than eight different programs giving one or more broadcasts plugging the film.

Samartano Promotes Co-Op Ad

A cooperative newspaper ad was promoted by manager J. G. Samartano to exploit his playdate on "Renegades" at the State theatre, Providence, R. I. The ad, which featured a picture of Evelyn Keyes, star of the picture, was paid for by Anton's beauty shop.

Street Ballyhoo Used in Meriden

A young lady reading an oversized press book on "The Postman Always Rings Twice" while walking the streets was used for ballyhoo by manager Mollie Stickles to exploit the engagement of the picture at the Palace theatre, Meriden, Conn. Assistant manager Lou Jaffe helped arrange the campaign.

For a lobby stunt, an "Advice to the Lovelorn" booth was set up with a mailbox alongside for patrons to drop letters. The stunt was used for a week in advance with good results. Cooperative newspaper ads were arranged with the Harry Israel Clothing Store, Charm Beauty Salon and Jepson's Book Store.

IN A HURRY?
Filmack
SAME DAY SERVICE FOR SPECIAL TRAILERS
TRY US AND SEE!
FILMACK TRAILER CO. 1325 S. WABASH CHICAGO 5, ILL.

BALLYHOOS MARK OREGON PREMIERE

Matlack Stages Colorful Events for "Canyon Passage" in Portland

The City of Portland and the State of Oregon gave full attention to the colorful world premiere of Walter Wanger's "Canyon Passage" at the Broadway theatre in Portland.

Arranged by Jack Matlack, director of advertising for the J. J. Parker Theatres, the campaign was replete with all the promotional tricks in the bag. Matlack's initial move was to persuade Oregon's Governor Earl Snell to fly to Hollywood to confer with Wanger on the premiere, thereby giving it an official flavor.

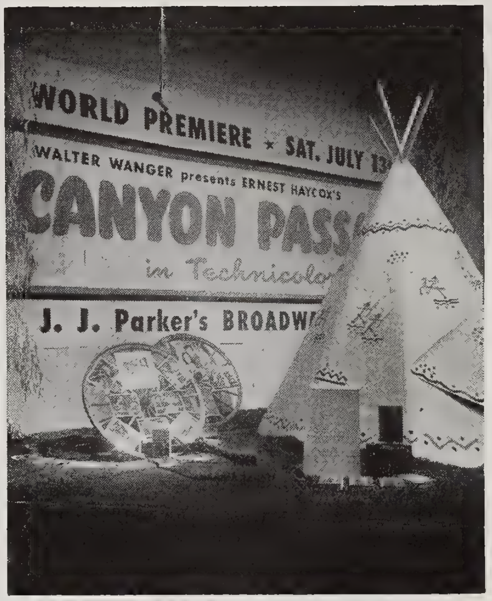
The Oregon Advertising Club sponsored the event, spreading the news of the premiere throughout the nation. A contingent of Hollywood personalities was on hand to participate in the ceremonies. They included Wanger, Joan Bennett, Yvonne DeCarlo, Lou Costello, Ray Milland, Elsa Maxwell, Hoagy Carmichael, Peggy Ryan and Jess Barker.

Civic Officials in Parade

The afternoon of the opening a mammoth parade was staged on Broadway, led by Governor Snell and Mayor Earl Riley of Portland. The theme of the parade was "Pioneer Oregon." Open cars were provided for the stars, with large banners preceding each car. More than 50,000 people lined the street to witness the hour long procession.

A highlight of the campaign was the $1,000 Mounted Man Hunt. With the permission of officials, a Portland police officer was engaged to act as the hunted man. A posse of 150 horsemen, who had voluntarily entered the competition, engaged in the hunt. The first horseman to locate and touch the hunted man was to receive $1,000. The participants failed to get their man, so the check was presented to the Widows and Orphans Fund of the police department.

Indian costume parade in the afternoon of "Canyon Passage" premiere draws large crowds.


WORLD PREMIERE ★ SAT. JULY 13
WALTER WANGER presents ERNEST HAYCOX'S
CANYON PASS
in Technicolor
J. J. Parker's BROADW

Merchant window tieup carries out the picture's theme.

A complete Indian Village was moved from the Yakima Indian Reservation to the city park in downtown Portland. Indians, 50 of them, dressed in native regalia manned the village. A special feature of the stunt was a meeting of all the War Chiefs of the western hemisphere in the village to discuss United Nations problems.

Testimony to Author

On the night before opening, the Oregon Advertising Club staged a testimonial banquet to Ernest Haycox, author of the book and a native of Oregon, at the Multnomah Hotel. The guests passed through a long hall marked "Canyon Passage," which was decorated with trees, wagon wheels, rocks, etc. The dinner was served chuck-wagon style. The feature of the meal was a barbecued steer donated by John Day of the Blue Moon Ranch.

Other events on the crowded calendar were the celebration party for Wanger, a luncheon tendered by Haycox to the visiting stars, press and a large group of Portland people, the personal appearances of Hoagy Carmichael on the stage, over the radio and at various stores, and the awarding of a degree of Doctor of Literature to Haycox by Lewis and Clark College.

Several wire service stories were planted by Matlack. Among them was the challenge by Mayor Riley to Mayor A. P. Kaufman of St. Louis to produce a Missouri mule as beautiful as Oregon's famous mule, "Canyon Passage, III." The wire services also carried Mayor Riley's challenge to the mayor of Burlington, Wis., home of the Tall Story Club, for a Western Whopper contest.

WHO WANTS IT?

Indian War Chiefs were gathered in meeting at the transplanted Indian Village in the city park, Portland, Ore., as part of the exploitation campaign for the world premiere of "Canyon Passage" at the Broadway theatre. Portland officials attended the meeting and as a gesture they tried to give the country back to the Indians. The Indians wouldn't take it and offered various reasons why. The War Chiefs also outlawed the "thunder stone" (atomic bomb). The whole thing was the idea of Jack Matlack, director of advertising for the J. J. Parker Theatres.

Newspaper coverage was extensive, both the *Oregonian* and the *Journal* devoting exceptional space. Fifteen of Portland's leading retail stores ran cooperative ads welcoming the visiting stars. Each newspaper ran two editorials on the opening.

Special 24-sheets were made up in the studio, 50 of them spotted in key locations throughout Portland. An additional 25 were posted in various other places in Oregon. A total of 2,000 bumper strips were distributed to trucking companies, cab outfits and private automobiles. Special rubber stamps were submitted to department stores for stamping mail and packages.

Statewide Coverage

Cards were placed on all street cars; 2,000 window cards, inviting people to come to Portland for the premiere, were distributed throughout the state. In addition, 2,000 window cards were used in the city. Easel displays for hotel lobbies were placed in key locations at the entrance to the hotels three weeks in advance. Welcome banners were plastered on windows of stores the day of the premiere.

Sixty-five major downtown windows were promoted for the opening. An additional 200 specialty shops and small stores used small displays.

Kott Uses Weekly Programs To Promote Playdates

Three thousand programs are placed in "take" containers in leading stores weekly by manager Anton Kott to promote his playdates at the Fox theatre, La Porte, Ind. In addition, lobby displays, window cards, regular thetare ads in the local newspaper and a Saturday matinee for the kids help to boost the playdates.

Ushers Help Exploit "Gung Ho"

Manager Miriam Bellick had her ushers dressed as Marines and the head usher stationed in front of the theatre holding a sign with playdate copy to exploit "Gung Ho" at the Ritz theare, Brooklyn, N. Y.

SHOWMEN PERSONALS

In New Posts: Murray Lenekoff, Loew's Victoria, New York City. Marshall Stauffer, Newington, Newington, Conn. James McCulloch, Ritz, Flint, Mich. Howard Denial, Iris, Detroit, Mich. Frank B. Hall, Wyandotte; William Dornell, Majestic; both in Wyandotte, Mich.

Charlie Wolfe, Texas theatre, San Antonio, Texas. Ralph Hamilton, Jewel, Denver, Colo. Bob May, Highland, San Antonio, Texas. James Easson, Broadway-Capitol; C. E. O'Bryan, Madison; Mike Abrams, Colonial; Tommy Harris, Garden; Romi Winstead, Kum-C theatre; all in Detroit.

Assistant Managers: Jack Lakin, Suffolk, Holyoke, Mass. Henry Berry, Grande, Detroit. William Frazier, State, Kingsport, Tenn. Robert French, Wyandotte theatre, Wyandotte, Mich. Bill Shaffer, Lakewood, Detroit. Larry Kay, Capitol; Harvey Barnes, Colonial; Carl Hassell, Park theatre; all in Richmond, Va.

Junior Showmen: Millard Luis, born July 12th to Mr. and Mrs. Millard Ochs of Akron, Ohio. Father is manager of the Strand.

A son was born recently to Mr. and Mrs. Bert Shopenns. Father is manager of the Capitol theatre in Steubenville, Ohio.

Birthday Greetings: Frank S. Mickley, C. Ervine Stone, Frederick D. King, Jack Fields, Ralph N. Goodall, Vaughn L. Harmon, Jae Rollins, Bob Sprowl, Herman M. Addison, A. H. Cohn, Benjamin W. Feldman, J. G. Haney, James Snyder, C. Hays Foster.

David Schaefer, Les Pugsley, Albert A. Sack, William G. Serrao, Gustav Schumann, Barney Wiselman, William Kassul, Jack Foster, Ralph Armstrong, Leon Schultz, E. R. Logan, Edward E. O'Donnell, Foreman Rogers, Arthur Charles Stock.

James B. Mason, Ralph C. Yale, E. D. Dorrel, Albert T. Johnson, Paul Barker, W. E. Adams, Ben Jacobson, Frank J. Orlando, Howard Sweet, John T. Floore, D. M. Dillenbeck, Nate Wise, Morton Cole, Steve Cokins, Anna J. McKelvey.

James Gamble, Steven M. Farrar, Jean La Roe, Charles R. Burch, Emmett R. Townsend, Patrick Reeves, Harry Cummings, Frank L. Steffan, Martin Guile, Norman D. Pickett, Samuel Jenkins, Peter M. Hoffberg, John B. Styles.

Showmen's Calendar: September 1st: First air express service—1927. 2nd: U. S. Treasury Department established—1789; V-J Day; Labor Day. 4th: Hendrik Hudson sailed up Hudson—1609. 9th: California admitted to Union—1850; Colorado admitted to Union—1850. 10th: Perry's victory on Lake Erie—1813. 13th: Star Spangled Banner written—1814. 17th: Constitution Day (Constitution of U. S. adopted)—1787. 21st: First day of Autumn. 22nd: Nathan Hale executed—1776; Emancipation Proclamation issued by Abraham Lincoln—1862. 26th: Pacific Ocean discovered by Balboa—1513. 27th: Rosh Hashonah (Jewish New Year).

Weiss Climbed the Ladder From Usher to Manager

Seymour Weiss

Seymour Weiss, city manager of the Westside Drive-in theatre, Cleveland, Ohio, arrived there from the Bronx, N. Y., with way stops at Jersey City and Detroit. Seymour climbed the ladder of theatre business, starting as an usher at the Bronx theatre in New York. After a year as an usher and chief usher, he was appointed assistant manager. The following year found him managing the Eastside Drive-in theatre in Cleveland. Two years later Seymour moved downtown to manage the Embassy. From the Embassy there followed a season at the Eastside Drive-in in Detroit, two months at the Rialto in Jersey City, and then about two months beween the Vanity and Garden theatres for the Interboro Circuit in Brooklyn. He is now in his third season at the Westside in Cleveland and during that time he also has supervised the Eastside Drive-in. Married and the father of three children, Seymour enjoys his work and is firmly sold on drive-in theatres.

Plants Wire Service Story To Exploit "Her Kind"

The highlight of the campaign arranged for "Her Kind of Man" at the Roxy theatre in Tacoma, Wash., was a story planted with the United Press wire service for national consummation. The story concerned the winner of a letter-writing contest going to Hollywood to meet Janis Paige, star of the picture. The campaign was conducted by manager Will J. Conner and Warner Bros. exploiteer, Jack Leewood. For the contest, participants were required to write a letter of 100 words or less to Miss Paige, telling her why they were "Her Kind of Man."

Newspapers, Radio Exploit Playdate on "Heartbeat"

An extensive newspaper and radio campaign was put into effect a week before opening by publicist Helen Wabbe to exploit the playdate of "Heartbeat" at the RKO Golden Gate theatre in San Francisco.

The newspaper plants included a five-column layout in the Saturday *News,* two-column art on Ginger Rogers, star of the picture, in the *Call Bulletin;* half-page in the Sunday *Examiner,* and art in the daily *Examiner.* Spot announncements were made over radio stations KJBS, KFRC, KSAN, KYA and KSFO.

A full page cooperative newspaper ad was arranged with Hale's Department Store. The ad featured the "Heartbeat" dress. The store also used a window display on the picture and plugs on its radio program.

Over ¼ Century of OUTDOOR REFRESHMENT SERVICE from Coast to Coast
Now Specializing in Refreshment Service for DRIVE-IN THEATRES
SPORTSERVICE, Inc.
HURST BLDG. BUFFALO, N. Y.

McCormack Uses Teaser Ads, Contest for "Spellbound"

A teaser ad campaign in the local newspaper and a misspelled word contest was arranged by manager W. R. McCormack to publicize his engagement of "Spellbound" at the Roxy theatre, La Porte, Ind. The ad campaign was started five days in advance. Four locations were posted with six sheets. Scene mats and stories were planted in the *Herald-Argus.* 3,000 weekly programs were distributed. 100 cards were set in windows.

Holds Round Table Discussion

Manager H. S. Clough recently garnered much good will publicity by holding a round table discussion on juvenile delinquency at the Lorin theatre, Berkeley, Cal. Radio station KRE gave it six plugs a day for three days and three plugs on the day it was held.

Garners Space in Newspapers

A wealth of stories and art was planted in all the Westchester County newspapers by manager Michael Stranger to exploit his playdate on "The Postman Always Rings Twice" at the State theatre, White Plains, N. Y.

Orchestra Augments Campaign

To augment his regular screen program, manager Norton Shapiro arranged for a 57-piece orchestra to appear on the stage of the Rivoli theatre, Roxbury, Mass. The orchestra, comprised of members of the Boys Club of Boston, played at the Saturday morning show for children. The Boys Club had printed and distributed 5,000 programs.

by the Herald

IN NEW YORK to see old friends of the days when he was a New Yorker himself, Philip Worthen, manager of the Rialto theatre, Peoria, Ill., visits the Round Table.

CLASSIFIED ADVERTISING

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions, for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P. M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York(20)

POSITIONS WANTED

THEATRE MANAGER—15 YEARS' EXPERIENCE all types of theatres. Furnish the best in references. Veteran now employed but prefer Southern Indiana or Illinois. BOX 2011, MOTION PICTURE HERALD.

MANAGER. EXPERIENCED, DESIRES PERMANENT connection with reliable independent exhibitor. P. O. Box 414, Hamlet, N. C.

MANAGER. PRESENTLY EMPLOYED, DESIRES managerial position. Reliable reference. Box 2013, MOTION PICTURE HERALD.

AT LIBERTY—FOR CITY MANAGERSHIP OR other responsible executive post: High type, mature man; Integrity impeccable; Aggressive, untiring worker; wide experience in all departments first class operation; Sober and dependable in every respect. Desire location with organization demanding highest operational standards and showmanship. Box 2014, MOTION PICTURE HERALD.

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Muruzeta to Goldwyn

Alfred Muruzeta has joined Samuel Goldwyn as special representative in the Argentine, Chile and Uruguay. He formerly represented Columbia in Chile and the Argentine. He will headquarter in Buenos Aires

OBITUARIES

Al Selig, 20th-Fox Trade Contact, Dies in New York

Al Selig, 61, trade paper contact for the home office of Twentieth Century-Fox, died Sunday at his home in New York after an illness of several months.

Prior to rejoining the company in March of this year, Mr. Selig was with the War Manpower Commission in an executive position. He has held various positions with Tiffany, Columbia, United Artists and other film organizations.

Funeral services were held Tuesday morning at the Riverside Chapel in New York. Surviving Mr. Selig are his wife, Ruth; a daughter, a granddaughter and two sisters.

Mrs. C. T. Dusinberre Dies at St. Louis

Mrs. C. T. Dusinberre who, with her husband, operated the Red Bud theatre, Red Bud, Ill., died July 13 at the St. Johns Hospital, St. Louis, following a lengthy illness. Mrs. Dusinberre entered show business in 1922 and devoted the rest of her life to the industry. In 1934 she and her husband operated a small circuit of theatres in southern Illinois. In 1939 they built the Red Bud and made Red Bud their home.

Charles Wellesley

Charles Wellesly, 71, former stage and screen actor, died July 24 at Brunswick Home, Amityville, L. I. He appeared with Olga Nethersole in repertory and, before his retirement, appeared in several motion pictures.

Frederick H. Knocke

Frederick H. Knocke, motion picture exporter and president of the Medal Film Company, died Monday at the Lenox Hill Hospital, New York. He was 57 years old.

Mark Cory, RKO Manager

Mark Cory, RKO Radio manager in Portland, Ore., died July 24 of a heart attack in Portland. He was 62 years old and had been with RKO since 1923.

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Slightly Scandalous

***Universal*—Twin Problems**

This one-over-lightly story retells the one about the mixed-up love life of twin brothers. One of them has three girls on the string and is trying to sell a television show to a fountain pen manufacturer. The other doesn't have so much as a single girl friend and he very quietly sells insurance.

The "good" twin invests money in the "bad" twin's show and then, in the process of protecting that investment, gets involved in the "bad" twin's romances. Each of them, of course, eventually gets the right girl.

Within the frame work of this picture—specifically in the television shows—there are spotted a considerable number of songs, the best of which are the Latin-accented ones of Isabelita, and a couple of specialty dances. These account for the high spots in a rather unimaginative and weak show.

Fred Brady plays the role of the twins and, at the finale, appears as a third brother. Paula Drew and Sheila Ryan handle the love interests in a straightforward manner, with Walter Catlett providing the few moments of humor.

Will Jason directed from an original screenplay by Erna Lazarus and David Mathews.

Seen at the home office. Reveiwer's Rating: Fair.—RAY LANNING.

Release date, August 2, 1946. Running time, 62 min. PCA No. 11802. General audience classification.

Jerry, John and James	Fred Brady
Trudy Price	Paula Drew
Christine Wright	Sheila Ryan
Mr. Wright	Walter Catlett

Isabelita, Louis Da Pron, Jack Marshall, Nick Moro, Frank Yaconelli.

The El Paso Kid

***Republic*—Western**

The love of a good woman, always a reliable literary device, is here employed to bring about the regeneration of Sunset Carson. When the picture opens, he is riding hell-for-leather down the primrose path; by the time it closes, a feminine hand on the right rein has swerved him toward the straight and narrow.

Marie Harmon is the lady whose love thus influences the cowboy. A witness to a gunfight during which Sunset bests his bandit pals, she mistakenly believes that he is trying to retrieve a shipment of stolen gold for the benefit of its rightful owners, rather than his own. Under this misapprehension, she persuades her father to appoint Sunset a deputy sheriff.

Sunset can't keep up the masquerade, of course, but at the end, feeling that honesty is the most expedient policy, he decides to go straight, and a pardon from the Governor nullifies his previous misdeeds.

Bennett Cohen was the associate producer. Thomas Carr directed as though perplexed by the flexible ethical standards of the characters in Norman Sheldon's screenplay.

Previewed at the Hitching Post theatre, Hollywood, whose patrons appeared to prefer an animated cartoon which followed the feature. Reviewer's Rating: Fair.—THALIA BELL.

Release date, May 22, 1946. Running time, 54 min. PCA No. 11146. General audience classification.

Sunset	Sunset Carson
Sally	Marie Harmon

Hank Patterson, Edmund Cobb, Robert Filmer, Wheaton Chambers.

I See a Dark Stranger

***Individual-G.F.D.*—Espionage and Gaelic Fantasy**

Here's one from Britain that merits and will receive in its own right immense American applause. It has technical skill of the first order; enchanting camera work; sensitive, understanding performance from top to bottom of a long list of actors; compact story and cunning, unobtrusive direction. But there's more to it than all that. It reveals that the Britons have a largely unsuspected gift of laughing at themselves on the screen; which of itself just now should commend the picture to large sections of the United States populace.

Bridie Quilty is an Irish maiden, daughter of a West of Ireland publican who once fought the British in that bloody encounter at the Four Courts in Easter of '16. At least Danny Quilty has told the stirring story so often in his shebeen o' nights that even he has come to believe it; so why shouldn't Bridie? And why shouldn't she, nurtured in the land of the little folk and leprechauns, still believe that ould Cromwell still stalks the world at the head of the ravishing, wicked, English?

She descends on Dublin to enlist with the bhoys in their deathless, unending fight against the tyrant English. To Bridie it matters little that Britain at that moment is engaged in mortal battle with the Germans; except only that it gives her added opportunity. She ties up with a German agent, gets to England with him, engages in hazardous, hair-raising exploits until her fantastical craziness has it borne in upon her that maybe she's just a simple chit of an Irish girl who ought to get back to the sanctuary of her native but not so very neutral homeland.

Intertwined in this yarn of Gaelic fantasy is an honest-to-goodness, down-to-earth, plot of real spies and real soldiers whose orthodox suspense would merit praise in any orthodox screen play. It's the film's major merit that the two themes in counterpoint never lose their hold; never cease to thrill or to evoke great gales of laughter, whether it be at the Gaels themselves or those stalwart Britons.

Credit for that achievement must go to authors-producers Frank Launder and Sidney Gilliat. Not only can they write pictures but they can make 'em. Witness the circumstance that in an immense roster of players not one puts a foot wrong; not one indeed who does not lend admirable point in the story's telling. Witness the circumstance to that, though there's satire here, it's never ponderous or heavy-handed. Witness the gay succession of ludicrous incidents which might easily descend to caricature but which never do.

Diffiicult to single out excellent where all are excellent. But critical applause goes to Trevor Howard, Garry Marsh and, in particuar, Raymond Huntley. And loud huzzahs for Deborah Kerr as Bridie. If the British had an Oscar, Miss Kerr would make it hers.

Seen at the Odeon theatre trade show. Reviewer's Rating: Excellent.—PETER BURNUP.

Release date, not fixed. Running time, 112 min. British adult audience classification.

Bridie Quilty	Deborah Kerr
David Baynes	Trevor Howard
Miller	Raymond Huntley
Capt. Goodhusband	Garry Marsh
Danny Quilty	W. O'Gorman
Uncle Timothy	Liam Redmond

Norman Shelley, Tom Macaulay, Kathleen Harrison, Harry Webster, Kathleen Murphy, Josephine Fitzgerald, Eddie Golden, Marie Ault, Tonny Quinn, Brefni O'Rourke, John Salew, James Harcourt, Olgar Lindo, Humphrey Heathcote, David Ward, Kenneth Buckley.

They Were Sisters

***Gainsborough - Universal* — Marriage Study**

Ostensibly a picture which subordinates the plot to a study of individual characters, "They Were Sisters" is an absorbing production of its kind, but it is a picture that will have only a limited audience appeal, since it borders on morbidity and is designed primarily for the entertainment of grownups who know and understand the difficulties of married life.

A Gainsborough Picture produced in England by Harold Huth for the J. Arthur Rank Organization, the story concerns three sisters who marry men of widely different character. From this point the sisters' individual and diversified married lives unfold. One sister is happily, but childlessly, married; a second promiscuously plays through the years of a loveless match, while the third is tortured by the mental cruelties inflicted by her domineering husband, who finally drives her to drink and then crushes her completely. It is around this third sister that the story evolves.

Phyllis Calvert and James Mason are starred, she as the happily married wife, who attempts to protect her tortured sister, and he as the domineering husband. Surrounding these players are Hugh Sinclair, Anne Crawford, Peter Murray Hill and Dulcie Gray, who handle their supporting roles with conviction and finesse.

Despite the complicated story and situations, director Arthur Crabtree has deftly molded the plot into a smooth flowing story and through careful supervision has drawn from the performers portrayals which are lifelike and sincere. Katherine Strueby adapted the novel by

Dorothy Whipple, and Roland Pertwee wrote the screenplay.

Reviewed at the Winter Garden theatre in New York, where a mid-afternoon audience watched the proceedings on the screen attentively and applauded at the conclusion. Reviewer's Rating: Good.—George H. Spires.

Release date, not set. Running time, 115 min. PCA No. 11807. Adult audience classification.

Lucy	Phyllis Calvert
Geoffrey	James Mason
Terry	Hugh Sinclair
Vera	Anne Crawford
William	Peter Murray Hill
Charlotte	Dulcie Gray

Barrie Livesey, Pamela Killino, Ann Stephens, Helen Stephens, John Gilpin, Brian Nissen, David Horne, Brefni O'Rourke, Roland Pertwee, Amy Veness, Thorley Walters.

Beware of Pity

Two Cities-Eagle-Lion—Muddled Emotionalism

Earnest and painstaking though this effort be, its producers should learn that it takes more than dull care to make a picture. Also, that ponderous pseudo-philosophy has no part in motion picture's forum.

They lay the scene of the piece—it's based on a heavily Teutonic novel by Stefan Zweig—in the Mittel Europa of pre-1914. A young officer falls heavily for the beautiful but crippled daughter of one of those all-too-wealthy aristocrats. Neither party to the affair is certain whether it is authentic love each feels for the other, or whether the dashing young cavalryman just suffers that pity which muddled emotionalists declare to be akin to love.

In any event, if it's stark searching into the dark recesses of the human heart that Mr. Zweig is after, he dodges the issue. For, fortuitously for him, comes World War I, at the impact of which the deformed young lady wheels herself to death.

If, on the other hand, as most picture-goers would hope, his and his producers' intent was not only to edify but to entertain them, then it requires bluntly to be said that that issue, too, is dodged. Bewaring of pity for squandered nevertheless considerable effort, commendation is due Lilli Palmer and Albert Lieven—the two young persons concerned—for exquisite and competent endeavor against the story's overwhelming odds. Also in the cast, putting up performances of determined orthodoxy, are Sir Cedric Hardwicke and Miss Gladys Cooper.

Seen at the Leicester Square theatre, London. Reviewer's Rating: Average.—P. B.

Release date, July 22, 1946. Running time, 105 min. Adult audience classification.

Edith	Lilli Palmer
Toni	Albert Lieven
Dr. Condor	Cedric Hardwicke
Mrs. Condor	Gladys Cooper
Hona	Linden Travers
Baron Kekesfalva	Ernest Thesiger

Emrys Jones, Ralph Truman, Frederick Wendhausen, John Salew, Freda Jackson, Gerard Kempinski, David Ward, Anthony Dawson, Ronald Miller, Godfrey Parker, Peter Cotes, Ken Warrington, Jenny Laird, Hannah Norbert.

Two Guys from Milwaukee

Warner—Comedy

Dennis Morgan and Jack Carson run rampant through this broadly drawn version of the tale about a prince who masquerades as a commoner, which collected a lot of laughs, some of them tinged with blushes, at its theatre preview in Beverly Hills. Joan Leslie and S. Z. Sakall are the principal entertainers, but it's a sort of audience-surprise secret that Lauren Bacall and Humphrey Bogart appear, as themselves, in the final sequence.

The quality of the comedy is more mixed than strained, and the biggest laugh derives from a gag of dubious taste at the expense of the President of the United States, but for people who just want to laugh at something the picture contains ample provocation.

The screen play by Charles Hoffman and I. A. L. Diamond, produced by Alex Gottlieb and directed by David Butler, concerns a Balkan prince who goes incognito on arrival in New York, becomes a pal of a Brooklyn taxi driver, and learns about democracy in bars, barber shops and similar settings. He falls in love with the cab-driver's girl, causing complications too numerous and strange for recital here, and winds up in the employ of a Milwaukee brewer after the cab driver blunders into a live microphone and gets the prince ousted in a Balkan plebiscite. It's even more complicated, and a good deal longer, than this synopsis suggests.

Market-wise, the names and the laughs may get the attraction a substantial opening in most situations.

Previewed at the Warner Theatre, Beverly Hills, to the reaction noted above. Reviewer's rating: Average.—William R. Weaver.

Release date August 17. Running time 90 min. PCA No. 11468. General audience classification.

Prince Henry	Dennis Morgan
Buzz Williams	Jack Carson
Connie Read	Joan Leslie
Polly	Janis Paige
Count Oswald	S. Z. Sakall

Patti Brady, Tom D'Andrea, Rosemary DeCamp, John Ridgely, Pat McVey, Franklin Pangborn, Francis Pierlot.

(*Review reprinted from last week's* Herald)

ADVANCE SYNOPSES

THE BIG SLEEP
(Warners)

PRODUCER AND DIRECTOR: Howard Hawks. PLAYERS: Humphrey Bogart, Lauren Bacall, Martha Vicker, Charles Waldron, John Ridgley, Charles D. Brown, Regis Toomey.

MYSTERY DRAMA. The head of a wealthy California family, when faced with blackmail, calls in a private investigator. The detective discovers that the daughters of the family are involved in a murder and, after many complications, manages to straighten things out.

OUTLAWS OF THE PLAINS
(PRC)

PRODUCER: Sigmund Neufeld. DIRECTOR: Sam Newfield. PLAYERS: Buster Crabbe, Al St. John, Patti McCarty, Charles King, Jr., Karl Hackett, Jack O'Shea.

WESTERN. Swindlers take advantage of a simple-minded cowboy by advising him through a "mysterious voice" which the cowboy believes is that of a departed Indian chief. He persuades his townsmen to join with him in buying worthless property, but the swindle is exposed by another cowboy.

JUNGLE FLIGHT
(Paramount-Pine-Thomas)

PRODUCERS: William Pine and William Thomas. DIRECTOR: Peter Stewart. PLAYERS: Robert Lowery, Ann Savage, Robert Kent, Douglas Fowley, Barton MacLane, Curt Bois.

MELODRAMA. Two former A.A.F. pilots are operating a commercial airline in a Latin-American country. They become involved in a murder. After numerous complications, they prove their own innocence, and fix the guilt where it belongs.

GENTLEMAN JOE PALOOKA
(Monogram)

PRODUCER: Hal E. Chester. DIRECTOR: Cyril Endfield. PLAYERS: Leon Errol, Joe Kirkwood, Elyse Knox, Guy Kibbee, Lionel Stander, H. B. Warner, Stanley Prager, Richard Lane.

POLITICAL DRAMA. Two state Senators, anxious to obtain oil-rich land, use "Joe Palooka" in a publicity campaign to get the land transferred to the state, supposedly for a park. When the fighter finds that he is being used, he becomes disillusioned, and leaves the ring. His sparring partners, aided by his girl friend, manage to expose the land-grab scheme, and discredit the senators.

HIGH SCHOOL HERO
(Monogram)

PRODUCER: Sam Katzman. DIRECTOR: Arthur Dreifuss. PLAYERS: Freddie Stewart, June Preisser, Ann Rooney, Noel Neill, Warren Mills, Jackie Moran, Frankie Darro.

MUSICAL. Students at a certain high-school are discouraged because (1) their football team faces almost certain defeat; (2) circulation of the school paper is so low that it may have to suspend publication; and (3) the principal wishes to replace student performers at the school bazaar with professionals. Despite complications, the team wins, the paper gets a boost in circulation, and the students are allowed to perform with professionals.

OVERLAND RIDERS
(PRC)

PRODUCER: Sigmund Neufeld. DIRECTOR: Sam Newfield. PLAYERS: Buster Crabbe, Al (Fuzzy) St. John, Patti McCarty, Slim Whitaker, Bud Osborne, Jack O'Shea, Frank Ellis.

WESTERN. The head of a gang of outlaws, who is believed by his fellows to be a respectable citizen, holds a mortgage on a ranch through which the railroad proposes to run a new line. He orders his henchmen to hold up a stage, in order that the ranch-owner may not receive the money needed to meet the mortgage payment. His nefarious machinations are defeated, however, by the efforts of two cowboys.

TRIGGER FINGERS
(Monogram)

SUPERVISOR: Charles R. Bigelow. DIRECTOR: Lambert Hillyer. PLAYERS: Johnny Mack Brown, Raymond Hatton, Jennifer Holt, Riley Hill, Steve Clark, Eddie Parker, Perce Lyden.

WESTERN. In an argument over a poker game, a young man shoots an outlaw. Friends of the outlaw try to frame the youth on a murder charge, but he escapes from as posse bent on lynching him. He appeals to a U. S. marshal for aid, and the two overpower the outlaws.

DOWN TO EARTH
(Columbia)

PRODUCER: Don Hartman. DIRECTOR: Alexander Hall. PLAYERS: Rita Hayworth, Larry Parks, Marc Platt, Edward Everett Horton, James Gleason, Adele Jergens.

FANTASY. Terpsichore, the Muse of the dance, visits the earth to prevent production of a swing musical. The producer falls in love with her, and she persuades him to alter the show so that it is more decorous. At the tryout, the show is badly received. The producer then insists that it be played in the original manner, since he has borrowed money from a gangster to finance the show, and the gangster is threatening to kill him if the show fails. Terpsichore consents to dance in the swing version, which is a huge success. She then returns to Mount Parnassum, there to await the producer's ultimate death, at which time he will join her.

BEAT THE BAND
(RKO Radio)

PRODUCER: Michel Kraike. DIRECTOR: John Auer. PLAYERS: Frances Langford, Gene Krupa, Ralph Edwards, June Clayworth, Phillip Terry.

MUSICAL. A band leader poses as a music teacher when, to pay the members of the band, the band's manager "borrows" money that has been paid another music teacher for a young lady's singing lessons. The latter is deceived by the ruse, and falls in love with the band leader. But when she learns the truth, she turns against him. When she discovers subsequently that he is not to blame, she joins the band as its singer. The band succeeds, and she marries its leader.

ADVANCE SYNOPSES
and information

UNCLE ANDY HARDY
(MGM)

PRODUCER: Robert Sisk. DIRECTOR: Willis Goldbeck. PLAYERS: Mickey Rooney, Bonita Granville, Dick Simmons, Dorothy Ford.

DOMESTIC DRAMA. Having been discharged from the armed forces, Andy goes back to college, and seeks to resume a pre-war romance. The girl he loves, however, turns him down and marries her guardian. Thereupon he consoles himself with a girl from his home town, of whom his family approves.

PIRATES OF MONTEREY
(Universal)

PRODUCER: Paul Malvern. DIRECTOR: Alfred Werker. PLAYERS: Maria Montez, Rod Cameron, Philip Reed, Mikhail Rasumay, Gilbert Roland, Tamara Shayne.

PERIOD DRAMA. During the struggle between the Royalists and the Republicans in the early years of the 19th century, an American is engaged in transporting guns between Mexico City and Monterey. He meets and falls in love with a Mexican girl, but her actions lead him to suspect her of Royalist intrigue. When a rebel leader, posing as a pirate, attempts to take Monterey, the American helps drive them off, and during the battle learns that his sweetheart has been fighting on his side.

THE RAZOR'S EDGE
(20th-Fox)

PRODUCER: Darryl Zanuck. DIRECTOR: Edmund Goulding. PLAYERS: Tyrone Power, Gene Tierney, John Payne, Anne Baxter, Herbert Marshall, Anne Revere, Clifton Webb, Lucile Watson, Fritz Kortner, Frank Latimore.

METAPHYSICAL DRAMA. Based on the best-seller by Somerset Maughan, this is the story of a young man from Illinois, who set out in search of a faith. What he found out, and the people and places he encountered on the journey, make up the body of the story, which is laid in the years between the two wars, with a background covering America, Europe and India.

SCARED TO DEATH
(Screen Guild Productions-Golden Gate Pictures)

PRODUCER: William B. David. DIRECTOR: Christy Cabanne. PLAYERS: Bela Lugosi, George Zucco, Douglas Fowley, Molly Lamont, Joyce Compton, Nat Pendleton.

MELODRAMA. A surgeon who runs a private sanitarium has a son who is married to a girl suffering from delusions of persecution. A well-known magician comes to visit the family. Soon afterward, the doctor is murdered. His killer is eventually unmasked, and brought to justice.

SOUTH OF MONTEREY
(Monogram)

PRODUCER: Scott R. Dunlap. DIRECTOR: William Nigh. PLAYERS: Gilbert Roland, Marjorie Riordan, Martin Garralaga, Frank Yaconelli, Iris Flores, George Lewis, Harvey Woods, Terry Frost.

WESTERN. The "Cisco Kid" hears of a land-swindling scheme devised by the police captain and the tax collector in a small western town. The thieves fall out, however, and the "Cisco Kid" is able to reveal the plan and return the land to its rightful owners.

HEADING WEST
(Columbia)

PRODUCER: Colbert Clark. DIRECTOR: Ray Nazarro. PLAYERS: Charles Starrett, Smiley Burnette, Doris Houck, Hal Taliaferro, Norman Willis, Nolan Leary, Henk Penny and His Plantation Boys.

WESTERN. One of the partners in a mining machinery business sells his interest to the other, and sets out for California. To recover the money expended, the other partner waylays the wagon train, kills his former partner and steals the money. The "Durango Kid" is blamed for the crime. After some difficulty, the latter proves his innocence, and places the guilt where it rightly belongs.

THE INVISIBLE INFORMER
(Republic)

PRODUCER: William J. O'Sullivan. DIRECTOR: Phil Ford. PLAYERS: Linda Stirling, Bill Henry, Gerald Mohr, Adele Mara.

MELODRAMA. An aristocratic but destitute Southern family attempts to cheat an insurance company by faking the theft of a valuable emarald necklace. The insurance company assigns two operatives, a man and a girl, to the case. The girl comes close to being strangled by the scion of the Southern family, but is rescued by the other operative, whom she eventually marries.

UNDER NEVADA SKIES
(Republic)

ASSOCIATE PRODUCER: Edward J. White. DIRECTOR: Frank McDonald. PLAYERS: Roy Rogers, Dale Evans, George "Gabby" Hayes, Sons of the Pioneers.

WESTERN. The owner of the Bear Valley trading post is found murdered. Roy Rogers, vacationing in the neighborhood, helps the sheriff to find the murderer. At the same time, a romance develops between Rogers and a girl who is instrumental in solving the case.

'NEATH CANADIAN SKIES
(Screen Guild-Golden Gate)

PRODUCER: William B. David. DIRECTOR: Reeves Eason. PLAYERS: Russell Hayden, Inez Cooper, Cliff Nazarro, Douglas Fowley, J. Stanford Jolley, Dick Alexander.

WESTERN. Following the murder of a prospector, a member of the Canadian Mounted Police is assigned to track down the killer. Disguised as a desperado, the Mountie exposes and brings to justice a gang of claim jumpers responsible for the crime.

THE PLAINSMAN AND THE LADY
(Republic)

ASSOCIATE PRODUCER-DIRECTOR: Joseph Kane. PLAYERS: William Elliott, Vera Hruba Ralston, Joseph Schildkraut, Gail Patrick, Donald Barry, Raymond Walburn.

WESTERN. Laid in 1860, this is the story of the opening of the Pony Express between Saint Joe, Missouri, and Sacramento, California. An agent goes ahead to negotiate the opening of the line, and incurs the ill-will of the owner of a local stagecoach line, who fears to lose his mail franchise. At his instigation, a girl uses her wiles on the agent in order to dissuade him from opening the line. However, she is shot for her pains, and the Pony Express goes through.

VACATION IN RENO
(RKO Radio)

PRODUCER-DIRECTOR: Leslie Goodwins. PLAYERS: Jack Haley, Anne Jeffreys, Wally Brown, Alan Carney, Morgan Conway.

COMEDY-DRAMA. A wealthy amateur invents a divining rod. Soon afterward he goes to Reno to divorce his wife. While there his divining rod locates loot buried by bank bandits. He and his wife are reconciled, and he is given a medal by the Amateur Inventors' Society.

THE INNER CIRCLE
(Republic)

ASSOCIATE PRODUCER: William J. O'Sullivan. DIRECTOR: Leslie Selander. PLAYERS: Warren Douglas, Lynne Roberts, Veda Ann Borg, Alan Mowray.

COMEDY-DRAMA. A college girl, who has always been overshadowed by her more beautiful sister, is mistakenly believed to be the author of a sensational best-seller, which was in fact written by her aunt, Dean of the college. Complications arise which bring drama and romance into the life of the girl.

BELOW THE DEADLINE
(Monogram)

PRODUCER: Lindsley Parsons. DIRECTOR: William Beaudine. PLAYERS: Warren Douglas, Ramsay Ames, Phil Van Zandt, Paul Bryar, Paul Maxey, Fern Barry, George Eldredge.

MELODRAMA. A neurotic veteran returns to find that his brother, a gangster, has been killed. He steps into his brother's shoes, and takes over the latter's illegal enterprises. With the help of a soldier friend, a girl who loves him persuades him to change his ways, and return to the straight and narrow path.

OUT CALIFORNIA WAY
(Republic)

ASSOCIATE PRODUCER: Louis Gray. DIRECTOR: Lesley Selander. PLAYERS: Monte Hale, Adrian Booth, Bobby Blake, John Dehner, Nolan Leary, Fred Graham.

WESTERN. A cowboy comes to California looking for work. There he strikes up a friendship with a small boy who owns a remarkably intelligent horse. The three come to the attention of a motion picture director, who signs them all for a picture. The studio's current cowboy star attempts to kill the horse, and thus undermine his rival, but is unsuccessful. The cowboy is signed to a term of contract, and marries the older sister of the lad he has befriended.

G. I. WAR BRIDES
(Republic)

ASSOCIATE PRODUCER: Armand Schaefer. DIRECTOR: George Blair. PLAYERS: James Ellison, Anna Lee, William Henry, Stephanie Bachelor, Harry Davenport, Doris Lloyd.

POSTWAR DRAMA. An English girl stows away on a ship bound for the United States, in order to join the G. I. she loves. She assumes the name and identity of a war bride who has decided she no longer loves her husband. When she arrives in America, she finds that her G. I. no longer wishes to marry her. Just as she is about to be deported, however, the husband of the girl whose identity she has assumed asks her to marry him, and she consents.

SHORT SUBJECTS *reviews and synopses*

Reviews and synopses of short subjects printed in Product Digest are indexed in the Short Subjects Chart, Product Digest Section, pages 3115-3116.

Running times are those furnished by the distributor.

PORT OF NEW YORK (RKO-Pathe)

This Is America (63109)

Another in this interesting series, this subject concerns the activities of New York's waterfront and the function of the various official offices connected with it. The subject takes the audience on a camera tour which includes customs inspection, safeguards being enforced against the intrusion of epidemic diseases, and how New York harbor is policed.

Release date, June 28, 1946 — 16 *minutes*

RODEO ROMEO (Para.)

Popeye Cartoon (E 5-6)

Loco weed will never take the place of genuine spinach in Popeye's diet, according to the lesson he learns in this subject. In this Technicolor reel the sailor tries to out-stunt Bluto to win Olive Oyl's affections. Only the timely appearance of a can of genuine spinach saves Popeye from disaster.

Release date, August 16, 1946 — 6 *minutes*

EAGER BEAVER (WB)

Merrie Melodies Cartoon (2703)

When a crew of lumberjacks start levelling the forest to get logs for a dam, earnest little Eager Beaver tries to land a helping hand, but only succeeds in making a pest of himself. When a flood threatens the partially finished dam, Eager Beaver saves the day in a number of comic sequences.

Release date, July 13, 1946 — 7 *minutes*

PEACE-TIME FOOTBALL (20th Century-Fox)

Terrytoons Cartoon (6519)

With the autumn football season rapidly approaching, this Gandy Goose cartoon has that sport for its subject. Gandy is the captain of an all-mouse team in their big game against the burly and sinister cats. Supported by his teammates, Gandy unwittingly shines as the hero of the day and the opponents are defeated.

Release date, July 19, 1946 — 7 *minutes*

DOUBLE RHYTHM (Para.)

Musical Parade (FF 5-5)

Starring Lee Dixon and Helen Boyce, this two-reel subject concerns the parents of twin girls, and the father's desire to have them enter show business against the mother's wish that they become society debutantes. Through a ruse, the father wins out and affords the picture the opportunity to present various singing and musical numbers by all concerned.

Release date, August 23, 1946 — 20 *minutes*

THE TORTOISE WINS AGAIN (20th Century-Fox)

Terrytoons Cartoon (7502)

The well-known fable of the Tortoise and the Hare is again presented in cartoon form on the screen. This time, Paul Terry incorporates a number of new and comical twists which brings about the usual outcome in the famous race.

Release date, August 9, 1946 — 7 *minutes*

POPULAR SCIENCE (Para.)

No. 6 (*J* 5-6)

The production of shotgun shells involving a manufacturing technique unchanged for centuries is illustrated in the latest subject of this series in color. Also shown is the home of California's gadget king, in which all household tasks are performed by push-buttons, and the refinement of Chilean nitrate for farm and medical use.

Release date, August 16, 1946 — 10 *minutes*

THE JOHNSTOWN FLOOD (20th Century-Fox)

Terrytoons Cartoons (6518)

The famed Johnstown flood of 1889 becomes the background subject for this Mighty Mouse cartoon. Mighty Mouse, the rodent counterpart of Superman, fights the storm and saves the town from the impending flood in a number of humorous sequences. Of course, he modestly accepts the accolades of the population.

Release date, June 28, 1946 — 7 *minutes*

FRANK DUCK BRINGS 'EM BACK ALIVE (RKO)

Walt Disney Cartoon

Donald takes off for the jungle to capture a wild man, portrayed by Goofy. Following the long established pattern of comic adventure, Donald and Goofy run into numerous difficulties from which they manage to extricate themselves. As the subject closes Goofy escapes from a man-eating lion in a motorboat, while Donald is seen disappearing over the horizon with the lion at his shirt-tail.

Release date, not set — 7 *minutes*

FURY OF THE MOUNTAINS (Gen. Film Prod.)

Tom Terriss Travelogues

A mountain-climbing adventure in the Swiss Alps, this subject, produced and narrated by world traveler Tom Terriss, carries many exciting moments as one of the climbers, a woman, loses her footing near the summit. Saved from death by a safety rope, she dangles 3,000 feet up before rescue. It makes an interesting and informative subject.

Release date, July, 1946 — 10 *minutes*

WALL STREET BLUES (RKO)

Edgar Kennedy Comedy (63404)

Edgar Kennedy, exponent of the "slow-burn" again allows his wife, brother-in-law and mother-in-law to talk him into trouble. Vowing to stay away from Wall Street and the stock market, Edgar's family tell him of some worthless stock he once owned which is now drawing $75 a share. Momentarily enthused, he finally realizes that the stock was used to paper the wall of a den in home now owned by his arch enemy. An attempt to break into the home at night and cut the wall out of the room provides the humorous moments for the subject. Supporting the star are Florence Lake and Jack Rice.

Release date, July 12, 1946 — 17 *minutes*

FEMININE CLASS (Para.)

Sportlights (R 5-10)

The sporting form of Miss America is portrayed by four of America's leading girls' college groups in the latest Grantland Rice Sportlight. Wellesley College, UCLA, Middlebury College and Mills College girls demonstrate their abilities in swimming, crew racing, riding and skiing.

Release date, July 19, 1946 — 10 *minutes*

PALMETTO QUAIL (RKO-Pathe)

Sportscope (64312)

At the Allapatchee Lodge near Punta Gorda, Florida, Eltinge Warner, publisher of *Field and Stream,* and Lou Calder, owner of the lodge, set out for a day of hunting in the rich bird country of southwestern Florida. Two well-trained pointers are used and the camera captures the skills and techniques required to become a proficient bird hunter.

Release date, July 12, 1946 — 8 *minutes*

MUSCLE MAULERS (20th Century-Fox)

Dribble-Puss Parade (6902)

Lew Lehr is training in Florida for a grudge wrestling match. A series of comical events takes place, as only Lew Lehr can describe. The big night comes at last—the program at the American Legion arena, Lake Worth, opens with a battle royal. Lowell Thomas does the announcing in this sequence.

Release date, May 31, 1946 — 8 *minutes*

I'LL TAKE MILK (RKO)

Leon Errol Comedy (63705)

Leon Errol innocently becomes involved in a jewel theft and from there the comedy develops into an effort on the part of the star to get the jewels back from his wife and niece, who believe them to be a gift, and return them to their owner. With this theme the plot allows for many humorous situations in the typical Errol manner. At the conclusion the real thieves are caught by the police and Leon is exonerated.

Release date, July 19, 1946 — 15 *minutes*

ACROSS THE GREAT DIVIDE (20th Century-Fox)

Movietone Adventures (6260)

"Across the Great Divide" is a journey up into Colorado's vast Rocky Mountain empire, as described by Ed Thorgersen and supplemented with a musical background. The 10-day adventure on horseback includes climbing the canyon slopes of the Great Divide to an altitude of 11,600 feet.

Release date, July 5, 1946 — 8 *minutes*

CHICK AND DOUBLE CHICK (Para.)

Little Lulu Cartoon (D 5-4)

Little Lulu matches wits with a sly and hungry cat in this Paramount Technicolor cartoon. The cat attempts to steal Lulu's chicks, but is foiled by Lulu and her pet dog after numerous adventures.

Release date, August 16, 1946 — 6 *minutes*

GLORY OF THE PHARAOHS (Gen. Film Prod.)

Tom Terriss Travelogue

An adventurous pre-war visit to the tomb of the ancient Egyptian Kings who have lain buried for centuries in the near of the Pyramids is described by explorer Tom Terriss. The subject is informative and has many dramatic moments.

Release date, July, 1946 — 10 *minutes*

GOLDEN HORSES (20th-Fox)

Sports Review (6355)

The story of the golden-hued "Palomino" horse, in its breeding, training, and judging—all in Technicolor, and a reminder, as the narrative relates, that "the horse moves constantly across the colorful panorama" of our West. Noted is the increasing popularity of the Palomino breed, and shown is the Star Lane breeding farm at Lenexka, Kansas. The camera also portrays the Platte City, Missouri, horse show.

Release date, March 26, 1946 — 8 *minutes*

DINKY FINDS A HOME (20th Century-Fox)

Terrytoons Cartoon (6517)

The little black duckling and her adventures in a hen-house provide the plot for this one-reel cartoon. After numerous adventures with the rooster, who rules the farmyard domain. Dinky the Duck extricates herself from her precarious situation and returns to her parents.

Release date, June 7, 1946 — 7 *minutes*

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

(•) before the title indicates 1946-47 product.
(†) Indicates a Box Office Champion.

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

For Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation, see Service Data page numbers in last column.

Short Subjects Chart with Synopsis Index can be found on pages 3115 and 3116, issue of July 27, 1946.

Feature product, including Coming Attractions, listed by Company, in order of release, on pages 3103 and 3104, issue of July 20, 1946.

						REVIEWED			
Title	*Company*	*Prod. Number*	*Stars*	*Release Date*	*Running Time*	*M. P. Herald Issue*	*Product Digest Page*	*Advance Synopsis Page*	*Service Data Page*
ABBOTT and Costello in Hollywood (Block 13)	MGM	602	Bud Abbott-Lou Costello	Oct.,'45	84m	Aug. 25,'45	2631	....	....
Abie's Irish Rose	UA	....	Michael Chekhov-Joanna Dru	Not Set				3066	....
Abilene Town	UA	....	Randolph Scott-Ann Dvorak	Jan. 11 '46	89m	Jan. 12,'46	2793	2628	3088
•Accomplice	PRC	....	Richard Arlen	Sept. 29,'46	....	....	....	....	....
† Adventure (Special)	MGM	616	Clark Gable-Greer Garson	Mar., 46	126m	Dec. 22,'45	2765	2628	3100
Adventure for Two (Br.)	Two Cities	....	Laurence Olivier-Penelope Ward	Not Set	115m	Dec. 18,'43	2766	....	....
Adventures of Marco Polo (Reissue)	Film Classics	...	Gary Cooper-Sigrid Gurie	Dec. 29,'45	105m	Feb. 19,'38	....	....	....
Alias Billy the Kid	Rep.	555	Sunset Carson-Peggy Stewart	Apr. 17,'46	56m	June 29,'46	3065	2981	....
Allotment Wives, Inc.	Mono.	505	Kay Francis-Paul Kelly	Dec. 29,'45	80m	Nov. 10,'45	2710	2555	
Amami Alfredo (Italian)	Grandi	....	Maria Cebotari-Claudio Gora	Jan. 18,'46	91m	Feb. 9,'46	2838		
Ambush Trail	PRC	....	Bob Steele-Syd Saylor	Feb. 17,'46	60m	Feb. 2,'46	2830	....	...
† And Then There Were None	20th-Fox	611	Barry Fitzgerald-Walter Huston	Nov.,'45	97m	July 14,'45	2626	....	2862
Angel Comes to Brooklyn, An	Rep.	503	Kaye Dowd-Robert Duke	Nov. 10,'45	70m	Dec. 8,'45	2745	2384	....
Angel on My Shoulder	UA	.	Paul Muni-Anne Baxter	Sept. 20,'46		..		2859	....
Anna and the King of Siam	20th-Fox	634	Irene Dunne-Rex Harrison	Aug.,'46	128m	June 8,'46	3029	2907	....
Appointment with Crime (Br.)	Natl.-Anglo	....	William Hartnell-Raymond Lovell	Not Set	90m	June 15,'46	3042	....	....
Avalanche	PRC	....	Bruce Cabot-Roscoe Karns	June 20,'46	70m	May 4,'46	2973	....	....
BACHELOR'S Daughters, The	UA	....	Gail Russell-Claire Trevor	Sept. 6,'46	....	....	...	3007	...
Bad Bascomb (Block 16)	MGM	619	Wallace Beery-Margaret O'Brien	Apr.-May,'46	112m	Feb. 9,'46	2837	2784	....
† Badman's Territory	RKO	622	Randolph Scott-Ann Richards	Block 5	98m	Apr. 20,'46	2949		3088
Bad Men of the Border	Univ.	1101	Kirby Grant-Armida	Sept. 28,'45	56m	....	....	2655	....
Bamboo Blonde	RKO	630	Frances Langford-Russell Wade	Block 6	67m	June 22,'46	3054	2784	....
† Bandit of Sherwood Forest (color)	Col.	7004	Cornel Wilde-Anita Louise	Feb. 21,'46	85m	Feb. 23,'46	2857	2434	2975
Bandits of the Badlands	Rep.	551	Sunset Carson-Peggy Stewart	Sept. 14,'45	55m	Oct. 13,'45	2677	2628	....
Barge-Keeper's Daughter, The (French)	Famous Intl.	....	Louis Jouvet-Elvira Popesco	Sept. 4,'45	70m	Sept. 15,'45	2645	....	....
Battle for Music (Br.)	Four Continents	....	London Philharmonic Orchestra	Oct. 13,'45	74m	Nov. 3,'45	2701		....
Beast with Five Fingers, The	WB	....	Robert Alda-Andrea King	Not Set	....	....	....	2786	....
Beat the Band	RKO	....	Frances Langford-Gene Krupa	Not Set	....	....	....	3126	....
Because of Him	Univ.	516	Deanna Durbin-Franchot Tone	Jan. 18,'46	86m	Jan. 19,'46	2806	2764	2975
Bedelia (British)	GFD	....	Margaret Lockwood-Ian Hunter	Not Set	90m	June 15,'46	3041	....	....
Bedlam	RKO	628	Boris Karloff-Anna Lee	Block 6	80m	Apr. 27,'46	2962	2951	3018
Beginning or the End	MGM	....	Brian Donlevy-Robert Walker	Not Set	....	....	....	3076	....
Behind Green Lights	20th-Fox	620	Carole Landis-William Gargan	Feb.,'46	64m	Jan. 19,'46	2806	....	....
Behind the Mask	Mono.	526	Kane Richmond-Barbara Reed	May 25,'46	67m	Apr. 6,'46	2926	....	....
Bella Donna	UW	....	Merle Oberon-Geogre Brent	Not Set	....	....	....	3076	....
Bell for Adano, A	20th-Fox	601	Gene Tierney-John Hodiak	Aug.,'45	103m	June 23,'45	2627	2242	2738
† Bells of St. Mary's, The	RKO	661	Bing Crosby-Ingrid Bergman	Special	126m	Dec. 1,'45	2734	2434	2975
Beloved Enemy (Reissue)	Film Classics	....	Merle Oberon-David Niven	Apr. 15,'46	86m	Dec. 19,'36	....	....	....
•Below the Deadline	Mono.	520	Warren Douglas-Ramsay Ames	Aug. 3,'46	....	....	....	3127	....
Beware	Astor	...	Louis Jordan-Frank Wilson	July,'46	55m	June 22,'46	3054	....	
Beware of Pity (British)	Eagle-Lion	....	Lilli Palmer-Albert Lieven	July 22,'46	105m	Aug. 3,'46	3126	....	....
Big Sleep, The	WB	601	Humphrey Bogart-Lauren Bacall	Not Set	....	....	....	3126	....
Black Angel, The	Univ.	543	Dan Duryea-June Vincent	Aug. 2,'46	....	....	....	3076	
Black Beauty	20th-Fox	636	Mona Freeman-Richard Denning	Sept.,'46	75m	July 20,'46	3102	2778	....
Black Market Babies	Mono.	504	Ralph Morgan-Jayne Hazard	Jan. 5,'46	71m	Dec. 8,'45	2746	....	2930
Blazing the Western Trail	Col.	7201	Charles Starrett-Tex Harding	Oct. 18,'45	60m	Nov. 24,'45	2725	2543	
Blithe Spirit (British) (color)	UA	....	Rex Harrison-Constance Cummings	Dec. 14,'45	94m	Sept. 22,'45	2653	....	2898
Blonde Alibi	Univ.	527	Tom Neal-Martha O'Driscoll	Apr. 12,'46	62m	Mar. 23,'46	2905	2850	
Blonde for a Day	PRC	....	Hugh Beaumont-Katheryn Adams	Aug. 29,'46	....	....	....	3030	....
Blondie Knows Best	Col.	....	Penny Singleton-Arthur Lake	Not Set	....	....	....	3031	....
Blondie's Lucky Day	Col.	7020	Penny Singleton-Arthur Lake	Apr. 4,'46	69m	June 1,'46	3017	2907	....
† Blue Dahlia, The (Block 4)	Para.	4517	Alan Ladd-Varonica Lake	Apr. 19,'46	100m	Feb. 2,'46	2829	2786	3100
Blue Montana Skies (Reissue)	Rep.	5307	Gene Autry-Smiley Burnette	Dec. 1,'45	56m	May 6,'39	....	....	....
•Blue Skies (color) (Block 1)	Para.	....	Bing Crosby-Fred Astaire	Sept. 27,'46		....		2884	
Bon Voyage	20th-Fox	....	Jeanne Crain-Sir Aubrey Smith	Not Set	....	....	....	2230	....
Border Bandits	Mono.	565	Johnny Mack Brown-Raymond Hatton	Jan. 12,'46	58m	Feb. 23,'46	2859	2792	....
Born for Trouble (Reissue)	WB	504	Faye Emerson-Van Johnson	Oct. 6,'45	59m	Apr. 11,'42	598	575	....
•Bowery Bombshell	Mono.	511	Leo Gorcey-Huntz Hall	July 20,'46	65m	July 27,'46	3114	....	....

						— REVIEWED —			
Title	*Company*	*Prod. Number*	*Stars*	*Release Date*	*Running Time*	*M. P. Herald Issue*	*Product Digest Page*	*Advance Synopsis Page*	*Service Data Page*
Brute Man	Univ.	....	Rondo Hatton-Jane Adams	Not Set	....	....	....	2764	...
Burma Victory	WB	512	War Documentary	Feb. 16,'46	62m	Nov. 17,'45	2718		..
Boy, a Girl and a Dog, A	Film Classics	....	Jerry Hunter-Sharyn Moffett	July,'46	77m	June 29,'46	3065	3031	....
Boys' Ranch (Block 17)	MGM	625	James Craig-"Butch" Jenkins	July 18,'46	97m	May 4,'46	2973	2926	..
Breakfast in Hollywood	UA	.	Tom Breneman-Bonita Granville	Feb. 22,'46	93m	Jan. 19,'46	2805	2756	2975
Bride Wore Boots, The (Block 5)	Para.	4521	Barbara Stanwyck-Robert Cummings	May 31,'46	85m	Mar. 23,'46	2905	2784	....
Brief Encounter (Brit.)	Eagle-Lion	....	Celia Johnson-Trevor Howard	Not Set	85m	Dec. 15,'45	2757	....	.
CAESAR and Cleopatra (color) (British)	UA	....	Claude Rains-Vivian Leigh	Aug. 16,'46	136m	Dec. 22,'45	2766	....	...
Calcutta	Para.		Alan Ladd-William Bendix	Not Set	....	....	....	2884	...
California (color)	Para.	.	Ray Milland-Barbara Stanwyck	Not Set	....	....	....	2784	...
California Gold Rush	Rep.	565	"Wild" Bill Elliott-Alice Fleming	Feb. 4,'46	55m	. . .	.	2818	...
Canyon Passage (color)	Univ.	541	Dana Andrews-Susan Hayward	July 26,'46	90m	July 20,'46	3101	2883	...
Captain Eddie	20th-Fox	604	Fred MacMurray-Lynn Bari	Sept.,'45	107m	June 23,'45	2626	2259	2798
Captain Tugboat Annie	Rep.	504	Jane Darwell-Edgar Kennedy	Nov. 17,'45	70m	Dec. 22,'45	2766	2403	....
Captive Heart, The (British)	Ealing-Eagle-Lion	....	Michael Redgrave-Rachel Kempson	Not Set	108m	Apr. 20,'46	2950	....	...
Caravan (British)	GFD	....	Steward Granger-Ann Crawford	Not Set	122m	May 4,'46	2974	.	....
Caravan Trail, The (color)	PRC		Eddie Dean-Al LaRue	Apr. 20,'46	57m	Mar. 30,'46	2918	2884	..
Caribbean Mystery	20th-Fox	605	James Dunn-Sheila Ryan	Sept.,'45	65m	July 21,'45	2626	2366	2663
Carnival in Costa Rica (col.)	20th-Fox	....	Dick Haymes-Celeste Holme	Not Set	...	....	....	3090	....
Cat Creeps, The	Univ.	532	Lois Collier-Fred Brady	May 17,'46	58m	Apr. 13,'46	2938	2884	..
Catman of Paris, The	Rep.	514	Carl Esmond-Leonore Aubert	Apr. 20,'46	65m	Feb. 23,'46	2858		.
Centennial Summer (color)	20th-Fox	633	Jeann Craine-Cornel Wilde	Aug.,'46	102m	June 8,'46	3030	2884	....
Cherokee Flash, The	Rep.	553	Sunset Carson-Linda Stirling	Dec. 13,'45	58m	Jan. 26,'46	2817	2748	....
Cheyenne	WB	....	Dennis Morgan-Jane Wyman	Not Set	....	....	....	2939	...
Child of Divorce	RKO	....	Sharyn Moffett-Regis Toomey	Not Set	....	....	....	2972	
Cinderella Jones	WB	513	Joan Leslie-Robert Alda	Mar. 9,'46	92m	Feb. 16 '46	2849	2838	2975
City for Conquest (Reissue)	WB	515	James Cagney-Ann Sheridan	Apr. 13,'46	103m	Sept. 14,'40	....	....	....
Claudia and David	20th-Fox	637	Dorothy McGuire-Robert Young	Sept.,'46	78m	July 27,'46	3113	2939	....
Cloak and Dagger	WB	.	Gary Cooper-Lilli Palmer	Not Set	....	....	....	2939	
Close Call for Boston Blackie, A	Col.	7030	Chester Morris-Richard Lane	Jan. 24,'46	63m	Feb. 23,'46	2858	2710	
Club Havana	PRC		Tom Neal-Margaret Lindsay	Oct. 23,'45	62m	Oct. 20 '45	2686	2555	
† Cluny Brown	20th-Fox	628	Charles Boyer-Jennifer Jones	June,'46	100m	Apr. 27,'46	2961	2859	....
Cockeyed Miracle, The	MGM	...	Frank Morgan-Keenan Wynn	Not Set	81m	July 20,'46	3102	2883	....
Code of the Lawless	Univ.	1102	Kirby Grant-Poni Adams	Oct. 19,'45	56m		....	2686	...
Col. Effingham's Raid	20th-Fox	610	Charles Coburn-Joan Bennett	Feb.,'46	70m	Sept. 29,'45	2661	2259	2898
Colorado Serenade (color)	PRC	....	Eddie Dean-Roscoe Ates	June 30,'46	68m	June 15,'46	3042	2884	....
Colorado Pioneers	Rep.	563	"Wild" Bill Elliott-Bobby Blake	Nov. 14,'45	55m	Dec. 22,'45	2768	....	....
Come and Get It (Reissue)	Film Classics	....	Joel McCrea-Edward Arnold	May 15,'46	99m	Nov. 7,'36	....	.	.
Condemned to Devil's Island (Reissue)	Film Classics	....	Ronald Colman-Ann Harding	Mar. 15,'46	87m	....	....	..	....
† Confidential Agent	WB	506	Charles Boyer-Lauren Bacall	Nov. 10,'45	118m	Nov. 3,'45	2701	2655	.
Conquest of Cheyenne	Rep.	568	"Wild" Bill Elliot-Alice Fleming	July 29,'46	55m	June 29,'46	3065	....	
Cornered	RKO	612	Dick Powell-Micheline Cheirel	Block 3	102m	Nov. 17,'45	2717	2695	3018
Courage of Lassie (color) (Bl. 17)	MGM	626	Elizabeth Taylor-"Lassie"-Frank Morgan	Aug. 8,'46	93m	May 11,'46	2985	2926	
Cowboy Blues	Col.	7223	Ken Curtis-Jeff Donnell	July 18,'46	....	....	....	3055	.
Crack-Up	RKO	627	Pat O'Brien-Claire Trevor	Block 6	93m	June 22,'46	3054	2951	....
Crime Doctor's Warning, The	Col.	7022	Warner Baxter-Dusty Anderson	Oct. 4,'45	64m	Dec. 22,'45	2768	2543	
Crime of the Century	Rep.	511	Stephanie Bachelor-Michael Browne	Feb. 28,'46	57m	Mar. 23,'46	2906	2870	
Criminal Court	RKO	....	Tom Conway-Martha O'Driscoll	Not Set	....	....	....	2963	....
Crimson Canary, The	Univ.	509	Noah Beery, Jr.-Lois Collier	Nov. 9,'45	64m	Nov. 10,'45	2710	2467	
● Cross My Heart (Block 1)	Para.	....	Betty Hutton-Sonny Tufts	Oct. 11,'46	....	....	....	3055	...
Cuban Pete	Univ.	542	Desni Arnaz-Ethel Smith	July 26,'46	....	....	....	3066	....
DAKOTA	Rep.	505	John Wayne-Vera Hruba Ralston	Dec. 25,'45	82m	Nov. 10,'45	2709	..	2862
Daltons Ride Again	Univ.	510	Alan Curtis-Kent Taylor	Nov. 23,'45	71m	Nov. 24,'45	2726	2670	..
Dangerous Business	Col.	7037	Forrest Tucker-Lynn Merrick	June 20,'46	....	....	....	2963	....
Dangerous Partners (Block 13)	MGM	604	James Craig-Signe Hasso	Oct.,'45	74m	Aug. 4,'45	2639	2555	2719
Danger Signal	WB	508	Faye Emerson-Zachary Scott	Dec. 15,'45	80m	Nov. 17,'45	2718	2555	3018
Danger Street	Para.	....	Jane Withers-Robert Lowery	Not Set	....	....	....	2972	....
Danger Woman	Univ.	539	Brenda Joyce-Don Porter	July 12,'46	60m	July 13,'46	3089	3030	....
Danny Boy	PRC	.	Robt. "Buz." Henry-Sybil Merritt	Jan. 8,'46	64m	Nov. 3,'45	2701	2662	...
Dark Alibi	Mono.	519	Sidney Toler-Benson Fong	May 25,'46	61m	Apr. 27,'46	2962	2809	..
Dark Corner, The	20th-Fox	625	Lucille Ball-William Bendix	May,'46	99m	Apr. 6,'46	2925	2859	.
Dark Horse, The	Univ.	540	Phil Terry-Ann Savage	July 19,'46	59m	July 20,'46	3102	3030	....
Dark Is the Night (Russian)	Artkino	....	Irina Radchenko-Ivan Kuznetsov	Mar. 16,'46	70m	Mar. 23,'46	2906		
Dark Mirror, The	UW	....	Olivia de Havilland-Lew Ayres	Not Set				2883	
Days and Nights (Russian)	Artkino	....	Vladimir Soloviev-Dimitri Sagal	Apr. 27,'46	90m	May 4,'46	2974		
Days of Buffalo Bill	Rep.	554	Sunset Carson-Peggy Stewart	Feb. 8,'46	56m	....	....	2838	....
Deadlier Than the Male	RKO	....	Claire Trevor-Lawrence Tierney	Not Set	....	....	....	3078	....
Deadline at Dawn	RKO	617	Susan Hayward-Paul Lukas	Block 4	82m	Feb. 23 '46	2859	2776	2930
Deadline for Murder	20th-Fox	635	Paul Kelly-Kent Taylor	Aug.,'46	65m	June 22,'46	3053	2963	....
Dead of Night (British)	Univ.	547	Mervyn Johns-Roland Carver	Aug. 23,'46	77m	July 6,'46	3077	....	....
Dear Octopus (British)	English		Margaret Lockwood-Michael Wilding	Not Set	80m	Sept. 18,'43	2362		
● Death Valley (color)	Screen Guild	4604	Robert Lowery-Helen Gilbert	July 15,'46	72m	....	....	3090	....
● Decoy	Mono.	....	Jean Gillie-Edward Norris	Sept. 14,'46	.	....		3031	...
Desert Horseman, The	Col.	7209	Charles Starrett-Smiley Burnette	July 11,'46	57m	July 27,'46	3124	3055	....
Detour	PRC	....	Ann Savage-Tom Neal	Nov. 30,'45	69m	Nov. 10,'45	2709	2543	
Devil Bat's Daughter	PRC		Rosemary LaPlanche-John James	Apr. 15,'46	66m	Apr. 13,'46	2938		....
Devil's Mask, The	Col.	7026	Anita Louise-Jim Bannon	May 23,'46	66m	....	....	2926	....
Devil's Playground, The	UA	....	William Boys-Andy Clyde	Not Set	...	....	....	3078	...
Devotion	WB	517	Olivia de Havilland-Ida Lupino	Apr. 20,'46	107m	Apr. 6,'46	2925	2756	3100

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Diary of a Chambermaid	UA	....	Paulette Goddard-Hurd Hatfield	Feb. 15,'46	86m	Feb. 2,'46	2829	2748	3100
Dick Tracy	RKO	613	Morgan Conway-Anne Jeffreys	Block 3	62m	Dec. 15,'45	2758	2710	2975
Dick Tracy Versus Cueball	RKO	....	Morgan Conway-Anne Jeffreys	Not Set	....	....	....	3031	....
Ding Dong Williams	RKO	623	Glenn Vernon-Marcia McGuire	Block 5	62m	Apr. 20,'46	2950	2695	....
Dodsworth (Reissue)	Film Classics	....	Walter Huston-Ruth Chatterton	May 15,'46	101m	Sept. 26,'36	....	....	....
Doll Face	20th-Fox	617	Carmen Miranda-Perry Como	Jan.,'46	80m	Dec. 22,'45	2765	2628	2975
† Dolly Sisters, The (color)	20th-Fox	609	Betty Grable-John Payne	Nov.,'45	114m	Sept. 29,'45	2661	2384	2798
● Don't Gamble with Strangers	Mono.	508	Kane Richmond-Bernadene Hayes	June 22,'46	68m	May 25,'46	3005	....	....
Do You Love Me? (color)	20th-Fox	626	Maureen O'Hara-Dick Haymes	May, 46	91m	Apr. 20,'46	2949	2499	....
Down Missouri Way	PRC	....	Martha O'Driscoll-William Wright	Aug. 15,'46	75m	July 20,'46	3102	3007	....
Down to Earth (color)	Col.	....	Rita Hayworth-Larry Parks	Not Set	....	....	....	3126	....
† Dragonwyck	20th-Fox	623	Gene Tierney-Vincent Price	Apr., 46	103m	Feb. 23,'46	2857	2403	3088
Dressed to Kill	Univ.	534	Basil Rathbone-Nigel Bruce	June 7,'46	72m	May 25,'46	3007	2987	...
● Driftin' River	PRC	....	Eddie Dean-Shirley Patterson	Oct. 1,'46	....	....	....	....	....
Duel in the Sun (color)	UA	....	Jennifer Jones-Joseph Cotten	Not Set	..	....	....	2926	..
† Duffy's Tavern (Block 1)	Para.	4501	Ed Gardner-Bing Crosby & Guests	Sept. 28,'45	98m	Aug. 25,'45	2638	2230	2862
EARL Carroll Sketchbook	Rep.	530	Constance Moore-William Marshall	Aug. 22,'46	....	....	....	2939	..
Easy to Wed (color) (Special)	MGM	624	Esther Williams-Van Johnson	July 25,'46	111m	Apr. 13,'46	2937	2366	3018
El Paso Kid	Rep.	556	Sunset Carson-Marie Harmon	May 22,'46	54m	Aug. 3,'46	3125	2972	....
Enchanted Forest, The (color)	PRC	....	Edmund Lowe-Brenda Joyce	Dec. 8,'45	78m	Sept. 29,'45	2662	2279	...
Enchanted Voyage (color) (formerly Wake Up and Dream)	20th-Fox	....	John Payne-June Haver	Not Set	....	....	....	2499	....
Escape Me Never	WB	....	Errol Flynn-Ida Lupino	Not Set	....	....	....	2861	....
FABULOUS Suzanne	Rep.	....	Barbara Britton-Rudy Vallee	Not Set	....	....	....	2926	....
Face of Marble	Mono.	528	John Carradine-Claudia Drake	Feb. 2,'46	72m	Jan. 26,'46	2818	....	....
Faithful in My Fashion (Bl. 17)	MGM	627	Tom Drake-Donna Reed	Aug. 22,'46	81m	June 15,'46	3042	2951	....
Falcon's Alibi, The	RKO	629	Tom Conway-Rita Corday	Block 6	63m	Apr. 20,'46	2950	....	....
Falcon in San Francisco	RKO	603	Tom Conway-Rita Corday	Block 1	65m	July 21,'45	2626	2366	....
Fallen Angel	20th-Fox	612	Alice Faye-Dana Andrews	Dec.,'45	97m	Oct. 27,'45	2693	2454	....
Fascinating Nuisance, The (formerly A Likely Story)	RKO	....	Bill Williams-Barbara Hale	Not Set	....	....	....	2963	....
Fear	Mono.	507	Warren William-Peter Cookson	Mar. 2,'46	68m	Jan. 5,'46	2785	2598	.
Fedora (Italian)	Variety	....	Louise Ferida-Amedeo Nazzari	Jan. 14,'46	95m	Jan. 19,'46	2806	....	....
Fiesta (color)	MGM	..	Esther Williams-Ricardo Montalban	Not Set	....	....	....	2939	....
First Yank Into Tokyo	RKO	607	Tom Neal-Barbara Hale	Block 2	82m	Sept. 8,'45	2638	2366	2798
● Flight to Nowhere	Screen Guild	4605	Alan Curtis-Evelyn Ankers	Aug. 15,'46	75m	....	....	3078	....
Flying Serpent	PRC	....	George Zucco-Hope Kramer	Feb. 20,'46	59m	Jan. 26,'46	2818	2670	....
Follow That Woman (Block 1)	Para.	4504	William Gargan-Nancy Kelly	Dec. 14,'45	70m	Aug. 25,'45	2639	2543	....
Four Hearts (Russian)	Artkino	....	Valentino Serova-Eugene Samoilov	Feb. 23,'46	80m	Mar. 9,'46	2882	....	....
● Freddie Steps Out	Mono.	515	Freddie Stewart-June Preisser	June 29,'46	75m	June 1,'46	3017	2926	....
French Key, The	Rep.	519	Albert Dekker-Evelyn Ankers	May 18,'46	67m	May 25,'46	3006	....	....
From This Day Forward	RKO	616	Joan Fontaine-Mark Stevens	Block 4	95m	Mar. 2,'46	2869	2861	3088
Frontier Gal (color)	Univ.	513	Rod Cameron-Yvonne De Carlo	Dec. 21,'45	85m	Dec. 8,'45	2746	2555	2975
Frontier Gunlaw	Col.	7204	Charles Starrett-Jean Stevens	Jan. 31,'46	60m	Feb. 9,'46	2837	2686	..
GAIETY George (British)	Geo. King	....	Richard Greene-Ann Todd	Not Set	98m	May 4,'46	2974	....	....
Gallant Bess (formerly Star from Heaven)	MGM	....	Marshall Thompson-George Tobias	Not Set	....	....	....	2778	....
Gallant Journey (formerly The Great Highway)	Col.	....	Glenn Ford-Janet Blair	Not Set	....	....	....	2939	....
Galloping Thunder	Col.	7207	Charles Starrett-Smiley Burnette	Apr. 25,'46	54m	May 25,'46	3006	2778	
Game of Death, A	RKO	619	John Loder-Audrey Long	Block 4	72m	Dec. 1,'45	2734	2384	2810
Gay Blades	Rep.	509	Allan Lane-Jean Rogers	Jan. 25,'46	67m	Apr. 6,'46	2925	2784	3018
Gay Cavalier, The	Mono.	529	Gilbert Roland-Martin Garralaga	Mar. 30,'46	65m	June 15,'46	3042	2963	....
Gay Intruders, The (British)	Four Continents	....	Godfrey Tearle-Jeanne de Casalis	Mar. 15,'46	84m	Mar. 30,'46	2917	....	....
Genius at Work	RKO	....	Alan Carney-Anne Jeffreys	Not Set	....	....	....	3078	....
● Gentleman from Texas, The	Mono.	562	Johnny Mack Brown-Claudia Drake	June 8,'46	....	....	....	2963	....
Gentleman Misbehaves, The	Col.	7034	Osa Massen-Robert Stanton	Feb. 28,'46	74m	July 27,'46	3114	2792	....
● Gentleman Joe Palooka	Mono.	....	Leon Errol-Joe Kirkwood	Sept. 28,'46	....	....	....	3126	....
Gentlemen with Guns	PRC	....	Buster Crabbe-Al "Fuzzy" St. John	Mar. 27,'46	52m	Mar. 23,'46	2906	...	...
George White's Scandals	RKO	602	Joan Davis-Jack Haley	Block 1	95m	Aug. 4,'45	2627	2366	2663
Getting Gertie's Garter	UA	....	Dennis O'Keefe-Marie McDonald	Nov. 30,'45	72m	Dec. 1,'45	2734	....	2975
Ghost Goes Wild, The	Rep.	....	James Elison-Anne Gwynne	Not Set	....	....	....	2972	....
Ghost of Hidden Valley	PRC	..	Buster Crabbe-Al "Fuzzy" St. John	June 3,'46	56m	June 1,'46	3017	....	
† Gilda	Col.	7001	Rita Hayworth-Glenn Ford	Apr. 25,'46	107m	Mar. 23,'46	2907	2776	3088
Girl in a Million, A (Br.)	British Lion	....	Hugh Williams-Joan Greenwood	Not Set	86m	June 8,'46	3029	....	....
Girl No. 217 (Russian)	Artkino	....	Elena Kuzmina-Vladimir Vladislovsky	Sept. 1,'45	94m	Sept. 15,'45	2646	....	....
Girl of the Limberlost	Col.	7029	Ruth Nelson-Loren Tindall	Oct. 11,'45	60m	Oct. 20,'45	2686	2670	....
Girl on the Spot	Univ.	515	Lois Collier-Jess Barker	Jan. 11,'46	75m	Jan. 12,'46	2795	2467	....
Girls of the Big House	Rep.	502	Lynne Roberts-Richard Powers	Nov. 2,'45	68m	Nov. 17,'45	2717	2467	
G.I. War Brides	Rep.	....	James Ellison-Anna Lee	Aug. 12,'46	....	....	....	3127	....
Glass Alibi	Rep.	516	Paul Kelly-Anne Gwynne	Apr. 27,'46	68m	May 4,'46	2974	2792	
God's Country (color)	Screen Guild	003	Robert Lowery-Helen Gilbert	Apr.,'46	64m	July 27,'46	3114	....	....
Gold Mine in the Sky (R.)	Rep.	5308	Gene Autry-Smiley Burnette	Jan. 15,'46	60m	July 16,'38	....	....	....
● Great Day (British)	RKO	705	Eric Portman-Flora Robson	Block 1	69m	July 27,'46	3114	....	....
Green Years, The (Special)	MGM	623	Charles Coburn-Tom Drake	July 4,'46	128m	Mar. 16,'46	2893	2883	3100
Gunning for Vengeance	Col.	7206	Charles Starrett-Phyliss Adair	Mar. 21,'46	53m	Apr. 27,'46	2962	2784	....
Gun Town	Univ.	1104	Kirby Grant-Fuzzy Knight	Jan. 18,'46	57m	Mar. 23,'46	2906	2744	....
Guy Could Change, A	Rep.	508	Allan Lane-Jane Frazee	Jan. 27,'46	65m	Jan. 26,'46	2818	2543	....
† HARVEY Girls, The (color) (Block 15)	MGM	611	Judy Garland-John Hodiak	Jan.-Feb.,'46	104m	Jan. 5,'46	2785	2354	2975
Haunted Mine, The	Mono.	566	Johnny Mack Brown-Linda Johnson	Mar. 2,'46	51m	Apr. 6,'46	2926	2792	....
Heading West	Col.	....	Charles Starrett-Smiley Burnett	Aug. 15,'46	....	....	....	3127	....
Heartbeat	RKO	662	Ginger Rogers-Jean Pierre Aumont	Special	101m	Apr. 27,'46	2961	2883	3100
Henry the Fifth (British) (color)	UA		Laurence Olivier-Robert Newton	Not Set	134m	Dec. 2,'44	2626	....	....
Her Adventurous Night	Univ.	538	Dennis O'Keefe-Helen Walker	July 5,'46	75m	June 29,'46	3065	3007	....

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Her Highness and the Bellboy (Block 13)	MGM	603	Hedy Lamarr-Robert Walker	Oct.,'45	111m	July 14,'45	2631	2259	2810
Her Kind of Man	WB	518	Zachary Scott-Janis Paige	May 11,'46	78m	Apr. 27,'46	2961	2838	3018
• Her Sister's Secret	PRC	....	Nancy Coleman-Philip Reed	Sept. 23,'46	....	....	....	3090	....
Hidden Eye, The (Block 13)	**MGM**	**601**	**Edward Arnold-Frances Rafferty**	**Sept., 45**	**70m**	**July 28,'45**	**2565**	**2353**	
• High School Hero	Mono.	....	Freddie Stewart-June Preisser	Sept. 7,'46	....	....	....	3126	....
Hit the Hay	Col.	7018	Judy Canova-Ross Hunter	Nov. 29,'45	62m	....	....	2662	....
Hold That Blonde (Block 2)	Para.	4506	Eddie Bracken-Veronica Lake	Nov. 23,'45	76m	Oct. 13,'45	2679	2259	2810
Holiday in Mexico (color)	MGM	....	Walter Pidgeon-Ilona Massey	Not Set	128m	July 27,'46	3113	2764	....
Home in Oklahoma	Rep.	....	Roy Rogers-Dale Evans	Oct. 15,'46	....	....	....	....	....
Home on the Range (color)	Rep.	5501	Monte Hale-Adrian Booth	Apr. 18,'46	55m	Apr. 13,'46	2938	2926	....
Home Sweet Homicide	20th-Fox	640	Lynn Bari-Randolph Scott	Oct.,'46	90m	July 27,'46	3124	2939	....
Honeymoon	**RKO**	..	**Shirley Temple-Guy Madison**	**Not Set**		..		2939	
Hoodlum Saint (Block 16)	**MGM**	**618**	**William Powell-Esther Williams**	**Apr.-May,'46**	**93m**	**Feb. 9,'46**	**2837**	**2830**	**3100**
Hot Cargo (Block 5)	**Para.**	**4523**	**William Gargan-Philip Reed**	**June 28,'46**	**57m**	**Mar. 16,'46**	**2894**	**2870**	
Hotel Reserve (British)	**RKO**	**615**	**James Mason-Lucie Mannheim**	**Block 3**	**79m**	**Mar. 9,'46**	**2881**		
House of Dracula	Univ.	511	Lon Chaney-Lionel Atwill	Dec. 7,'45	67m	Dec. 8,'45	2746	2670	2975
House of Horrors	Univ.	525	Robert Lowery-Virginia Grey	Mar. 29,'46	66m	Mar. 9,'46	2881	2850	
† House on 92nd Street, The	20th-Fox	608	William Eythe-Lloyd Nolan	Oct.,'45	88m	Sept. 15,'45	2645	2499	2898
How Do You Do?	PRC	....	Bert Gordon-Harry Von Zell	Dec. 24,'45	80m	Nov. 10,'45	2709	2655	...
Humoresque	WB	....	Joan Crawford-John Garfield	Not Set	....	....	....	2786	....
Hurricane (Reissue)	Film Classics	....	Dorothy Lamour-Jon Hall	Jan. 15,'46	101m	Nov. 13,'37	....	....	....
• I COVER Big Town (Block 1) (formerly Big Town)	Para.	....	Philip Reed-Hillary Brooke	Oct. 25,'46	....	....	....	2776	....
Idea Girl	**Univ.**	**518**	**Jess Barker-Julie Bishop**	**Feb. 8,'46**	**60m**	**Feb. 9,'46**	**2838**	**2764**	....
If I'm Lucky (formerly You're for Me)	20th-Fox	638	Vivian Blaine-Harry James	Sept.,'46	....	....	....	3066	....
I Know Where I'm Going (Brit.)	GFD	....	Wendy Hiller-Roger Livesey	Not Set	91m	Dec. 15,'45	2758	....	....
I'll Be Your Sweetheart (Br.)	GFD	....	Margaret Lockwood-Vic Oliver	Not Set	104m	July 21,'45	2554	...	....
Imperfect Lady	Para.	....	Teresa Wright-Ray Milland	Not Set	....	....	....	2870	....
• In Fast Company	Mono.	510	Leo Gorcey-Huntz Hall	June 22,'46	63m	May 11,'46	2986	2972	..
Inner Circle, The	Rep.	526	Warren Douglas-Lynne Roberts	Aug. 7,'46	....	....	....	3127	....
In Old Sacramento	Rep.	517	William Elliott-Belle Malone	May 31,'46	89m	May 4,'46	2973		3018
Inside Job	Univ.	537	Preston Foster-Ann Rutherford	June 28,'46	65m	June 22,'46	3053	2987	....
Invisible Informer, The	Rep.	529	Linda Stirling-William Henry	Aug. 19,'46	....	....	....	3127	....
I Ring Door Bells	PRC	....	Robert Shayne-Ann Gwynne	Feb. 25,'46	64m	Jan. 5,'46	2786	....	....
I See a Dark Stranger (British)	GFD	....	Deborah Kerr-Trevor Howard	Not Set	112m	Aug. 3,'46	3125	....	....
Isle of the Dead	RKO	608	Boris Karloff-Ellen Drew	Block 2	72m	Sept. 8,'45	2638	2216	2810
It All Came True (Reissue)	WB	503	Ann Sheridan-Jeffrey Lynn-H. Bogart	Oct. 6,'45	97m	Apr. 6,'40	....	....	....
It Happened at the Inn (Fr.)	MGM		Fernand Ledoux-Maurice Schutz	Not Set	**96m**	**Jan. 19,'46**	**2806**	....	
It Shouldn't Happen to a Dog	**20th-Fox**	**632**	**Carole Landis-Allyn Joslyn**	**July,'46**	**70m**	**June 1,'46**	**3017**	**2963**	....
I've Always Loved You (color) (formerly Concerto)	Rep.	....	Maria Ouspenskaya-Philip Dorn	Not Set	....	....	....	2628	....
JANIE Gets Married	**WB**	**520**	**Joan Leslie-Robt. Hutton**	**June 22,'46**	**91m**	**June 8,'46**	**3029**	**2655**	**3100**
Jesse James (Reissue)	20th-Fox	618	Tyrone Power-Nancy Kelly	Feb.,'46	105m	Jan. 14,'39	....	....	....
Joe Palooka, Champ	**Mono.**	**502**	**Joe Kirkwood-Elyse Knox**	**May 28,'46**	**70m**	**Apr. 13,'46**	**2938**	**2809**	
Johnnie Comes Flying Home	**20th-Fox**	**624**	**Martha Stewart-Richard Crane**	**Apr.,'46**	**66m**	**Mar. 23,'46**	**2905**	**2764**	
Johnny Angel	**RKO**	**604**	**George Raft-Signe Hasso**	**Block 1**	**79m**	**Aug. 4,'45**	**2639**	**2259**	**2810**
Johnny Frenchman (British)	**Ealing-Eagle-Lion**		**Francoise Rosay-Tom Walls**	**Not Set**	**112m**	**Aug. 4,'45**	**2577**	....	
Johnny in the Clouds (Br.)	**UA**	....	**Michael Redgrave-John Mills**	**Mar. 15 '46**	**109m**	**Nov. 17,'45**	**2717**		
Jolson Story, The (color) (formerly The Story of Jolson)	Col.	....	Larry Parks-William Demarest	Not Set	....	....	....	2883	....
Journey Together (British)	**English**	....	**Edward G. Robinson-Bessie Love**	**Mar. 2,'46**	**80m**	**Mar. 9,'46**	**2881**		
Jungle Flight	Para.	....	Robert Lowery-Anne Savage	Not Set	....	....	....	3126	....
Junior Miss	**20th-Fox**	**603**	**Peggy Ann Garner-Allyn Joslyn**	**Aug.,'45**	**94m**	**June 16,'45**	**2631**	**2403**	**2798**
Junior Prom	Mono.	514	Freddie Stewart-June Preisser	May 11,'46	69m	Mar. 2,'46	2869	....	....
Just Before Dawn (formerly Exposed by the Crime Doctor)	**Col.**	**7021**	**Warner Baxter-Mona Barrie**	**Mar. 7,'46**	**65m**	....	....	**2756**	
KID from Brooklyn, The (color)	**RKO**	**652**	**Danny Kaye-Virginia Mayo**	**Special**	**114m**	**Mar. 30,'46**	**2918**	**2628**	....
Kid Millions (Reissue)	Film Classics		Eddie Cantor-Ann Sothern	Nov. 1,'45	92m	Oct. 27,'34	....	....	....
Killers, The	Univ.	548	Burt Lancaster-Ava Gardner	Aug. 30,'46	....	....	....	3055	....
† Kiss and Tell (Special)	Col.	7101	Shirley Temple-Jerome Courtland	Oct. 18,'45	90m	Sept. 8,'45	2637	2353	2898
† Kitty (Block 2)	Para.	4509	Paulette Goddard-Ray Milland	Jan. 25,'46	103m	Oct. 6,'45	2669	2093	3088
LADIES' Man	**Para**		**Eddie Bracken-Virginia Welles**	**Not Set**				**2809**	
• Lady Luck	RKO	702	Robert Young-Barbara Hale	Block 1	97m	July 20,'46	3102	2756	....
Lady of Fortune (Reissue) (formerly Becky Sharp)	**Film Classics**		**Miriam Hopkins-Frances Dee**	**Dec. 15,'45**	**69m**	**June 22,'35**			
Landrush	Col.	....	Charles Starrett-Smiley Burnett	Not Set	....	....	....	2895	....
Larceny in Her Heart	PRC	....	Hugh Beaumont-Cheryl Walker	July 10,'46	68m	May 25,'46	3006	2963	....
Last Chance, The (Bl. 16) (Swiss)	**MGM**	**621**	**E. G. Morrison-John Hoy**	**Apr.-May,'46**	**105m**	**Nov. 24,'45**	**2726**	...	**2930**
Last Crooked Mile, The	Rep.	527	Donald Barry-Ann Savage	Aug. 9,'46	....	....	....	....	....
Last Frontier Uprising	Rep.	....	Monte Hale-Adrian Booth	Oct. 22,'46	....	....	....	....	....
Lawless Empire	Col.	7202	Charles Starrett-Mildred Law	Nov. 15,'45	59m	Dec. 15,'45	2758	2543	....
† Leave Her to Heaven (color) (Special)	20th-Fox	614	Gene Tierney-Cornel Wilde	Jan.,'46	110m	Dec. 29,'45	2778	2499	2898
Letter for Evie, A (Block 15)	MGM	614	Marsha Hunt-John Carroll	Jan.-Feb.,'46	89m	Dec. 1,'45	2733	2655	2930
Life and Miracles of Blessed Mother Cabrini, The (Ital.)	Elliott	....	La Cheduzzi-Mila Lanza	July 6,'46	60m	July 6,'46	3077	....	....
Life with Blondie	Col.	7019	Penny Singleton-Arthur Lake	Dec. 13,'45	70m	Dec. 1,'45	2734	2686	....
Lightning Raiders	PRC	....	Buster Crabbe-Al St. John	Jan. 7,'46	61m	Dec. 29,'45	2778	2686	...
Lisbon Story (British)	Natl. Anglo	....	Patricia Burke-David Farrar	Not Set	100m	Mar. 16,'46	2894		....
Little Giant	Univ.	520	Abbott and Costello	Feb. 22,'46	91m	Mar. 2,'46	2869	2756	3088
Little Iodine	**UA**	....	**Jo Ann Marlowe-Marc Cramer**	**Not Set**	....	....	....	**3066**	....
Little Miss Big	**Univ.**	....	**Fay Holden-Beverly Simmons**	**Not Set**	....	....	....	**2963**	....

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Little Mister Jim	MGM	....	"Butch" Jenkins-Frances Gifford	Not Set	94m	June 8,'46	3030	2926	....
Live Wires	Mono.	509	Leo Gorcey-Huntz Hall	Jan. 12,'46	65m	Feb. 16,'46	2849	....	....
Locket, The (formerly What Nancy Wanted)	RKO	....	Laraine Day-Brian Aherne	Not Set	....	....	....	2939	....
Lonely Hearts Club	Rep.	....	Jane Withers-James Lydon	Not Set	....	....	....	2951	....
Lonesome Trail	Mono.	571	James Wakely-Lee "Lasses" White	Dec. 8,'45	57m	Jan. 12,'46	2793	2695	....
† Lost Weekend, The (Block 1)	Para.	4503	Ray Milland-Jane Wyman	Jan. 25,'46	101m	Aug. 18,'45	2639	2242	2975
† Love Letters (Block 1)	Para.	4502	Jennifer Jones-Joseph Cotten	Oct. 26,'45	101m	Aug. 25,'45	2646	2230	2810
Love on the Dole (Brit.)	Four Continents	....	Deborah Kerr-Clifford Evans	Oct. 12,'45	89m	Oct. 20,'45	2685	....	....
Lover Come Back	Univ.	536	George Brent-Lucille Ball	June 21,'46	90m	June 22,'46	3054	2939	....
Loyal Heart (British)	Strand-Anglo	....	Harry Welchman-Percy Marmont	Not Set	78m	Mar. 16,'46	2895	....	....
MADONNA of the Seven Moons (British)	Univ.	526	Phyllis Calvert-Stewart Granger	Apr. 5,'46	88m	Jan. 26,'46	2818	....	....
Madonna's Secret, The	Rep.	510	Francis Lederer-Gail Patrick	Feb. 16,'46	79m	Feb. 23,'46	2858	2838	....
Make Mine Music (color)	RKO	692	Disney Musical Feature	Special	74m	Apr. 27,'46	2662	....	3018
Mama Loves Papa	RKO	601	Leon Errol-Elisabeth Risdon	Block 1	60m	Aug. 4,'45	2639	2403	2862
Man Alive	RKO	606	Pat O'Brien-Ellen Drew	Block 2	70m	Sept. 29,'45	2661	2366	2798
Man from Rainbow Valley (color)	Rep.	5502	Monte Hale-Adrian Booth	June 15,'46	56m	June 22,'46	3053	2963	....
Man I Love, The	WB	....	Ida Lupino-Robert Alda	Not Set	....	....	....	2784	....
Man in Grey, The (Brit.)	Univ.	523	Margaret Lockwood-James Mason	Mar. 15,'46	90m	Dec. 8,'45	2746		....
Man Who Dared, The	Col.	7040	Leslie Brooks-George Macready	May 30,'46	65m	June 29,'46	3065	2926	....
Margie (color)	20th-Fox	....	Jeanne Crain-Alan Young	Not Set	....	....	....	2884	....
Marie Louise (French)	Mayer-Burnstyn	....	Josiane-Heinrich Gretler	Nov. 12,'45	93m	Nov. 24,'45	2726	...	....
Marshal of Laredo	Rep.	562	"Wild" Bill Elliott-Bobby Blake	Oct. 7,'45	56m	Nov. 17,'45	2718	2467	....
Mask of Diijon	PRC	....	Erich Von Stroheim-Jeanne Bates	Apr. 9,'46	74m	Feb. 2,'46	2829	2792	3018
Masquerade in Mexico (Block 3)	Para.	4512	Dorothy Lamour-Arturo de Cordova	Feb. 22,'46	98m	Dec. 1,'45	2733	2686	2975
Meet Me on Broadway	Col.	7014	Marjorie Reynolds-Fred Brady	Jan. 3,'46	69m	Feb. 23,'46	2857	2744	....
Meet the Navy (Br.)	Natl.-Anglo	....	Oscar Naske	Not Set	81m	June 15,'46	3043	....	....
Men in Her Diary	Univ.	502	Jon Hall-Louise Allbritton	Sept. 14,'45	73m	Sept. 22,'45	2653	2467	....
Michigan Kid, The	Univ.	....	Jon Hall-Rita Johnson	Not Set	....	....	....	3090	....
Mighty McGurk, The	MGM	....	Wallace Berry-Edward Arnold	Not Set	....	....	....	3066	....
† Mildred Pierce	WB	505	Joan Crawford-Jack Carson	Oct. 20,'45	111m	Oct. 6,'45	2670	2259	2798
●Missing Lady, The	Mono.	525	Kane Richmond-Barbara Reed	Aug. 10,'46	....	....	....	3031	....
† Miss Susie Slagle's (Block 3)	Para.	4513	Sonny Tufts-Veronica Lake	Mar. 8,'46	89m	Dec. 8,'45	2745	2216	....
Mr. Ace	UA	....	George Raft-Sylvia Sydney	Aug. 2,'46	....	....	....	2926	....
Monsieur Beaucaire (Special)	Para.	4532	Bob Hope-Joan Caulfield	Aug. 30,'46	93m	May 18,'46	2997	2883	....
Moon Over Montana	Mono.	572	Jimmy Wakely-Lee "Lasses" White	Feb. 23,'46	56m	Apr. 20,'46	2951	2792	....
Murder in Reverse (Brit.)	Natl.-Anglo	....	William Hartnell-Jimmy Hanley	Oct. 22,'45	87m	Nov. 24,'45	2726	....	....
Murder in the Music Hall	Rep.	512	Vera Hruba Ralston-William Marshal	Apr. 10,'46	84m	Feb. 23,'46	2858	2748	....
Murder Is My Business	PRC	....	Hugh Beaumont-Cheryl Walker	Apr. 10,'46	63m	Mar. 9,'46	2881	....	....
My Brother Who Talked to Horses	MGM	....	Peter Lawford-"Butch" Jenkins	Not Set	....	....	....	3031	....
My Darling Clementine	20th-Fox	....	Henry Fonda-Linda Darnell	Nov.,'46	....	....	....	3078	....
●My Dog Shep	Screen Guild	4609	Flame (dog)	Oct. 15,'46	....	....	....	....	....
My Name Is Julia Ross	Col.	7017	Nina Foch-George Macready	Nov. 27,'45	65m	Nov. 17,'45	2718	2655	3018
My Pal Trigger	Rep.	5541	Roy Rogers-George "Gabby" Hayes	July 10,'46	79m	June 22,'46	3053	....	
† My Reputation	WB	510	Barbara Stanwyck-George Brent	Jan. 26,'46	96m	Jan. 12,'46	2793	2792	2975
Mysterious Intruder	Col.	7025	Richard Dix-Barton MacLane	Apr. 11,'46	61m	Mar. 30,'46	2917	2907	....
Mysterious Mr. Valentine	Rep.	....	William Henry-Linda Stirling	Sept. 3,'46	....	....	....	....	....
NAVAJO Kid	PRC	....	Bob Steele-Caren March	Nov. 21,'45	59m	Dec. 1,'45	2734	2695	..
●'Neath Canadian Skies	Screen Guild	4606	Russell Hayden-Inez Cooper	Aug. 15,'46	41m	....	....	3127	....
Never Say Goodbye	WB	....	Errol Flynn-Eleanor Parker	Not Set	....	....	....	2838	....
Night and Day (color)	WB	523	Cary Grant-Alexis Smith	Aug. 3,'46	132m	July 13,'46	3089	2838	....
Night Boat to Dublin (Brit.)	A.B.P.C.-Pathe	....	Robert Newton-Raymond Lovell	Not Set	100m	Feb. 2,'46	2830	....	....
Night Editor	Col.	7023	William Gargan-Janis Carter	Apr. 18,'46	67m	Apr. 6,'46	2925	2895	....
Night in Casablanca, A	UA	....	Marx Brothers-Lois Collier	May 10,'46	85m	Apr. 20,'46	2949	2884	3018
Night in Paradise, A (color)	Univ.	529	Merle Oberon-Turhan Bey	May 3,'46	84m	Apr. 13,'46	2937	2278	3100
Night Train to Memphis	Rep.	523	Roy Acuff-Adele Mara	July 12,'46	67m	July 27,'46	3114	2748	....
Nobody Lives Forever	WB	....	John Garfield-Geraldine Fitzgerald	Not Set	....	....	....	2830	....
Nocturne	RKO	....	George Raft-Lynn Bari	Not Set	....	....	....	3055	..
No Leave, No Love	MGM	....	Van Johnson-Marie Wilson	Not Set	....	....	....	2818	
Nora Prentiss (formerly The Sentence)	WB	....	Ann Sheridan-Kent Smith	Not Set	....	....	....	2883	..
●North of the Border	Screen Guild	4610	Russell Hayden-Inez Cooper	Oct. 1,'46	46m	....	....	3090	....
Northwest Trail	Screen Guild	002	John Lytel-Bob Steele	Apr.,'46	61m	....	....	....	....
No Time for Comedy (Reissue)	WB	516	James Stewart-Rosalind Russell	Apr. 13,'46	99m	Sept. 7,'40	....	....	
No Trespassing	UA	....	Edw. G. Robinson-Lon McAllister	Not Set	....	....	....	3090	....
Notorious	RKO	....	Ingrid Bergman-Cary Grant	Special	101m	July 27,'46	3113	2870	....
Notorious Lone Wolf	Col.	7028	Gerald Mohr-Janis Carter	Feb. 14,'46	64m	Mar. 16,'46	2894	2792	....
OF Human Bondage	WB	522	Paul Henreid-Eleanor Parker	July 20,'46	105m	July 6,'46	3077	3031	....
Once There Was a Girl (Russ.)	Artkino	....	Nina Ivanava-Natasha Zashipina	Dec. 22,'45	72m	Jan. 12,'46	2793	....	....
One Exciting Week	Rep.	521	Al Pearce-Arline Harris	June 8,'46	69m	June 15,'46	3042	2809	....
One More Tomorrow	WB	519	Ann Sheridan-Dennis Morgan	June 1,'46	89m	May 18,'46	2997	2838	....
One Way to Love	Col.	7012	Janis Carter-Chester Morris	Dec. 20,'45	83m	Jan. 5,'46	2785	2686	2862
Open City (Italian)	Mayer-Burstyn	....	Aldo Fabrizi-Anna Magnani	Not Set	100m	Mar. 2,'46	2870		....
O.S.S. (Block 6)	Para.	4526	Alan Ladd-Geraldine Fitzgerald	July 26,'46	107m	May 18,'46	2997	2963	....
Our Hearts Were Growing Up (Block 5)	Para.	4522	Gail Russell-Diana Lynn	June 14,'46	83m	Mar. 16,'46	2893	2555	....
† Our Vines Have Tender Grapes (Block 13)	MGM	600	Margaret O'Brien-Edw. G. Robinson	Sept.,'45	103m	July 21,'45	2627	2230	2862
Out California Way	Rep.	....	Monte Hale-Adrian Booth	Sept. 6,'46	....	....	....	3127	....
Outlaw, The	UA	....	Jack Buetel-Jane Russell	Feb. 8,'46	111m	Mar. 23,'46	2905		
Outlaws of the Plains	PRC	....	Buster Crabbe-Al St. John	Sept. 22,'46	....	....	....	3126	....
Out of the Depths	Col.	7035	Jim Bannon-Ross Hunter	Dec. 27,'45	61m	Feb. 16,'46	2849	2695	
Overland Riders	PRC	....	Buster Crabbe-Al "Fuzzy" St. John	Aug. 21,'46	....	....	....	3126	....

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PARDON My Past	Col.	7005	Fred MacMurray-Marguerite Chapman	Dec. 25,'45	87m	Sept. 8,'45	2637	2543	3018
Paris-Underground	UA	....	Constance Bennett-Gracie Fields	Sept. 14,'45	97m	Aug. 25,'45	2646	2454	2810
Partners in Time	RKO	625	Pamela Blake-John James	Block 5	76m	Apr. 20,'46	2951	....	....
Passkey to Danger	Rep.	518	Stephanie Bachelor-Kane Richmond	May 11,'46	58m	....	....	2987	...
People Are Funny (Block 2)	Para.	4508	Jack Haley-Helen Walker	Jan. 11,'46	93m	Oct. 13,'45	2677	....	2810
●Perfect Marriage, The (Block 1)	Para.	....	Loretta Young-David Niven	Nov. 8,'46	....	....	....	2883	....
Perilous Holiday	Col.	7008	Pat O'Brien-Ruth Warrick	Mar. 21,'46	89m	May 25,'46	3007	2776	3018
Perils of Pauline (color)	Para.	....	Betty Hutton-John Lund	Not Set	....	....	....	2939	....
Personality Kid	Col.	....	Anita Louise-Michael Duane	Aug. 8,'46	....	....	....	3031	....
Phantom of the Plains	Rep.	561	"Wild" Bill Elliott-Bobby Blake	Sept. 7,'45	56m	Oct. 13,'45	2677	2467	....
Phantom Thief, The	Col.	7031	Chester Morris-Jeff Donnell	May 2,'46	65m	June 22,'46	3053	2926	....
Pillow of Death	Univ.	512	Lon Chaney-Brenda Joyce	Dec. 14,'45	66m	Dec. 15,'45	2758	2454	....
Pink String and Sealing Wax (British)	Eagle-Lion	....	Mervyn Johns-Mary Merrall	Not Set	95m	Dec. 15,'45	2757	..	..
Pinocchio (color) (Reissue)	RKO	691	Disney Feature Cartoon	Special	85m	Feb. 3,'40	....		....
Pirates of Monterey (color)	Univ.	....	Maria Montez-Rod Cameron	Not Set	....	....	....	3127	....
Plainsman and the Lady, The	Rep.	....	William Elliott-Vera Hruba Ralston	Sept. 22,'46	....	....	....	3127	....
Portrait of Maria (Bl. 15) (Mex.)	MGM	612	Dolores Del Rio-Pedro Armendariz	Jan.-Feb.,'46	76m	Dec. 29,'45	2777		2930
Portrait of a Woman (Swiss)	Mayer-Burstyn	....	Francoise Rosay-Henry Guisol	Apr. 20,'46	80m	Apr. 20,'46	2950		....
Possessed	WB	....	Joan Crawford-Van Heflin	Not Set	....	....	....	3078	....
† Postman Always Rings Twice, The (Block 16)	MGM	620	Lana Turner-John Garfield	Apr.-May,'46	113m	Mar. 16,'46	2893	2883	....
Prairie Badmen	PRC	....	Buster Crabbe-Al "Fuzzy" St. John	July 17,'46	55m	July 27,'46	3114	3055	....
Prairie Rustlers	PRC	...	Buster Crabbe-Al "Fuzzy" St. John	Nov. 7,'45	56m	Nov. 3,'45	2703	2670	....
Pride of the Marines	WB	501	John Garfield-Eleanor Parker	Sept. 1,'45	120m	Aug. 11,'45	2639	2250	2738
Prison Ship	Col.	7036	Nina Foch-Robert Lowery	Nov. 15,'45	60m	Dec. 15,'45	2758	2670	....
Pursuit to Algiers	Univ.	507	Basil Rathbone-Nigel Bruce	Oct. 26,'45	65m	Oct. 27,'45	2693	2628	....
QUEEN of Burlesque	PRC	....	Evelyn Ankers-Carleton Young	July 24,'46	70m	July 6,'46	3078	2987	....
Quiet Weekend (British)	ABP	....	Derek Farr-Frank Cellier	Not Set	90m	May 25,'46	3006	....	...
RADIO Stars on Parade	RKO	605	Wally Brown-Alan Carney	Block 1	65m	May 11,'46	2986	2883	..
Razor's Edge, The	20th-Fox	....	Tyrone Power-Gene Tierney	Not Set	....	....	....	3127	....
Rake's Progress, The (Brit.)	Eagle-Lion	....	Rex Harrison-Lili Palmer	Dec. 7,'45	110m	Dec. 29,'45	2777	....	....
Rebecca (Reissue)	UA	....	Laurence Olivier-Joan Fontaine	Apr. 26,'46	125m	Mar. 30,'40	....	....	....
Red Dragon	Mono.	513	Sidney Toler-Benson Fong	Feb. 2,'46	64m	Dec. 22,'45	2765	....	...
Red River Renegades	Rep.	557	Sunset Carson-Peggy Stewart	July 25,'46	....	....	....	3066	...
Rendezvous 24	20th-Fox	627	William Gargan-Marie Palmer	May,'46	70m	May 4,'46	2974	2951	...
Rendezvous With Annie	Rep.	525	Eddie Albert-Faye Marlowe	July 22,'46	....	....	....	3031	
Renegades (color)	Col.	7003	Evelyn Keyes-Willard Parker	June 13,'46	87m	May 25,'46	3005	2776	3100
Resistance (French)	Vog	....	Lucien Coedel-Yvonne Gaudeau	July,'46	76m	July 13,'46	3089	....	....
Return of Frank James, The (Reissue)	20th-Fox	619	Henry Fonda-Gene Tierney	Feb.,'46	94m	Aug. 17,'40	....	....	....
Return of Rusty, The	Col.	7032	Ted Donaldson-Barbara Wooddell	June 27,'46	....	....	....	3007	
† Rhapsody in Blue	WB	502	Joan Leslie-Robert Alda	Sept. 22,'45	139m	June 30,'45	2626	1530	2930
Rio Grande Raiders	Rep.	....	Sunset Carson-Peggy Stewart	Sept. 9,'46	....	....	....	....	....
Riverboat Rhythm	RKO	620	Leon Errol-Glenn Vernon	Block 4	65m	Feb. 16,'46	2849		
River Gang	Univ.	503	Gloria Jean-John Qualen	Sept. 21,'45	64m	Sept. 15,'45	2645	2279	
† Road to Utopia (Special)	Para.	4531	Bing Crosby-Bob Hope-D. Lamour	Mar. 22,'46	90m	Dec. 8,'45	2745	2744	3088
Roaring Rangers	Col.	7205	Charles Starrett-Smiley Burnette	Feb. 14,'46	56m	Mar. 9,'46	2882	2543	
●Rolling Home	Screen Guild	4607	Jean Parker-Russell Hayden	Sept. 15,'46	....	....	....	....	....
Roll on Texas Moon (formerly Shine On Texas Moon)	Rep.	....	Roy Rogers-Dale Evans	Sept. 12,'46	....	....	....	3030	....
Romance of the West (color)	PRC	....	Eddie Dean-Joan Barton	Mar. 20,'46	58m	Feb. 9,'46	2838	2792	....
Rough Riders of Cheyenne	Rep.	552	Sunset Carson-Peggy Stewart	Nov. 1,'45	56m	Nov. 10,'45	2709	2686	....
Runaround, The	Univ.	535	Ella Raines-Rod Cameron	June 14,'46	86m	June 15,'46	3043	2987	....
† SAILOR Takes a Wife (Block 15)	MGM	615	Robert Walker-June Allyson	Jan.-Feb.,'46	92m	Jan. 5,'46	2786	2555	2898
† San Antonio (color)	WB	509	Errol Flynn-Alexis Smith	Dec. 29,'45	112m	Nov. 24,'45	2725	2216	2930
† Saratoga Trunk	WB	514	Gary Cooper-Ingrid Bergman	Mar. 30,'46	135m	Nov. 24,'45	2725	1431	2975
Scandal in Paris, A	UA	..	George Sanders-Signe Hasso	July 19,'46	100m	July 20,'46	3112	2764	....
●Scared to Death (color)	Screen Guild	4608	Bela Lugosi-Joyce Compton	Nov. 1,'46	72m	....	....	....	
† Scarlet Street	Univ.	514	Edw. G. Robinson-Joan Bennett	Dec. 28,'45	102m	Dec. 29,'45	2777	2662	2898
Scotland Yard Investigator	Rep.	501	Sir Aubrey Smith-Erich von Stroheim	Sept. 30,'45	68m	Oct. 13,'45	2677	2467	...
Searching Wind, The (Block 6)	Para.	4527	Robert Young-Ann Richards	Aug. 9,'46	118m	May 11,'46	2985	2884	....
Secrets of a Sorority Girl	PRC	.	Mary Ware-Rick Vallin	Aug. 1,'46	....	....	....	3031	....
Senorita from the West	Univ.	506	Allan Jones-Bonita Granville	Oct. 12,'45	63m	Oct. 20,'45	2685	2418	
Sentimental Journey	20th-Fox	621	John Payne-Maureen O'Hare	Mar.,'46	94m	Feb. 9,'46	2837	2756	2975
† Seventh Veil, The (Brit.)	Univ.	519	James Mason-Ann Todd	Feb. 15,'46	94m	Nov. 10,'45	2786	....	....
Seven Were Saved	Para.	....	Richard Denning-Catherine Craig	Not Set	....	....	....	2972	....
Shadow of a Woman	WB	.	Andrea King-Helmut Dantine	Not Set	....	....	....	2543	
Shadow Returns, The	Mono.	527	Kane Richmond-Barbara Reed	Feb. 16,'46	61m	Jan. 19,'46	2806	....	....
●Shadows on the Range	Mono.	567	Johnny Mack Brown	Aug. 10,'46	....	....	....	3066	...
●Shadows Over Chinatown (formerly The Mandarin Secret)	Mono.	518	Sidney Toler-Sen Yung	July 27,'46	....	....	....	2963	....
Shadrazad (color) (formerly Fandango)	Univ.	....	Yvonne de Carlo-Brian Donlevy	Not Set	....	....	....	2884	....
Shady Lady	Univ.	501	Charles Coburn-Ginny Simms	Sept. 7,'45	93m	Sept. 15,'45	2646	2543	....
Sheriff of Redwood Valley	Rep.	566	"Wild" Bill Elliott-Alice Fleming	Mar. 29,'46	54m	Apr. 13,'46	2938	2778	....
She Went to the Races (Bl. 14)	MGM	607	James Craig-Frances Gifford	Nov.-Dec.,'45	87m	Oct. 20,'45	2685	....	2930
She-Wolf of London	Univ.	531	June Lockhart-Jan Wiley	May 17,'46	61m	Apr. 13,'46	2938	2809	....
She Wrote the Book	Univ.	533	Joan Davis-Jack Oakie	May 31,'46	76m	May 11,'46	2987	2870	....
Shock	20th-Fox	615	Vincent Price-Lynn Bari	Feb.,'46	70m	Jan. 19,'46	2805	2764	....
Shocking Miss Pilgrim, The (color)	20th-Fox	....	Betty Grable-Dick Haymes	Not Set	....	....	....	2884	....
Short Happy Life of Francis Macomber, The	UA	....	Gregory Peck-Joan Bennett	Not Set	....	....	....	3076	....

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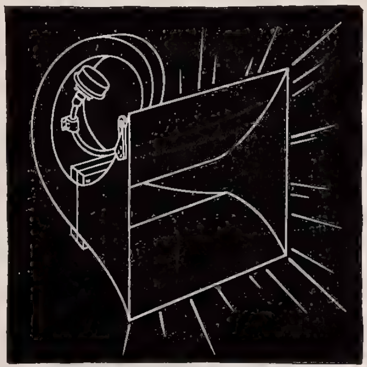
Show-Off, The	MGM	....	Red-Skelton-Marilyn Maxwell	Not Set	....	....	....	2951	....
Sinbad, the Sailor (color)	RKO	....	Douglas Fairbanks, Jr.-Maureen O'Hara	Not Set	....	....	.	3031	....
Sing Your Way Home	RKO	614	Jack Haley-Anne Jeffreys	Block 3	72m	Nov. 17,'45	2717	2354	....
Sing While You Dance	Col.	7033	Ellen Drew-Robert Stanton	July 25,'46	.	....	....	3055	....
Sin of Harold Diddlebock, The	UA	....	Rosalind Russell-Alexander Knox	Block 1	118m	July 20,'46	3101	2907	....
●Sister Kenny	RKO	701	Bob Steele-Jean Carlin	Feb. 1,'46	59m	Jan. 26,'46	2818	2744	....
Six Gun Man	PRC	....	Harold Lloyd-Raymond Walburn	Not Set	....	....	....	2870	....
Six P. M. (Russian)	Artkino	....	Marine Ladynina-Eugene Samoilov	Jan. 26,'46	65m	Feb. 2,'46	2830	....	....
Slightly Scandalous	Univ.	544	Sheila Ryan-Fred Brady	Aug. 2,'46	62m	Aug. 3,'46	3125	3031	....
Smoky (color)	20th-Fox	631	Fred MacMurray-Anne Baxter	July,'46	87m	June 15,'46	3041	2628	....
Smooth as Silk	Univ.	521	Kent Taylor-Virginia Grey	Mar. 1,'46	65m	Mar. 9,'46	2882	2809	....
Snafu	Col.	7010	Nanette Parks-Robt. Benchley	Nov. 22,'45	82m	Dec. 22,'45	2766	2655	2862
So Dark the Night	Col.	....	Micheline Cheirel-Steven Geray	Not Set	59m	Mar. 23,'46	2906	2850	....
So Goes My Love	Univ.	528	Myrna Loy-Don Ameche	Apr. 19,'46	88m	Mar. 30,'46	2917	2809	3018
Somewhere in the Night	20th-Fox	629	John Hodiak-Nancy Guild	June,'46	110m	May 11,'46	2986	2859	....
Song of Mexico	Rep.	506	Adele Mara-Edgar Barrier	Dec. 28,'45	57m	....	....	2628	....
Song of Old Wyoming (color)	PRC	....	Eddie Dean-Jennifer Holt	Nov. 12,'45	65m	Aug. 18,'45	2639	2454	...
●South of Monterey	Mono.	530	Gilbert Roland-Frank Yacanelli	July 13,'46	....	....	....	3127	....
† Spanish Main, The (color)	RKO	610	Paul Henreid-Maureen O'Hara	Block 2	101m	Oct 6,'45	2669	2259	2862
Specter of the Rose	Rep.	524	Ilan Kurov-Viola Essen	July 5,'46	90m	May 25,'46	3006	2776	..
† Spellbound	UA	....	Ingrid Bergman-Gregory Peck	Dec. 28,'45	111m	Nov. 3,'45	2701	2093	2975
Spider, The	20th-Fox	613	Richard Conte-Faye Marlowe	Dec.,'45	62m	Oct. 13,'45	2677	2499	....
Spider Woman Strikes Back, The	Univ.	524	Gale Sondergaard-Kirby Grant	Mar. 22,'46	59m	Mar. 23,'46	2906	2850	....
† Spiral Staircase, The	RKO	611	George Brent-Dorothy McGuire	Block 3	83m	Jan. 5,'46	2785	2695	2930
Splendor (Reissue)	Film Classics	....	Miriam Hopkins-Joel McCrea	June 15,'46	75m	....	....		....
Stallion Road	WB	....	Zachary Scott-Alexis Smith	Not Set	....	....	....	2939	....
State Fair (color)	20th-Fox	607	Dana Andrews-Jeanne Crain-Dick Haymes	Oct.,'45	100m	Aug. 25,'45	2638	2434	2810
●Step By Step	RKO	703	Lawrence Tierney-Anne Jeffreys	Block 1	62m	July 20,'46	3101	3076	....
Stolen Life, A	WB	521	Bette Davis-Glenn Ford	July 6,'46	109m	May 4,'46	2973	2756	3100
† Stork Club, The (Block 2)	Para.	4507	Betty Hutton-Barry Fitzgerald	Dec. 28,'45	98m	Oct. 13,'45	2679	2555	2898
Stormy Waters (French)	MGM	....	Jean Gabin-Michele Morgan	Not Set	80m	July 13,'46	3089	....	....
Strange Confession	Univ.	505	Lon Chaney-Brenda Joyce	Oct. 5,'45	62m	Oct. 6,'45	2669	2454	
Strange Conquest	Univ.	530	Jane Wyatt-Lowell Gilmore	May 10,'46	63m	Apr. 20,'46	2950	2883	....
Strange Holiday (British)	PRC	....	Claude Rains-Barbara Bate	Sept. 2,'46	61m	Oct. 27,'45	2693		
Strange Impersonation	Rep.	513	Brenda Marshall-William Gargan	Mar. 16,'46	62m	Feb. 23,'46	2859	2776	....
Strange Love of Martha Ivers (Block 6)	Para.	4529	Barbara Stanwyck-Van Heflin	Sept. 13,'46	117m	Mar. 23,'46	2907	2870	....
Strange Mr. Gregory	Mono.	516	Edmund Lowe-Jean Rogers	Jan. 12,'46	63m	Dec. 22,'45	2768	2598	..
Stranger, The	RKO	683	Edw. G. Robinson-Loretta Young	Special	85m	May 25,'46	3005	2756	.
Strange Triangle	20th-Fox	630	Signe Hasso-John Shepperd	June,'46	65m	May 11,'46	2986	2951	....
●Strange Voyage	Mono.	521	Eddie Albert-Forrest Taylor	July 6,'46	80m	Mar. 2,'46	2870	....	....
Strange Woman, The	UA	....	Hedy Lamarr-George Sanders	Aug.,'46	....	....	....	2884	....
Strangler of the Swamp	PRC	....	Rosemary La Planche-Robt. Barrett	Jan. 1,'46	60m	Dec. 29,'45	2777	2686	
Strike Me Pink (Reissue)	Film Classics	....	Eddie Cantor-Ethel Merman	May 15,'46	100m	Jan. 25,'36	....	....	....
Suddenly It's Spring	Para.	....	Fred MacMurray-Paulette Goddard	Not Set	....	....	....	2987	....
Sunbonnet Sue	Mono.	501	Gale Storm-Phil Regan	Dec. 8,'45	89m	Sept.29,'45	2661	....	...
●Sunset Pass	RKO	704	James Warren-Nan Leslie	Block 1	59m	July 20,'46	3102	3090	....
Sun Valley Cyclone	Rep.	567	"Wild" Bill Elliott-Bobby Blake	May 10,'46	56m	June 15,'46	3042	2987	....
Susie Steps Out (formerly Miss Television)	UA	....	David Bruce-Cleatus Caldwell	Not Set	....	....	....	3078	....
●Suspense (Special)	Mono.	699	Belita-Barry Sullivan	June 15,'46	101m	Mar. 30,'46	2917	....	3100
Swamp Fire (Block 6)	Para.	4528	Johnny Weissmueller-Virginia Grey	Sept. 6,'46	69m	May 11,'46	2986	2963	...
Swing Parade of 1946	Mono.	503	Gale Storm-Phil Regan	Mar. 16,'46	74m	Jan. 26,'46	2817	2628	....
Symphonie D'Amour (French)	Algazy	....	Fernand Gravet-Jacqueline Francell	Mar. 9,'46	90m	Mar. 23,'46	2906	....	....
TALK About a Lady	Col.	7016	Jinx Falkenburg-Joe Besser	Mar. 28,'46	71m	June 8,'46	3030	2818	....
Tangier	Univ.	522	Maria Montez-Preston Foster	Mar. 8,'46	76m	Mar. 16,'46	2895	2756	2975
Tars and Spars	Col.	7007	Alfred Drake-Janet Blair-Marc Platt	Jan. 10,'46	86m	Jan. 19,'46	2805	2710	2930
Tarzan and the Leopard Woman	RKO	618	Johnny Weissmuller-J. Sheffield-B. Joyce	Block 4	72m	Feb. 16,'46	2849	2655	...
Tenth Avenue Angel	MGM	....	Margaret O'Brien-George Murphy	Not Set	. .	....	....	3031	....
Terror by Night	Univ.	517	Basil Rathbone-Nigel Bruce	Feb. 1,'46	60m	Feb. 2,'46	2830	2748	....
Terrors on Horseback	PRC	....	Buster Crabbe-Al "Fuzzy" St. John	Aug. 14,'46	55m	Apr. 20,'46	2951	2884	..
Texas Panhandle	Col.	7203	Charles Starrett-Tex Harding	Dec. 20,'45	55m	Jan. 12,'46	2795	2744	.
That Brennan Girl	Rep.	....	James Dunn-Mona Freeman	Oct. 22,'46	....	....	....	3090	....
That Night With You	Univ.	504	Franchot Tone-Susanne Foster	Sept. 28,'45	84m	Sept. 29,'45	2662	2434	.
That Texas Jamboree	Col.	7222	Ken Curtis-Jeff Donnell	May 16,'46	67m	....	....	2786	....
That Way With Women	WB	....	Sydney Greenstreet-Martha Vickers	Not Set	....	....	....	3031	....
These Three (Reissue)	Film Classics	....	Merle Oberon-Joel McCrea	Feb. 15,'46	95m	Feb. 29,'36	....	....	....
They Made Me a Killer (Bl. 4)	Para.	4518	Robert Lowery-Barbara Britton	May 3,'46	64m	Jan. 26,'46	2817	2695	...
† They Were Expendable (Bl. 14)	MGM	609	Robert Montgomery-John Wayne	Nov.-Dec.,'45	136m	Nov. 24,'45	2725	2384	2930
They Were Sisters (British)	Univ.	....	James Mason-Phyllis Calvert	Not Set	115m	Aug. 3,'46	3125	....	....
This Happy Breed (Brit.) (color)	UA	....	Robert Newton-Celia Johnson	Not Set	115m	May 27,'44	1909	.	.
This Love of Ours	Univ.	508	Merle Oberon-Claude Rains	Nov. 2,'45	90m	Nov. 3,'45	2703	2662	2898
Three Little Girls in Blue (color)	20th-Fox	639	June Haver-Vivian Blaine	Oct.,'46	....	....	....	2907	.
Three Strangers	WB	511	Geraldine Fitzgerald-Sydney Greenstreet	Feb. 16,'46	92m	Jan. 26,'46	2817	2366	..
Three Wise Fools (Block 17)	MGM	628	Margaret O'Brien-Lionel Barrymore	Aug. 29,'46	90m	June 22,'46	3054	2907	..
Thrill of Brazil	Col.	....	Evelyn Keyes-Keenan Wynn	Not Set	....	....	....	3090	..
Throw a Saddle on a Star	Col.	7221	Ken Curtis-Adele Roberts	Mar. 14,'46	65m	Mar. 23,'46	2906	2850	..
Thunder Town	PRC	....	Bob Steele-Syd Saylor	Apr. 10,'46	57m	Apr. 6,'46	2926	....	....
Till the Clouds Roll By (color)	MGM	....	Robert Walker-Judy Garland	Not Set	....	....	....	2963	....
Till the End of Time	RKO	626	Dorothy McGuire-Guy Madison	Block 6	105m	June 15,'46	3041	2784	....
Time of Their Lives (formerly The Ghost Steps Out)	Univ.	546	Bud Abbott-Lou Costello	Aug. 16,'46	....	....	....	2939	....
Time, the Place, the Girl (color)	WB	....	Dennis Morgan-Jack Carson	Not Set	....	....	....	2555	....
To Each His Own (Block 5)	Para.	4524	Olivia De Havilland-John Lund	July 5,'46	122m	Mar. 16,'46	2894	2861	....
Tokyo Rose (Block 3)	Para.	4511	Byron Barr-Lotus Long	Feb. 8,'46	69m	Dec. 8,'45	2745	2744	2930
† Tomorrow Is Forever	RKO	682	Claudette Colbert-Orson Welles	Special	105m	Jan. 19,'46	2805	2555	2975

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED		Advance Synopsis Page	Service Data Page
						M. P. Herald Issue	Product Digest Page		
Too Good to Be True (formerly Easy Come, Easy Go)	Para.	....	Sonny Tufts-Diana Lynn	Not Set	....	....	....	2748	....
Too Young to Know	WB	507	Joan Leslie-Robert Hutton	Dec. 1,'45	86m	Nov. 17,'45	2718	2384	2898
Traffic in Crime	Rep.	522	Kane Richmond-Adele Mara	June 28,'46	....	....	....	3055	....
●Trail to Mexico	Mono.	574	Jimmy Wakely-Lee "Lasses" White	June 29,'46	56m	July 6,'46	3077	3031	....
Trail to Vengeance	Univ.	1103	Kerby Grant-Fuzzy Knight	Nov. 30,'45	54m	....	....	2748	....
●Trigger Fingers	Mono.	....	Johnny Mack Brown-Raymond Hatton	Sept. 21,'46	....	....	....	3126	....
Trouble with Women	Para.	....	Ray Milland-Teresa Wright	Not Set	....	....	....	2776	....
True Glory, The	Col.	7050	Documentary	Oct. 4,'45	84m	Sept. 15,'45	2646	....	2798
Truth About Murder, The	RKO	624	Bonita Granville-Morgan Conway	Block 5	63m	Apr. 20,'46	2950	2776	....
Turn of the Century (Swedish)	Scandia	....	Edvard Persson-Stina Hedberg	Feb. 23,'46	110m	Mar. 9,'46	2882	....	...
Two Fisted Stranger	Col.	7208	Charles Starrett-Smiley Burnette	May 30,'46	50m	June 15,'46	3043	2951	....
Two Guys from Milwaukee	WB	524	Dennis Morgan-Joan Leslie	Aug. 17,'46	90m	Aug. 3,'46	3126	2884	....
Two Mrs. Carrolls, The	WB	..	Barbara Stanwyck-Humphrey Bogart	Not Set				2628	
† Two Sisters from Boston (Bl. 16)	MGM	622	Jimmy Durante-June Allyson	Apr.-May,'46	112m	Mar. 9,'46	2881	2695	3088
2,000 Women (British)	Gains.-G.F.D.	....	Phyllis Calvert-Flora Robson	Not Set	97m	Sept. 9,'44	2626	....	....
Two Smart People	MGM	....	John Hodiak-Lucille Ball	Not Set	93m	June 8,'46	3029	2748	....
●Two Years Before the Mast (Block 1)	Para.	....	Alan Ladd-Brian Donlevy	Nov. 22,'46	....	....	....	3055	....
UNCLE Andy Hardy	MGM	....	Mickey Rooney-Bonita Granville	Not Set	....	....	....	3127	....
Under Arizona Skies	Mono.	561	Johnny Mack Brown-Raymond Hatton	Apr. 27,'46	59m	June 8,'46	3030	2870	....
Undercover Woman	Rep.	515	Stephanie Bachelor-Robert Livingston	Apr. 11,'46	56m	July 6,'46	3077	2748	....
Undercurrent	MGM	....	Katharine Hepburn-Robert Taylor	Not Set	....	....	....	3007	....
Under Nevada Skies	Rep.	....	Roy Rogers-Dale Evans	Aug. 26,'46	....	....	....	3127	....
Unholy Garden (Re-Issue)	Film Classics	....	Ronald Colman-Fay Wray	July 29,'46	77m	Aug. 8,'31	....	....	....
Unknown, The	Col.	7027	Karen Morley-Jim Bannon	July 4,'46	....	....	....	3055	....
Up Goes Maisie (Block 15)	MGM	613	Ann Sothern-George Murphy	Jan.-Feb.,'46	90m	Dec. 29,'45	2778	....	2930
VACATION from Marriage (Block 14) (British)	MGM	608	Robert Donat-Deborah Kerr	Nov.-Dec.,'45	94m	Dec. 1,'45	2733	2710	2862
Vacation in Reno	RKO	....	Jack Haley-Anne Jeffreys	Not Set	....	....	....	3127	....
Valley of the Zombies	Rep.	520	Robert Livingston-Adrian Booth	May 24,'46	56m	June 1,'46	3017	3007	....
Verdict, The	WB	....	Sydney Greenstreet-Peter Lorre	Not Set	....	....	....	2764	....
† Virginian, The (color) (Bl. 4)	Para.	4516	Joel McCrea-Brian Donlevy	Apr. 5,'46	86m	Jan. 26,'46	2817	2242	2975
Voice of the Whistler	Col.	7024	Richard Dix-Lynn Merrick	Oct. 30,'45	60m	Feb. 23,'46	2859	2655	...
WAGON Wheels Westward	Rep.	564	"Wild" Bill Elliott-Bobby Blake	Dec. 21,'45	55m	Jan. 19,'46	2806	2555	
Walk in the Sun, A	20th-Fox	616	Dana Andrews-Richard Conte	Mar.,'46	117m	Dec. 1,'45	2733	2242	2979
Walls Came Tumbling Down, The	Col.	7011	Lee Bowman-Marguerite Chapman	June 7,'46	82m	May 25,'46	3005	2963	....
Waltz Time (British)	Nat'l-Anglo	....	Carol Raye-Peter Graves	Not Set	95m	July 28,'45	2566	....	....
Wanderer of the Wasteland	RKO	609	James Warren-Audrey Long	Block 2	67m	Sept. 29,'45	2662	....	...
Wanted for Murder (Brit.)	20th-Fox	....	Eric Portman-Dulcie Gray	Not Set	103m	Apr. 13,'46	2937	....	....
Way Ahead, The (British)	20th-Fox	606	David Niven-Stanley Holloway	Aug.,'45	106m	June 17,'44	2626	....	2523
Wedding Night (Reissue)	Film Classics	....	Gary Cooper-Anna Sten	June 15,'46	83m	Feb. 23,'35	..	...	....
† Weekend at the Waldorf (Spcl.)	MGM	605	Ginger Rogers-Lana Turner-Walter Pidgeon	Oct.,'45	130m	July 28,'45	2627	2242	3018
Welcome, Stranger	Para.	....	Bing Crosby-Barry Fitzgerald	Not Set	....	....	....	2939	...
† Well Groomed Bride, The (Bl. 4)	Para.	4519	Ray Milland-Olivia DeHavilland	May 17,'46	75m	Feb. 2,'46	2829	2786	3088
West of the Alamo	Mono.	573	Jimmy Wakely-Lee "Lasses" White	Apr. 20,'46	58m	May 25,'46	3006	2883	....
What Next, Corporal Hargrove? (Block 14)	MGM	606	Robert Walker-Keenan Wynn	Nov.-Dec.,'45	96m	Nov. 17,'45	2717	2710	2975
Where There's Life	Para.	....	Bob Hope-Signe Hasso	Not Set	....	....	....	3078	....
While Nero Fiddled (Brit.)	Bacon-Bell	....	Tommy Trinder-Frances Day	Apr. 29,'46	65m	May 11,'46	2986	....	....
Whirlwind of Paris (French)	Hoffberg	....	Charpin-Marguerite Perry	Feb. 9,'46	88m	Feb. 23,'46	2859	....	....
Whistle Stop	UA	....	George Raft-Ava Gardner	Jan. 25,'46	84m	Jan. 12,'46	2793	2744	3100
Wicked Lady, The (Br.)	Eagle-Lion	....	Margaret Lockwood-James Mason	Not Set	103m	Dec. 15,'45	2757	....	....
Wife of Monte Cristo	PRC	....	John Loder-Lenore Aubert	Apr. 23,'46	80m	Mar. 30,'46	2918	2895	3018
Wild Beauty	Univ.	545	Don Porter-Lois Collier	Aug. 9,'46	....	....	....	3076	....
Wildfire	Screen Guild	001	Bob Steele-Sterling Holloway	May,'46	60m	....	....	....	....
Wilson (color) (Special)	20th-Fox	602	Alexander Knox-Charles Coburn	Aug.,'45	154m	Aug. 5,'44	2094	1676	2342
Without Dowry (Russian)	Artkino	....	Olga Pyshova-Nina Alisova	Apr. 6,'46	81m	Apr. 27,'46	2962	....	....
Without Reservations	RKO	621	Claudette Colbert-John Wayne	Block 5	107m	May 11,'46	2985	2884	....
Woman Chases Man (Reissue)	Film Classics	....	Miriam Hopkins-Joel McCrea	May 15,'46	70m	May 1,'37	....	....	....
Woman on the Beach (formerly Desirable Woman)	RKO	....	Joan Bennett-Robert Ryan	Not Set	....	....	....	2883	....
Woman Who Came Back, The	Rep.	507	Nancy Kelly-John Loder	Dec. 13,'45	68m	Dec. 22,'45	2765	2555	....
YANK in London, A (Br.)	20th-Fox	622	Anna Neagle-Dean Jagger	Mar.,'46	106m	Feb. 23,'46	2858	....	....
Yearling, The (color)	MGM	....	Gregory Peck-Jacqueline White	Not Set	....	....	....	2883	....
Years Between, The (British)	GFD	....	Michael Redgrave-Valerie Hobson	Not Set	100m	Apr. 20,'46	2949	....	....
Yolanda and the Thief (color) (Block 14)	MGM	610	Fred Astaire-Lucille Bremer	Nov.-Dec.,'45	108m	Oct. 20,'45	2685	2354	2930
Young Widow	UA	....	Jane Russell-Louis Hayward	Mar. 1,'46	98m	Feb. 23,'46	2857	2454	3100
† ZIEGFELD Follies of 1946 (color) (Special)	MGM	617	MGM Contract Stars	Mar.,'46	110m	Aug. 25,'45	2638	1913	3088

Feature Products, including Coming Attractions, listed Company by Company in Order of Release on pages 3103 and 3104.

August 6th 1926
John Barrymore was the star they saw

Here's the unseen star they HEARD!



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Produced and Directed by WILLIAM A. WELLMAN

COLUMBIA'S SILVER ANNIVERSARY 1946

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MOTION PICTURE HERALD

MR. JOYCE O'HARA,
MOTION PICTURE
ASSOCIATION OF AMERICA,
28 WEST 44TH ST.,
NEW YORK, N. Y.

REVIEWS

(In Product Digest)

Caesar and Cleopatra
Black Angel
Criminal Court
Blonde for a Day

(In News Section)

G.I. War Brides

THAT DECISION:

Exhibitors and Little Three plan attack on court's power to set up system of licensing pictures

Columbia claims Big Five and Justice Department seek new Consent Decree for industry

HOW INTERSTATE TELLS TEXAS —40 YEARS OF SHOWMANSHIP

—Managers' Round Table

WARNER EXECUTIVES CONVENE FOR ANNIVERSARY MEETING

VOL. 164, NO. 6; AUGUST 10, 1946

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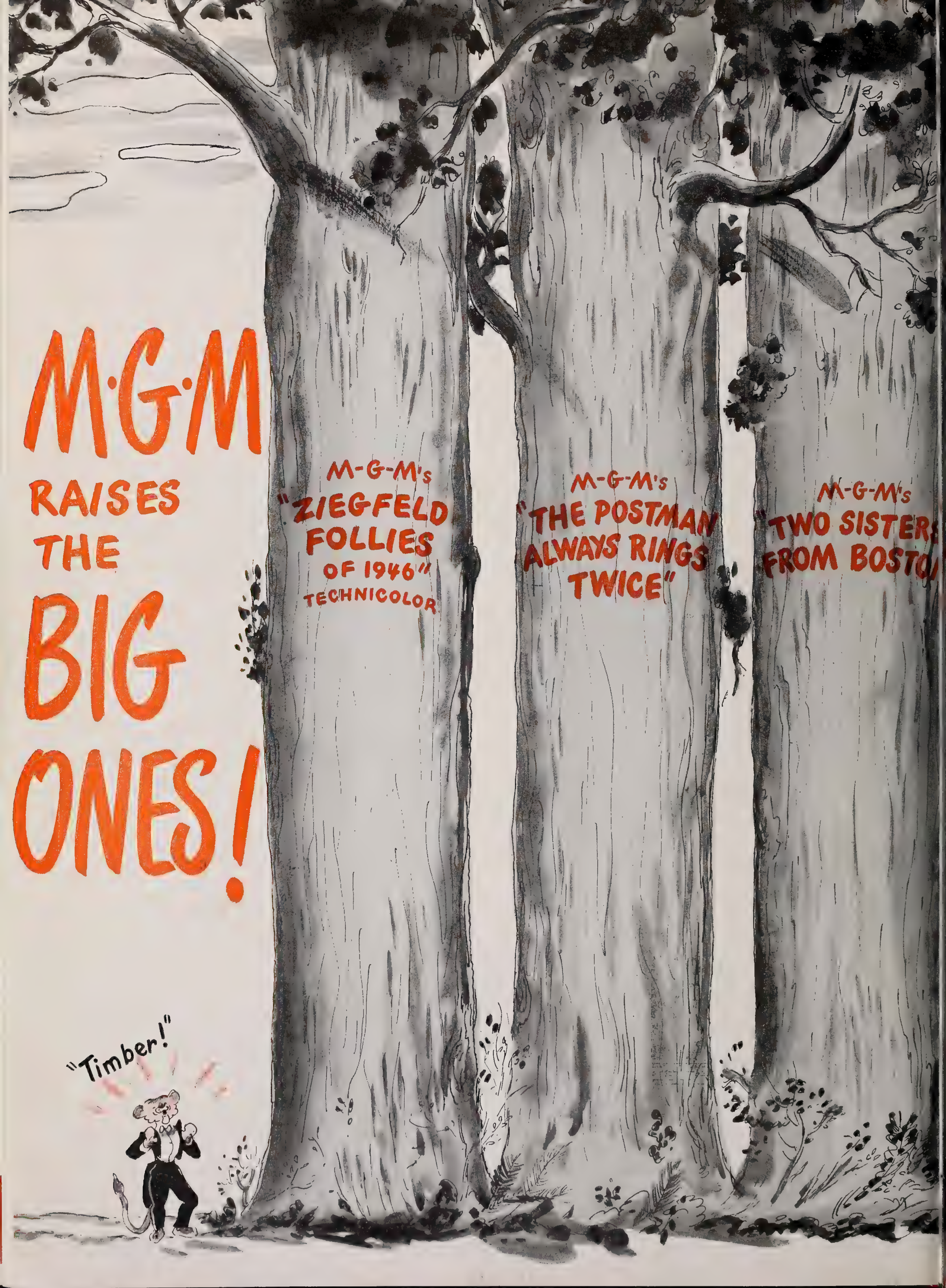
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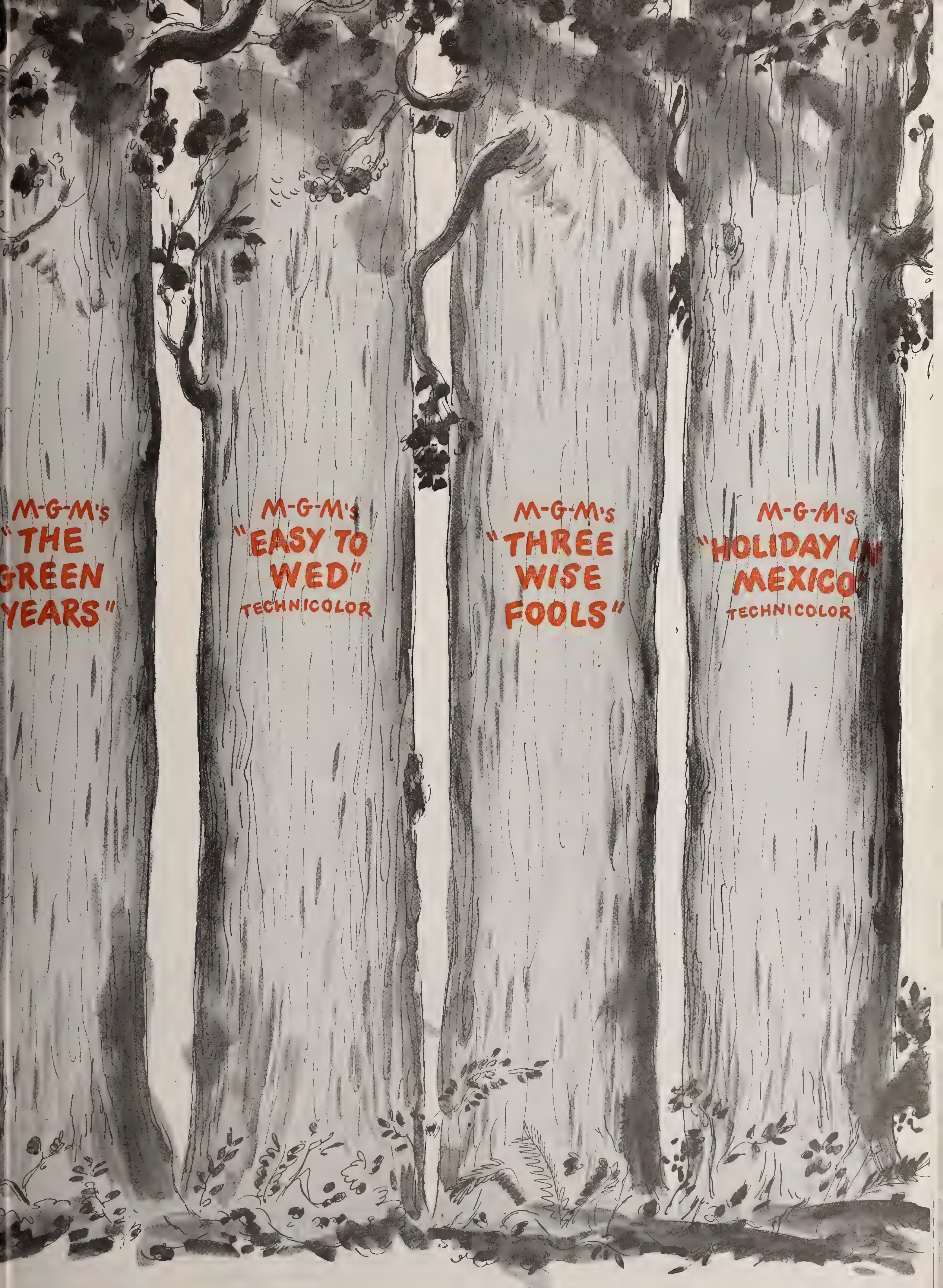
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M-G-M's "EASY TO WED" TECHNICOLOR
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AGAIN THAT WELL-KNOWN WA

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DENNIS MORGAN-JACK CARSON
Milwaukee Welcomes the WORLD PREMIERE of Warner Bros.
TWO GUYS FROM MILWAUKEE
DENNIS MORGAN • JACK CARSON

THE PARADE, longest in city's history, stretched for three miles with 450,000 viewers including Wisconsin's Lieut.-Gov. Remmebohm.

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Original Screen Play by Charles Hoffman and I. A. L. Diamond

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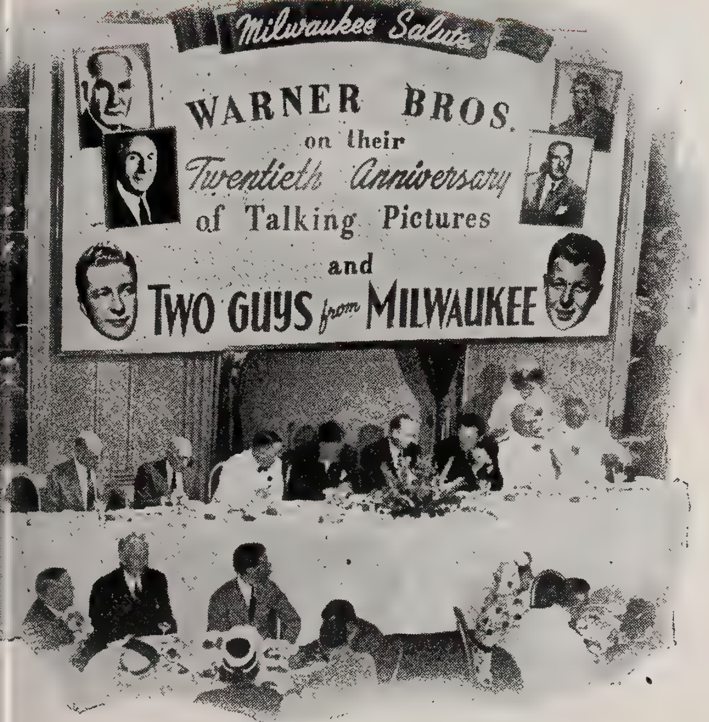
E ARRIVAL— Dennis Morgan and Jack Carson stage novel ice by "rowing" to Milwaukee World Premiere via Lake Michigan.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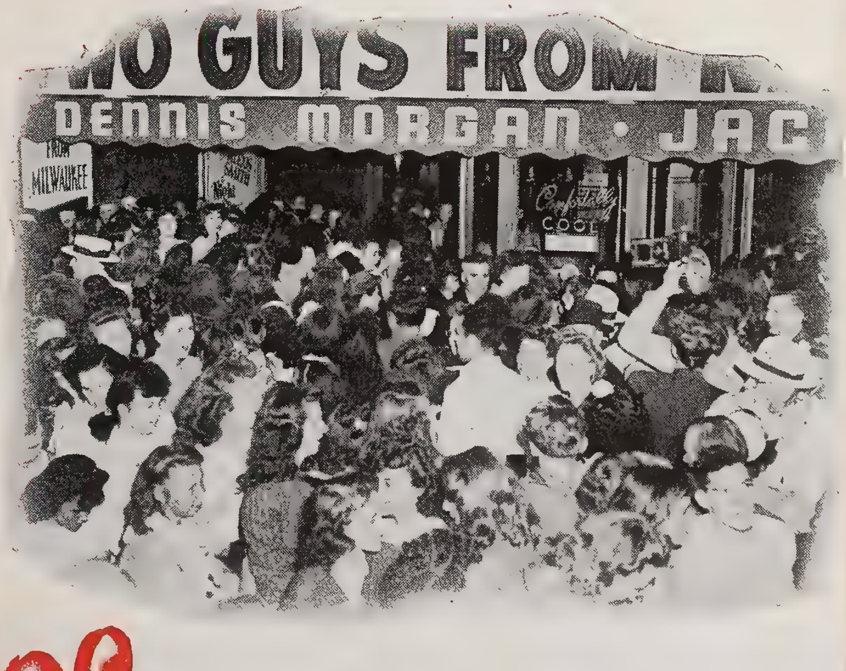
of Talking Pictures
and
TWO GUYS from MILWAUKEE

E CELEBRATION BANQUET with mayor and dignitaries lore paying tribute to Warner's 20th Anniversary of Talking Pictres and the world premiere of "Two Guys From Milwaukee."

THE SHORELINE had mobs lined up for a mile with gala greeting.

THE CONTEST included 4-week competition for Two Gals From Milwaukee to accompany Warners' "Two Guys From Milwaukee" to theatre.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Fourth in a series of advertisements about "The Razor's Edge"

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher *TERRY RAMSAYE, Editor*

Vol. 164, No. 6 August 10, 1946

THE OUTLAW—AGAIN

TIME is a-wasting in the cause of the motion picture at stake in the matter of "The Outlaw". While action pends, the effects which decision by the Motion Picture Association, as representative of the organized industry, might control continue. The picture is in distribution and the while enjoying its peculiar publicity, all to the credit or discredit of the whole of the motion picture.

More than a week ago the board of the Motion Picture Association was to take action, this after sundry postponements. The particular reason, and reasonable, too, at first, was the fact that Mr. Howard Hughes, producer of "The Outlaw", was in physical crisis in hospital after an air mishap. But Mr. Hughes bravely improved, while the "Outlaw" situation did not.

Postponement might unhappily be construed by some as a seeking after pretext, a pretext with emotional overtones, for excuse for declining to meet a positive situation, a positive challenge, face to face with a forthright decision.

It is true that Mr. Hughes, in a manner entirely irrelevant to the matter of the motion picture, came to personal misadventure. A reasonable deference to that fact has been proper. Crisis for Mr. Hughes may have passed—one hopes it has—but the crisis of the motion picture in the court of public opinion continues.

If "The Outlaw" is damaging to the status of the motion picture, to the degree indicated by the Motion Picture Association's initial concern about it, that damage is now going on unabated.

This, simply enough, is encouragement to the transgressor of the self-regulative devices of the organized motion picture industry, of which organization Mr. Hughes is by his own election a member.

The procrastinating, delaying, and substantially nonchalant, attention to this matter which obtains can only represent an attitude in some places in this business addressed at avoidance of responsibility, and that a responsibility to a policy of common decency and the commonweal.

This order of encouragement to invasion is exemplified in the issue which reached the press last week in the case of Mr. Andrew Stone over titles for a picture which at the moment had the working title, if that is the word for it, of "Strange Bedfellows". In a telegram to Mr. Eric Johnston, Mr. Stone was quoted as protesting that it derived from the Shakespearean line, "Poverty makes strange bedfellows", and taken from there by the late Mr. Chauncey Depew to "Politics makes strange bedfellows," which, said Mr. Stone, "fit our story perfectly, making, therefore, the perfect title".

From there, however, let us go on to Mr. Stone's previous and rejected titles, including "Hot and Bothered" and "Stripped for Action". Because of their priority, one might suppose those were even more perfect titles.

Mr. Stone's argument was part of a campaign—that was indicated two days later when spokesmen for the Motion Picture Association in Washington announced Mr. Stone had withdrawn his appeal and would file a new title.

There is only one thing to do about "The Outlaw". If it is satisfactory to the industry and if this industry wants to stand behind it and declare it an expression of production and exhibition policy, it is only fair to Mr. Hughes to say so. Also, it would be in such case unfair to him to say less.

If this industry does not want to take responsibility for "The Outlaw" and its position in the public mind, as denoted by the flagrantly challenging nature of both advertising and the picture, it will be necessary for it to do something about that, too.

There is no sidedoor way out.

Meanwhile, the picture is playing, and soon any decision will be no decision. The industry will be credited with that.

* * *

LOTS of ADVICE

JUST now we are having again a new wave of woof-woof from observers traveling overseas, gravely warning Hollywood that it will have to be studying the moods and trends among the peoples of Europe, and the world, to command a place in the global screen market.

Once again let it be recorded that Hollywood inevitably and automatically makes product of cosmopolite and universal human appeal in producing pictures for the diverse audiences of the United States. That fundamental control exerted by the melting-pot peoples of the nation has had a large, if unproclaimed, share in making the American motion picture world merchandise.

It is inevitably true that the newly intensified nationalisms, with their assorted political pressures, arising so conspicuously in sequel to the war, will be encouraging assorted national film enterprises. Those will be competitive with the American product in just the degree that they are competitive entertainment — affected, too, by such trade barriers as may be erected around them.

One traveler reports himself impressed by overseas pictures providing "a closer depiction of life's facts and feelings". There is nowhere, in all the history of entertainment, evidence that the mass audience was ever in pursuit of poignant realism. It is not a component of the genuinely popular arts. The people live "life's facts and feelings". What they want is emotional delivery into something else.

From the beginning, Hollywood has known how to reach the great human average, the majority the world around. It will not be beguiled into pursuit of the whims and fancies of minorities, national or international.

The experience of the years has shown that the pictures which sell best from Bad Axe to Brooklyn also sell best from Budapest to Bangkok.

The customers are the only real experts.

* * *

¶ Of interest to us and our world of advertising and promotion is the now developing fact that it was advertising, way back so far as 1694, that Japan's great house of Mitsui, now with a billion and a half dollars in an endless network of worldwide corporation, began with an advertising policy. It was Hachirobei, who defied his samurai tradition, and went into business with what are yet, two and a half centuries later, modern concepts. His first advertisement was carved on a six-foot slab of keyaki wood, announcing: "Cash payments and a single price." —*Terry Ramsaye*

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No Policing

THE American Theatres Association will move to mobilize the National Association of Manufacturers, the U. S. Chamber of Commerce, National Association of Broadcasters and other large industry trade organizations, to combat "policing inroads" in industries now being attempted by the Department of Justice, Ted R. Gamble, chairman of the ATA board, said in New York this week. Mr. Gamble emphasized that although the ATA intended to keep "hands off" in seeking a solution of industry trade practices, ATA nevertheless planned resistance to the Department of Justice's attempts to "police" the film industry through a final decree to be written in the New York anti-trust suit.

Political Note

LOUISIANA's singing Governor, Jimmy Davis, will appear in a film biography of himself, according to an announcement from Monogram this week which said the company had signed a contract for his appearance. According to the terms of the contract, Governor Davis, who composed "You Are My Sunshine," insisted that the film be titled "Louisiana" in honor of the state he governs. The picture will be produced by Lindsley Parsons, who will do part of it in Hollywood and the rest in Governor Davis' home state.

Essential Purchases

MOTION PICTURES are included in the first "essential purchases" which England is making, now that an initial $300,000,000 advance on that $3,750,000,000 loan is available. She had begun to make other purchases—but only limited ones, says the Embassy at Washington. High American prices are the chief factors in limiting buying, it is reported. However, the initial bit of American credit is being used for, says the Embassy, "essential purchases," such as dried eggs, American cotton, motion picture films, wheat and other food items.

State Censorship?

NEWSPAPER and clergy comment raged over a tri-state area last week as "The Outlaw" continued its showing in two theatres at Atlantic City's Steel Pier.

Charles Hamid, owner of the Pier, defied the city ban on the picture by getting an injunction which permits him to show the feature until August 19—at which time there will be a hearing on the matter.

The newspaper comments on the subject came to a head with an editorial in the *Philadelphia Record* which said, "Showing of 'The Outlaw' in Atlantic City, with the help of some slick legal footwork, is likely to have this result: State movie censorship in New Jersey, where no government censorship now exists."

The prediction of state censorship in New Jersey is being made throughout industry circles in that state and in Pennsylvania. The Atlantic City government claims that it is attempting to by-pass the injunction, but it has not as yet found a legal way. Meanwhile, all church groups in the city, and many in the state, are continuing to preach against the film.

Beauty Exchange

AMERICA soon will get a look at English beauties while England in return will have an opportunity to study our own charmers. Samuel Goldwyn has arranged with Lucie Clayton, British impresario of models, to have an exchange of six leading British models and six Goldwyn Girls. While the Goldwyn Girls will spend several weeks visiting Manchester, Birmingham, Leeds, Glasgow, Edinburgh and London, the six ladies from England will make a cross-country tour of the United States. Each troupe will carry a collection of the latest fashions from the leading designers of their countries. The Goldwyn Girls in their tour will publicize the forthcoming British premiere of their latest picture, "The Kid from Brooklyn," while the English lassies will promote British fashions.

Big City Blues

COUNCIL BLUFFS is not a suburb of Omaha and Mayor Phil Minner is telling it to the distributors. He has written to nine companies, pointing out that citizens of his fair city are being done an injustice in being forced to wait 30 days after first run showing in Omaha on the other side of the river.

Action

CITIZENS of Brown City, Mich., grown weary when promises of early construction of a theatre by a private group didn't materialize, called a meeting and pledged financial support to build the house themselves. The group promises that the new theatre will be the finest in their area.

Foreign Slant

TO OBLIGE patrons of foreign countries who require theatre managers to re-run scenes they have enjoyed in a picture, producer Robert S. Golden will increase the running time of the night club scenes which feature famous acts in the foreign release versions of "Eddie and the Archangel Mike." Mr. Golden said also that he would put less stress on story points which require dialogue, which the foreign audiences cannot understand. By doing this, he said, it is his belief that the picture will enjoy considerably better foreign business than it would without the special tailoring.

One Year Later

HIROSHIMA, on the first anniversary of the first atom bomb, moves into horrible and indelibly-impressed closeup in Japanese films combined with awesome footage of the Bikini underwater test in Paramount's current issue—horrible, not because of physical devastation, but because of disfigured women and children.

The plea for control of atomic energy, if civilization is to be saved, is narrator Maurice Joyce's thematic keynote. His pleading is urgency itself, but the pictures themselves thunder forth the answer.

Universal newsreel is also using the clips from the same pool which were made available to all reels but rejected by Movietone News, RKO Pathe News and News of the Day. They held to Bikini; thought the other too gruesome.

Challenge

LONDON sees a challenge to the prestige of J. Arthur Rank in the latest switch of talent in English film circles. It is authoritatively reported, although not confirmed, that Sir Alexander Korda has signed Gabriel Pascal to film a screen version of George Bernard Shaw's "Doctor's Dilemma." Mr. Pascal has been under auspices of Mr. Rank, for whom he produced the soon-to-be-released "Caesar and Cleopatra."

Breen and the Lady

London Bureau

WHEN JOSEPH BREEN, Production Code administrator, was being cross-examined here, one of the larger subjects under discussion was the Gainsborough-produced "The Wicked Lady." Every informed person this side was aware that the film wouldn't rate the PCA seal unless certain deletions or—at least—amendments were made. There were those who asserted, indeed, that the film was made the way it was as a challenge to the Code's authority in America.

The charge was made in the course of the Breen questionings that the PCA had "banned" the film in America. Mr. Breen denied that he had ever seen it, but volunteered to take a look and see what alterations would be required; then select, from the unused and discarded footage, material which might match up with the Code.

But none of the discarded footage could be found—it had been destroyed. Mr. Breen, nevertheless, took a look at the picture and suggested a number of alterations which will necessitate a number of retakes.

The retakes will be made—although they'll be trouble—for Gainsborough thinks the project worthwhile.

Type Casting

THE HERALD'S man in Mexico City relays this one: A producer seeking an actor to play Napoleon was presented by his casting director with a short guy who somewhat resembled the Little Corporal. The director took a look and snorted: "Huh! How could such a runt play such a big role?"

Anniversary

THE United States Army Air Forces, that branch of service in which many of Hollywood's notables served—including Clark Gable, James Stewart and Ronald Regan—and which ofttimes was a source of material for many of the romantic and exciting war pictures, celebrated its 39th anniversary last week with the slogan "Air Power Is Peace Power." With many of the industry's executives and personalities observing the event, Carl Spaatz, commanding general of the AAF, pointed out that "America's best insurance against a future war is an adequate, alert air force," adding that the mission of the AAF can be accomplished only "if an air force-in-being of adequate size and proper composition, strategically deployed and in a high and constant state of readiness is maintained."

Free Thinking

Washington Bureau

ATTACKING Russian correspondent Ilya Ehrenburg who called "voluntary" code censorship a method of deleting free thought from American films, Joyce O'Hara, assistant to Eric Johnston, president of Motion Picture Association, Tuesday challenged the Red writer to "go to Stalin and demand free thinking of the Russian screen."

Charging that the Russian writer was not permitted to report the truth after he he visited the U. S., O'Hara said Ehrenburg's thoughts could not be rightly interpreted "as we don't know what he really thinks because he is not a free agent . . . if he isn't careful he might trip over a shifting party line and be compelled tomorrow to praise American films."

PEOPLE

JACK KARP, head of Paramount's studio legal department, on Monday was promoted to a position of "important executive functions," HENRY GINSBERG, Paramount studio head, announced in Hollywood. SIDNEY JUSTIN, for ten years assistant to Mr. Karp, has been appointed head of the legal department.

JACK LEVIN, vice-president and general manager of Confidential Reports, Inc., was guest of honor at a surprise party at the Ambassador Hotel at Atlantic City, Monday, given by executives of Warner Brothers attending the company convention there. This week Mr. Levin is celebrating his thirtieth anniversary in the motion picture industry.

ARNOLD C. CHILDHOUSE, formerly chief film officer of the American Military Mission in the Netherlands, was appointed managing director of the Netherlands last Thursday by the Motion Picture Export Association.

WILL CLAYTON, Assistant Secretary of State, who has been working closely with the motion picture industry in an effort to remove foreign trade barriers, last week was elevated to the position of an undersecretary by a bill signed by PRESIDENT TRUMAN.

JACK GOLDHAR, whose resignation from the post of United Artists' eastern district manager became effective over last weekend, was given a farewell luncheon at Toots Shor's in New York last Friday prior to his departure for Detroit, where he will devote himself to private business interests.

BING CROSBY, radio and motion picture star, and his brother EVERETT, will operate an all-year pleasure resort on Lake Mead at Boulder Dam under the incorporated name of Grand Canyon-Boulder Dam Tours, Inc., it was announced in Hollywood last week.

JACQUES KAHN, for the past three months assistant field exploitation representative for Warner Brothers in the Philadelphia-Atlantic City area, on Monday will take over the Pittsburg-Cleveland territory for the company.

JOSEPH I. BREEN has returned to London from Paris where he held detailed conversations with the French censor following a general fact-finding tour.

JAMES E. PERKINS, managing director in Britain for Paramount, has arrived in Hollywood by plane from Shanghai. He will fly to New York en route to London.

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THIS WEEK the Camera reports:

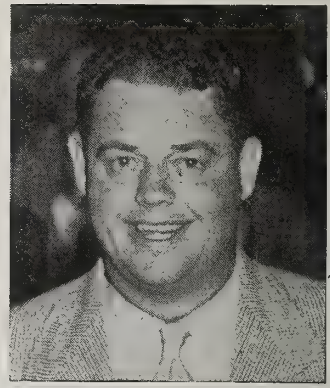
NEW YORK'S Mayor William O'Dwyer, center, an honorary member of the Screen Directors Guild, directed last week the opening scene of Federal Films' "Carnegie Hall," being filmed in New York's concert hall. Above the Mayor with producers Boris Morros, left, and William Le Baron.

KERMIT C. STENGEL has been elected executive vice-president of the Crescent Amusement Company in Nashville. He has been associated with Crescent and Rockwood organizations' since 1935.

By the Herald

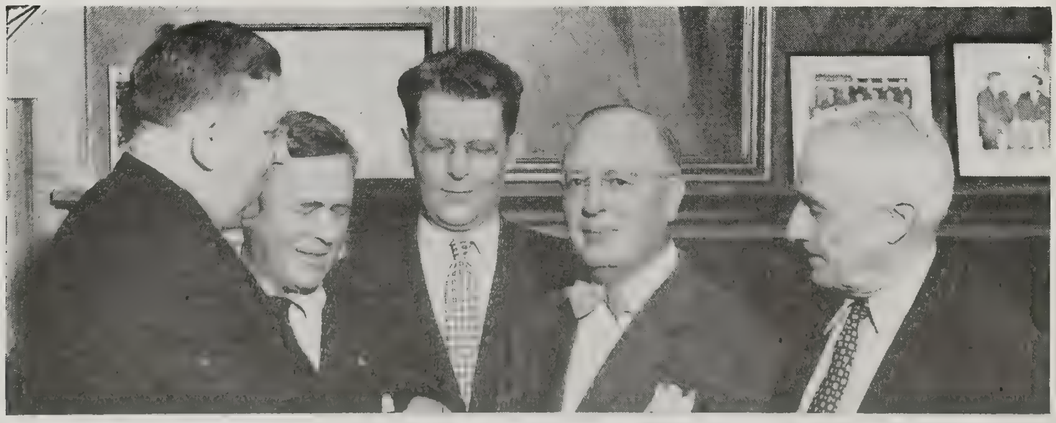
UNITED ARTISTS has recently appointed Jack Ellis Eastern district manager.

PREMIERE: Attending the opening of "Henry V" at Baltimore's Little Theatre, are, left to right, Arthur Kallman, of the Rank Organization; Mark Silver, New York branch manager for United Artists; Bert Claster, of the Little Theatre.



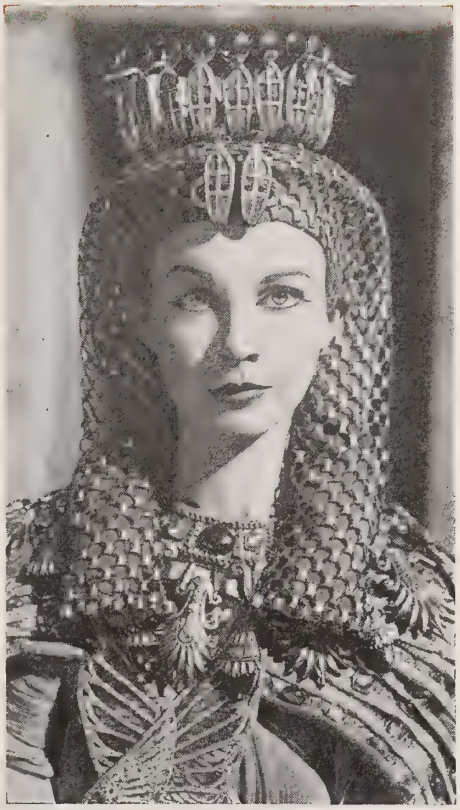
Metropolitan Photo

HATTON F. TAYLOR has moved from the position of RKO branch manager in Montreal to RKO branch manager in Detroit.



MAYOR BERNARD DOWD of Buffalo, at left, presents the M-G-M Gold Award, a signet ring, to Charles Taylor, advertising-publicity director, Shea Theatres, Buffalo, first showman to have 12 exploitation campaigns accepted for the M-G-M honor roll. Left to right: Mayor Dowd, Council President K. B. Wilkes; Jack Mundstuk, Buffalo M-G-M office manager; Mr. Taylor, Daniel Streeter, president, Buffalo Chamber of Commerce.

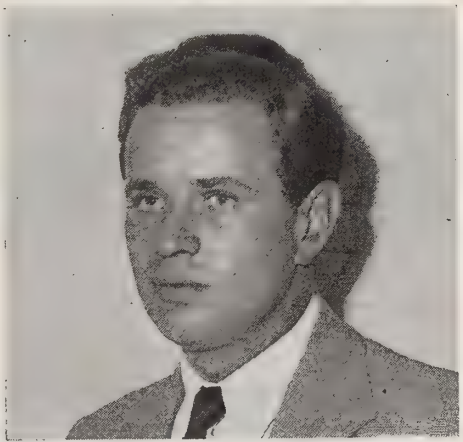
RKO has named Joseph P. Smith to the position of Portland branch manager. He succeeds Mark Cory, deceased.



THREE CLEOPATRAS: Cleopatra has attracted the attentions of many a motion picture actress. Above, at left, one of the earliest: Theda Bara, posing with Maj. Gen. Hunter Liggett and Mrs. Liggett. Above, center, Claudette Colbert in a 1934 version. At the right, the latest portrayal: Vivien Leigh as Cleopatra in Gabriel Pascal's production of "Caesar and Cleopatra."

MORRIS LOEWENSTEIN, right, president of Motion Picture Theatre Owners of Oklahoma, visits at the home office with Leon Bamberger, sales promotion manager for RKO.

A. C. Brauninger has been appointed pro-tem manager of all Warner Brothers 16mm activities in the foreign field.



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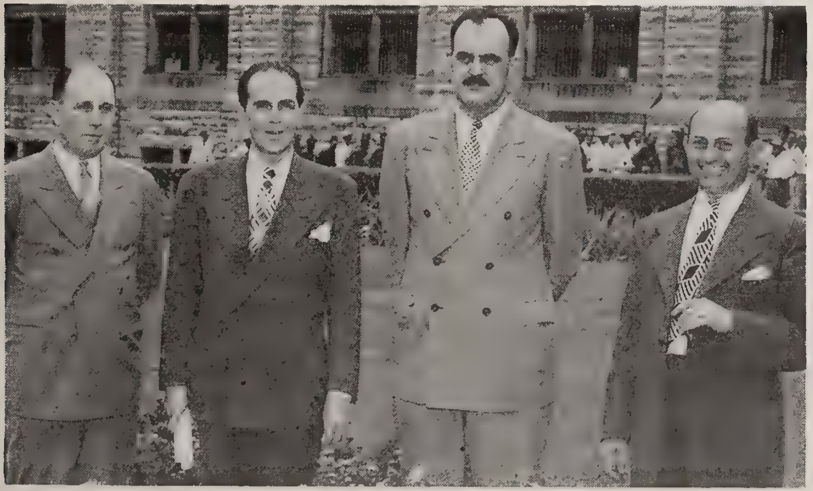
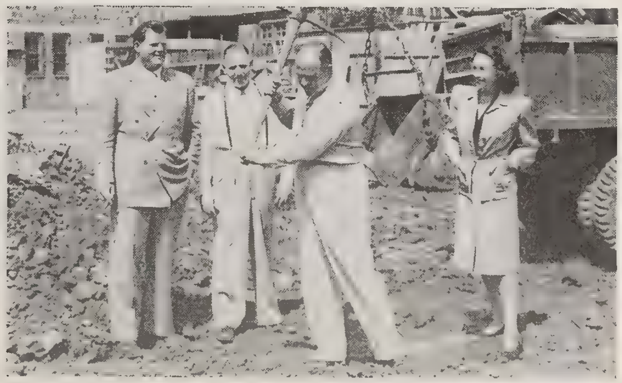
RKO PATHE has promoted Alfred Butterfield to Promotion Director. He has been with the company since 1942.



PRISON PREMIERE: PRC staged a premiere of "Down Missouri Way" at the Missouri State prison. In the usual order above: Col. Thomas Whitecotton, director of Missouri Penal Institutions; Arnold Stoltz, PRC; Ben Stewart, Warden; Arnold Gould, exhibitor.



NEW SOUND STAGE: Hal Roach breaks ground at Culver City for a $200,000 sound stage. Looking on, left to right: Hal Roach, Jr., studio manager S. S. Van Keuren, producer Bebe Daniels.

ARTHUR B. KRIM has been elected president of the newly formed Eagle-Lion Films, Inc.

LONDON RECEPTION: Commander Sir Arthur Jarratt, managing director, British-Lion; James Mulvey, president, Samuel Goldwyn Productions, and Filippo del Giudice, managing director, Two Cities Films, at a reception at the Claridge Hotel for Mr. Mulvey and Roy Disney.

PREMIERE of "The Bells of St. Mary's" at the Savoy, Dublin; Louis Eliman, director of Irish Cinemas; Eire's president, Sean O'Kelly; RKO's Robert Wolff.

PAN AMERICAN clippers will exhibit 16mm features. PA's A. S. Gailbraith, seated, signs with Seven Seas president, George Barnett.

PROFESSOR and Mrs. Theodore Thompson Flynn, parents of Warner Brothers' Errol, arrive in New York from Belfast.

FAREWELL PARTY for Ed Toledano, recently appointed RKO 16mm representative for Italy, was sponsored by his home office associates, left to right: Harry Ehrreich, John Spires, Arthur Rankin, Charles Kirnard, Arthur Herskovitz, Josephine Brancato, (Mr. Toledano), Clara Gimbel, R. K. Hawkinson, Al Stern, Michael Hoffay, Kermit Axelrod, B. D. Lion, Joe Bellfort, R. C. Maroney, Marc Spiegel, S. F. Cronich, Jack Kennedy, and Ned Clarke.

JOHN B. NATHAN has been named namager of Paramount's Continental European, French, North African and Near Eastern Division.

QUESTION POWER OF COURT TO DETAIL SALES SYSTEM

Can Say What Not to Do, But Not What Must Be Done, Is Argument

A challenge of the authority of the Federal Court to impose a system for the licensing and exhibition of motion pictures appeared this week to be developing in important elements of exhibition and distribution. The question is directed to the proposition the Court can tell the industry what not to do, but that it is powerless to tell it what it must do.

Power Seen Limited to Injunctive Relief

Columbia will question the right of the Court to direct the adoption of certain trade practices and to provide for the "policing" of its decree, Louis D. Frolich, counsel, declared Monday in New York.

"For a court of its own motion to prescribe a drastic and revolutionary method of doing business, which affects the innocent bystanders even more than the defendants, is unprecedented and should be reversed," Abram F. Myers, general counsel and board chairman of Allied States Association of Motion Picture Exhibitors, wrote his regional exhibitor units last week.

Thus, a major distributor, a defendant in the anti-trust case, and a national exhibitor association, the two often on opposite sides of a question, officially consider the Court out of bounds in suggestions on how films should be licensed and shown.

Columbia will base its attack on the theory that the Court's authority is limited to injunctive relief from those practices determined to be in violation of the Sherman Act. Mr. Frohlich said the question would be raised in briefs to be filed early next month.

Mr. Myers declared that "the traditional and approved remedies for violations of the kind found by the Court are divestiture and dissolution, and these should be substituted for auction selling as soon as possible."

Columbia Wants No Part Of Arbitration System

The decision of Columbia is to reach further into the ruling. Mr. Frohlich said the company would resist any move designed to make it a participant in the motion picture arbitration system. It also will ask for findings of fact on the possible "inherent illegality" of block booking and blind selling. The ruling intimated, he observed, that the practice "might" be illegal even when the licensing of one film was not conditioned upon the licensing of another.

Opposition to the approach by the "Big Five" attorneys in conferences with the Department of Justice was disclosed. Mr. Frolich claimed Paramount, 20th-Fox, Loew's, RKO and Warners were attempting to negotiate with the Department a consent decree as a substitute for a court decree that would be limited to injunctive relief.

"POLICING" OF INDUSTRY DRAWS C. OF C. FIRE

Sharp criticism of Government attempts "to exercise supervisory control" over industries through court and consent decrees came last week from the United States Chamber of Commerce. "The former practice of the Department's including in consent decrees a right for the Department of Justice to exercise supervisory control over industries should not be revised," a resolution by the Chamber declared. "This practice amounts to an unlawful coercion of business and unjustified Federal control."

The interest of the Department in seeking court authorization for "policing" the industry was apparent to Mr. Frolich. He said it was because Department officials knew that neither the Court nor themselves had such authority over trade practices enjoined under the Sherman Act. He insisted that under the Act's procedure the Court could not impose conditions of licensing and other activities upon the company without its consent.

Sees Independents' Rights Fading Without a Hearing

Meanwhile, the attacks increased in exhibition. Fred Wehrenberg, president of the Motion Picture Theatre Owners of America, characterized the independent exhibitor as "truly the forgotten man." He said that the final decree in the U. S. District Court would decide the status of the independent exhibitor for some time to come.

"It will do that for other persons as well, but they are parties to the suit," he wrote in a bulletin to members. "The independent exhibitor is not. It is an anomalous situation; certain rights and privileges have belonged to the independent almost since the inception of the business. They are being taken away from him and he is being fettered with new duties and restrictions, some of which may lead to his extinction, and yet he has not been given an opportunity to be heard.

"At the time of the Consent Decree he was permitted a day in Court after the Decree had been agreed upon by all parties and awaited only the signature of the Court. Now he finds himself in substantially the same position—he is fighting for his rights after the decision has been rendered and if, by any chance, a consent decree is arranged between the Government and the defendants he will once more be deprived of the opportunity to state his case effectively and get relief."

Ask Suggestions Go to Parties to the Suit

Mr. Wehrenberg reiterated MPTOA's intention to submit to both parties to the case and to the Court the suggestions developed at the recent meeting of the exetive committee in Washington. He asked members for suggestions, and attached the questionnaire being circulated to exhibitors generally.

Allied, via Mr. Myers' bulletin, suggested that regional units take the Court opinion and the published version of the Government's proposals for a final decree "and figure out ways and means for carrying out the substance of the Court's plan with the least possible burden to the exhibitors." He asked that they then submit their ideas to the Department of Justice and to the distributors —the parties to the record.

Distributors Uncertain of Effect on Film Releases

Confusion reigned, meanwhile, in the home offices of the distributors as conferences progressed between their representatives and officials of the Justice Department. The distributors modified their earlier approach to suggestions for a final decree in some details, but a long distance still appeared to separate them from an understanding with the Government representatives.

The distributors were uncertain about the effect of the ruling on availability of product. One source estimated a lapse of three months between the date of a tradeshow and release of product for general exhibition, blaming the delay on the details of clearing the bids. They did not know whether they would be permitted to license moveover runs. Two companies instructed their salesmen to stop signing such deals.

A movement developed among defendant counsel to strike for elimination of some 8,000 theatres they considered non-competitive from the auction method of selling. They may seek, too, the privilege of changing the boundaries of competitive areas from time to time, possibly in anticipation that clearance may be eliminated between many towns where it now exists.

WILL HANDLE OWN FOREIGN AFFAIRS

Price Announces AMPP Committee to Study Needs Abroad

To keep the industry's foreign trade problems a responsibility of the industry and not of a government agency, the board of directors of the Association of Motion Picture Producers has approved the recommendations of an industry committee for the setting up of self-imposed machinery within the industry to handle international relations problems involved in film production and distribution.

The announcement was made this week by Byron Price, chairman of the board, who reported that the three-man committee consisted of Col. Jason Joy, of Twentieth Century-Fox, chairman; Luigi Luraschi, Paramount, and Robert Vogel, Metro-Goldwyn-Mayer. These men were named to study the foreign problems following the dissolution of the Motion Picture Society for the Americas, a voluntary industry organization which had functioned to assure effective wartime cooperation with the government.

"Aware of Responsibility"

"The film industry," said Mr. Price, "is fully aware of its vital responsibilities in helping to build a better and friendlier world.

"But we believe firmly that freedom of the screen can best be preserved and all problems more effectively handled if production and distribution matters connected with films destined for foreign countries remain a responsibility of the industry, not of a government agency."

The committee's recommendations ask for the formation of an informal "foreign committee," consisting of international affairs experts from each of the association's 10 major studios. Committee members will share their experiences in the field, discuss their problems, advise on the selection of technical directors and work in cooperation with the Production Code Administration, headed by Joseph I. Breen.

This program has been forwarded to all Association members with a firm board recommendation that it be adopted and followed.

Urges Code Cooperation

Said the committee's report: "We recommend that every company be urged to exhaust every source of help and information, seeking the common experience of the other companies through the foreign committee as established, their own representatives in Washington and in the foreign country involved, and through the Production Code Administration."

The PCA, under the committee's proposals, would continue, as at present, to advise on international relations matters as they affect production intended for foreign distribution and to advise on the best sources of information on subject matter and problems involved.

Additionally, all studios would continue their contacts with the State Department and would cooperate with government agencies in the production of documentary films.

"The committee feels sure that the companies individually will readily respond to any proper request of this sort made to them," the report concluded, "and we recommend that the companies be urged to do this."

Honeymoon Over For Industry, Zanuck Says

A forecast of dark days to come was made Monday night by Darryl F. Zanuck in an address to the National Theatres convention delegates at a dinner tendered them in Hollywood by Joseph M. Schenck at the Twentieth Century-Fox studio. Others who spoke included Spyros Skouras, president of 20th-Fox; Charles Skouras, president of National Theatres, and Tom J. Connors, vice-president in charge of sales for 20th-Fox.

"The honeymoon for the picture business is just about over," Mr. Zanuck said. "There is every portent that leaner years are ahead. We have drifted on the crest of great prosperity and now find ourselves facing a serious situation with the continuing rise in production costs. If there is going to continue to be a picture business as we know it, it will be up to you theatre managers to keep grosses up."

Operating policies, exhibition problems, managerial procedures and techniques comprised the agenda for the four-day convention which began Monday.

The original plan to end the convention with the opening of the first prefabricated theatre at Long Beach was abandoned because of structural delays. The convention delegates were expected, however, to inspect the incompleted theatre.

During the convention it was also announced that National Theatres will not increase admission scales to offset increased operations costs and that present admission prices for children and servicemen in uniform will be maintained. Some exhibitors have had a return to full prices for servicemen under consideration.

Polio Spread In Twin City Cuts Grosses

Spokesmen for virtually every theatre in Minneapolis and St. Paul have pledged that they would admit no person under 15 years of age to their houses or other public entertainments in compliance with a request by Dr. Frank J. Hill, Minneapolis public health chief, which, it is hoped, will help curb the spread of infantile paralysis.

As a result of the action, all public gatherings are now closed to children, inasmuch as churches, boy scouts and other youth organizations have cancelled all meetings and get-togethers.

The paralysis epidemic by early this week had resulted in a slash of about 20 per cent in grosses of all Minneapolis theatres, as parents, of their own accord, kept themselves and their children away from crowds. Indications were that the box office drop would be even greater before the disease runs its course, although as yet there have been no indications that theatres would be ordered closed.

In Kansas City conditions were beginning to return to normal, although the public was still cautious. Many exhibitors declared they were barely able to make expenses due to the curtailed attendance. In small towns in the territory, some theatres had been closed for short periods.

Employment Status of Checkers at Issue

A suit for $2,999 damages filed against Paramount in Kansas State Court by O. F. Sullivan, former mayor of Wichita, raises the problem of who is the employer of a checker checking a Paramount picture—Paramount or Confidential Reports?

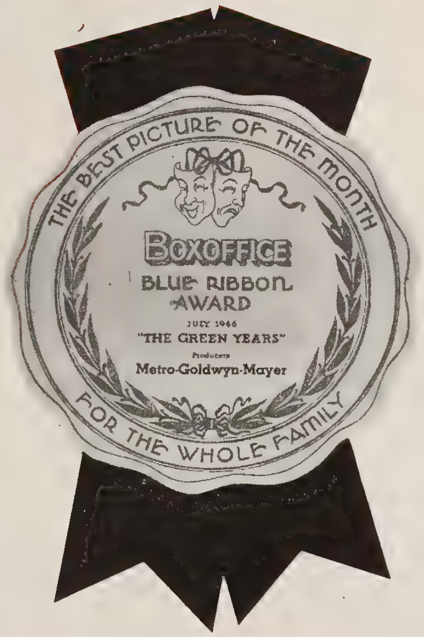
Mr. Sullivan allegedly refused to permit the checker to check. Paramount then discontinued its film service, claiming that Mr. Sullivan had breached his exhibition contract. Mr. Sullivan, in sueing Paramount, served papers on the checker, believing him to be a Paramount employee. Paramount lawyers said this week that they would move for dismissal of the suit inasmuch as the checker could not be considered a Paramount employee.

Warners, Balaban and Katz End Pool in Hammond

Balaban and Katz and Warners Brothers, currently operating the Paramount theatre in suburban Hammond, Ind., under a pooling arrangement, will dissolve the pool and Balaban and Katz will take over the theatre within two months, according to an announcement in Chicago by B & K counsel. Two other Hammond theatres, the Orpheum and Parthenon, also operated in the pool, will be operated by Warner Brothers, it is reported.

QUESTION:

"Just how wonderful is M-G-M's 'THE GREEN YEARS'?"

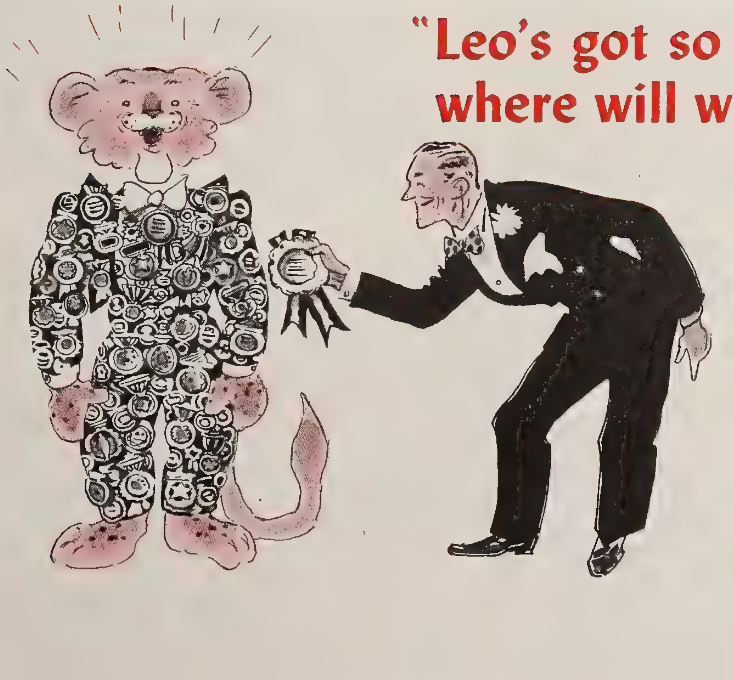

THE BEST PICTURE OF THE MONTH
BOXOFFICE
BLUE RIBBON AWARD
JULY 1946
"THE GREEN YEARS"
Producers
Metro-Goldwyn-Mayer
FOR THE WHOLE FAMILY

ANSWER:

"It won the Boxoffice Magazine Blue Ribbon by the highest vote in all the 15 years of this Award!"

ANOTHER QUESTION:

"Leo's got so many medals where will we put this one?"


"Maybe I'd better turn around."

NOTE:
Pin a medal on your box-office by booking "THE GREEN YEARS" and promoting it as you've never promoted a picture. It pays off!

ON THE MARCH

by RED KANN

EXPERTS in distribution and law continue hard at interpretations of the New York anti-trust case decision. The questions are many and elusive and so, too, are the answers. Here are some puzzlers, ventured for what they are without adventure in reply:

Will bids be sealed or public? The Department of Justice seeks to make them general property.

Would bidders have to enter one final bid? Or could they re-bid within a specified period of time?

Would the theatre with the lowest overhead always be the successful bidder? If so, would the accent result in less emphasis on the de luxe appointments in favor of lots of seats, lower admissions, but bigger gross?

Could two first runs theatres with smaller capacities enter a total bid against a larger theatre, agree to charge identical admission and run a picture day-and-date?

Could a theatre, seeking to establish a reputation and willing to take a loss for a year or thereabouts, bid out of proportion to its earning potential, thereby proving the higher bidder in disregard of the economic factors in its setup?

Would an exhibitor proven to have made incorrect reports on percentage attractions be disqualified from future bidding?

Can a booking combine be considered the bidder for individual theatres which comprise the combine's membership? Or will the individual owner have to do the bidding himself, but clearing through the single buying organization?

Will the money spent exploiting a given attraction bear on successful bidding or will the deal be predicated on the terms of the offer regardless of exploitation?

Could a salesman take a bid across the road to the opposition and indicate to the competitor he would have to do better or abandon all hope?

How far is a competitive area?

◆ ◆

Says Jack L. Warner:

"Costs have risen 150 per cent since pre-war days because the studios must pay more for stories, talent, labor, materials and the average shooting time has more than doubled as a result of more big-scale productions. There is only one solution and that is more than match the increased costs with increased quality which will bring greater income."

Says Darryl F. Zanuck:

"The honeymoon for the picture business is just about over. There is every portent that leaner years are ahead. We have drifted on the crest of great prosperity and now find ourselves facing a serious situation with the continuing rise in production costs. If there is going to continue to be a picture business as we know it, it will be up to you theatre operators and managers [of National Theatres] to keep grosses up."

Others haven't said. If they had, or if they do, their story would be the same.

The Hollywood news wire reports Warner is contemplating "White Night," starring Joan Crawford. Story base: The use of sleeping pills and its dangers.

It appears reasonable to assume the practice will come in for wholesale denunciation. But those whose experience qualifies them to offer the observation are dubious. Dubious because their experience takes into account the susceptibilities of mass audiences. Mention of any kind may well prove an introduction, even a promotion—however, intended—for use. Warned not to take sleeping pills, they just may go ahead.

And, too, there's the production code rule covering "illicit drug traffic" which over the years has come to be applied against the theme of narcotics, however mentioned.

◆ ◆

Whatever happened to:

Bid of ITOA of New York for another national organization of independent exhibitors, this time to deal solely with trade practices?

Metro's plan to hold 'em to 100 minutes of running time?

Sam Goldwyn's perennial arguments against double features

Eric Johnston's Motion Picture Institute?

The De Mille Foundation for Political Freedom?

◆ ◆

WASHINGTON, Aug. 1.—John Rankin and his un-American committee have failed, thus far to produce a report on any Communists in Hollywood. Based on rumor, rather than evidence, the report will never be made public, it is understood.—*Motion Picture Daily.*

Always the sound, never the fury.

◆ ◆

Two of the $64 questions aimed at Joe Breen in London:

1.—Has Hollywood one production code for its own output and a much stricter one for England's [and presumably any other country's]?

2.—Were such pictures as "The Miracle of Morgan's Creek," "Scarlet Street" and "The Postman Always Rings Twice" extended leniency not accorded British films up for code consideration?

Answer to Question 1: No.

Answer to Question 2: Also no. What is involved here is not yardstick, but opinion. The yardstick is not variable. Opinion is, and because it is, what might better not happen, sometimes simply does.

◆ ◆

Of all the names that run circuits here and elsewhere the most entrancing surely must be Run Run Shaw. He operates in Singapore.

AAA Reports New Activity On Arbitration

The American Arbitration Association in New York on Tuesday reported the filing of two appeal board decisions, two arbitrators' awards, the discontinuance of three cases by one complainant and the filing of a new case.

In the case brought by Sheldon Grengs and followed through by Sigmund J. Goldberg on behalf of the Hollywood theatre against the distributors and Valley Theatres and Fox Wisconsin Theatres in Wassau, Wis., the appeal board ruled that maximum clearance was to be granted the Wassau and Grand, over the Hollywood on pictures played first run by these two theatres and second run by the Grand and third run by the Hollywood but not more than 90 days after first-run at the Wassau.

Arbitration Upheld

In another decision, the appeals board upheld the arbitrator in the case brought by the Narragansett Pier Amusement Corp. against Loew's, RKO Radio and Warner Brothers. The arbitrator's award abolished clearances of three Providence theatres over the Casino operated by Narragansett Amusement on the ground that no competition existed between the two places.

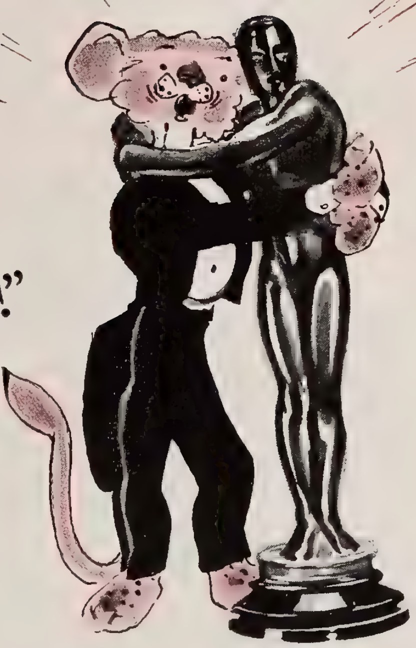
An arbitrator in the New York arbitration district dismissed the complaint brought by the Stilson Realty Corp., operator of the Cameo theatre in Astoria, L. I., against the distributors and Skouras Theatres as a result of a seven-day clearance granted to Skouras' Crescent.

In the extended arbitration litigation in the Buffalo tribunal, an arbitrator has now ruled in the complaint brought by the Rivoli against the distributors, the Broadrose Theatre Corp., and Basil Brothers Theatres, that under Section X of the consent decree Warner Brothers and 20th Century-Fox shall be prohibited from licensing their features in the Roosevelt theatre operated by Broadrose, on the run requested by the complainant for his Rivoli, or in the Rivoli on such run, otherwise than by separate contract or agreement for the licensing of features for exhibition in any other theatre.

New Orleans Complaint

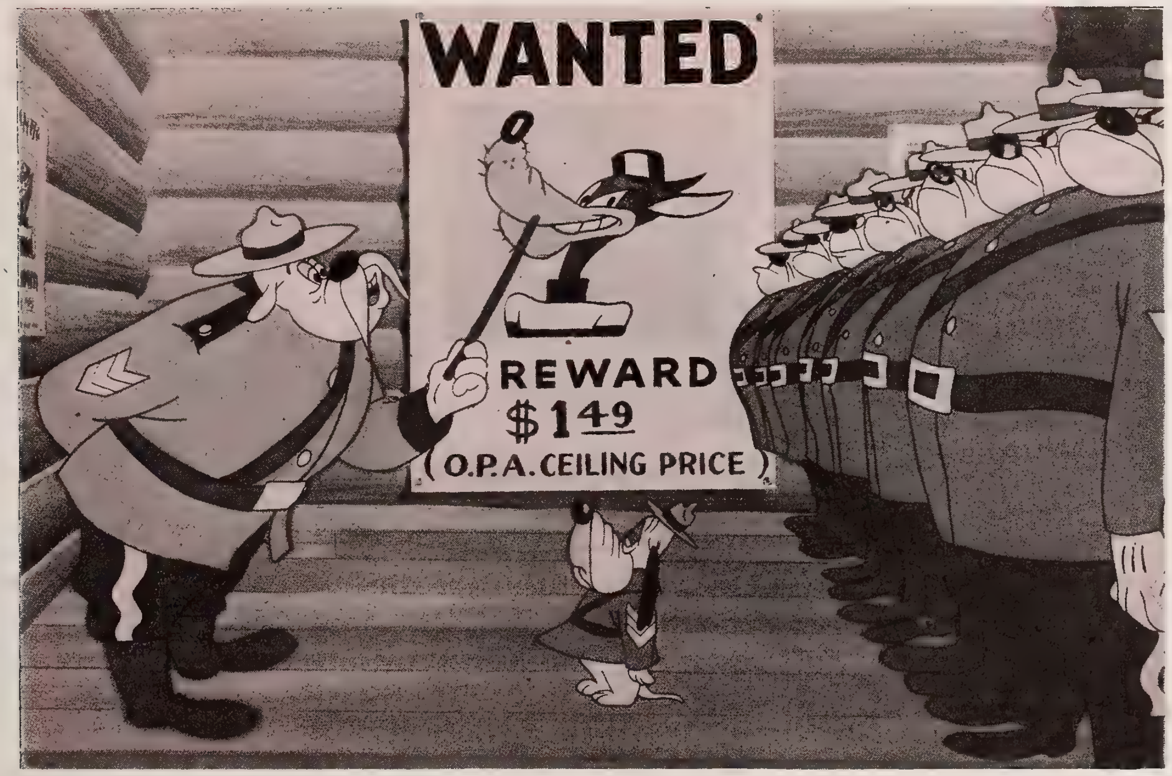
The Palace theatre in Rodessa, La., has brought a complaint in the New Orleans tribunal against the distributors seeking a reduction in clearance.

The three complaints brought by B. Forrest White and Moran K. McDaniel in Dallas, the first on behalf of their Maple theatre seeking a 45 day clearance behind Dallas first run for his new house and the other two separate complaints, one against Loew's and another against Paramount, seeking a clearance reduction from 60 to 45 days for their Casa Linda theatre, have been withdrawn.


"I've got something TERRIFIC for you Oscar!"
"OKay Leo! M-G-M won the Academy Cartoon Award the last 4 times out of 6 —so I'm listening!"

TALK ABOUT PRIZE SHORTS!

Today's Academy Award Cartoon Champ Has Another Hit For You!


WANTED
REWARD
$1 49
(O.P.A. CEILING PRICE)

IT'S M-G-M! IT'S RIOTOUS! IT'S TECHNICOLOR!

"NORTHWEST HOUNDED POLICE"

Directed by Tex Avery
Produced by Fred C. Quimby

M-G-M... The LONG and the SHORT of it!

WARNERS PLAN 1947 POLICY AT ANNIVERSARY MEETING

Harry, Jack, Albert Warner Address Meeting of Sales Force in Atlantic City

TWENTIETH ANNIVERSARY OF TALKING PICTURES
Warners

WARNER BROTHERS, marking the twentieth anniversary of talking pictures, met in Atlantic City this week in the first full dress sales convention since the war. On the dais here are Harry M. Kalmine, Jack L. Warner, Jr., Samuel Schneider, Col. Jack L. Warner, Harry M. Warner, Ben Kalmenson, Major Albert Warner, Mort Blumenstock, and Joseph Bernhard.

Culminating Warner Brothers' three months' celebration of the Twentieth Anniversary of Talking Pictures, home office executives, district and branch managers, foreign and theatre department representatives, and executives and staff of the advertising and publicity branch arrived over the weekend at Atlantic City's swank Ambassador Hotel to attend the company's first international convention since the beginning of the war.

Here they discussed past operations of the company, traced the history of sound and talking films, and then sat down to discuss the forthcoming business operations under the new system of selling on a single picture basis and the plans for the proposed selling-at-auction system.

Highlight of the convention was the presence of the three Warner brothers, Harry, Jack and Albert, who arrived Monday evening and addressed the convention on Tuesday.

Asks "Less Conversation And More Hard Work"

Sounding a "work for peace and prosperity" keynote, Jack L. Warner, vice-president and executive producer, represented the family by giving the main address. "Now is the time for less conversation and more hard work," he said. "Opportunities for our company, the motion picture industry and the country generally were never brighter, if we quit day-dreaming and bickering, face the realities and really dig in to work for the peace we all realize we must have and the prosperity it is within our power to achieve."

At the convention's opening session Monday some 135 coatless, perspiring delegates met in the midst of one of the city's severest heat waves at three separate but concurrent meetings at the Hotel Ambassador, reviewed the company's activities during the past year and discussed the program for the coming season.

Sees New Importance For Field Forces

At a meeting of the Warner sales staff Ben Kalmenson, vice-president and general sales manager, said the new system of selling on a single picture basis and the proposed plan for selling at auction, would not only speed up the industry's methods of doing business to a degree never imagined, but it would make the field sales forces twice as important and give them twice as many responsibilities.

Under the new regulations, he pointed out, first-class sales manpower will be at the highest premium since the industry began. Salesmen will have to cover a lot more territory and they, as well as branch and district managers, will have to act on their own initiative and judgment more than ever before.

In the matter of single selling, Mr. Kalmenson said Warner's was fortunate because it had already had a thorough "dress rehearsal" in this procedure over the past several years, during which time the company has sold all its pictures on an individual basis.

Attorneys Explain New Order Under Court Decision

Robert W. Perkins, vice-president and general counsel, commented briefly on the new selling regulations, and he was followed by Howard Levinson, attorney in charge of distribution matters for the company, who discussed the single-selling situation and answered various queries from district managers. Mr. Levinson also outlined to the delegates what is known to date on the proposed auction selling plan, which he said is still too indefinite to present in detail. He also talked on revisions in zoning and clearance.

While Mr. Kalmenson was conducting the sales staff meeting two other groups were holding their conferences at the Ambassador. Harry M. Kalmine, general manager of Warner Theatres, was holding a conference of zone managers and home office executives, and Wolfe Cohen, vice-president of Warner International, was meeting with a dozen of his foreign department executives from Latin America, the Far East, and the home office.

During the afternoon meeting of the foreign staff, Jack Levin, vice-president and general manager of Confidential Reports, Inc., outlined the operations of his company for more than an hour and in answer to inquiries went into the possibility of such an operation abroad.

Winners in Warner's International Sweepstakes sales drive in which 15 South American countries competed, were announced during the convention by Mr. Cohen. The drive was conducted in three classifications, the winners as follows:

Class A, first prize, Arthur S. Abeles, Jr., Argentina; Class B, first prize, Armando Trucios, Cuba; Class C, first prize, Louis Lipsky, Colombia.

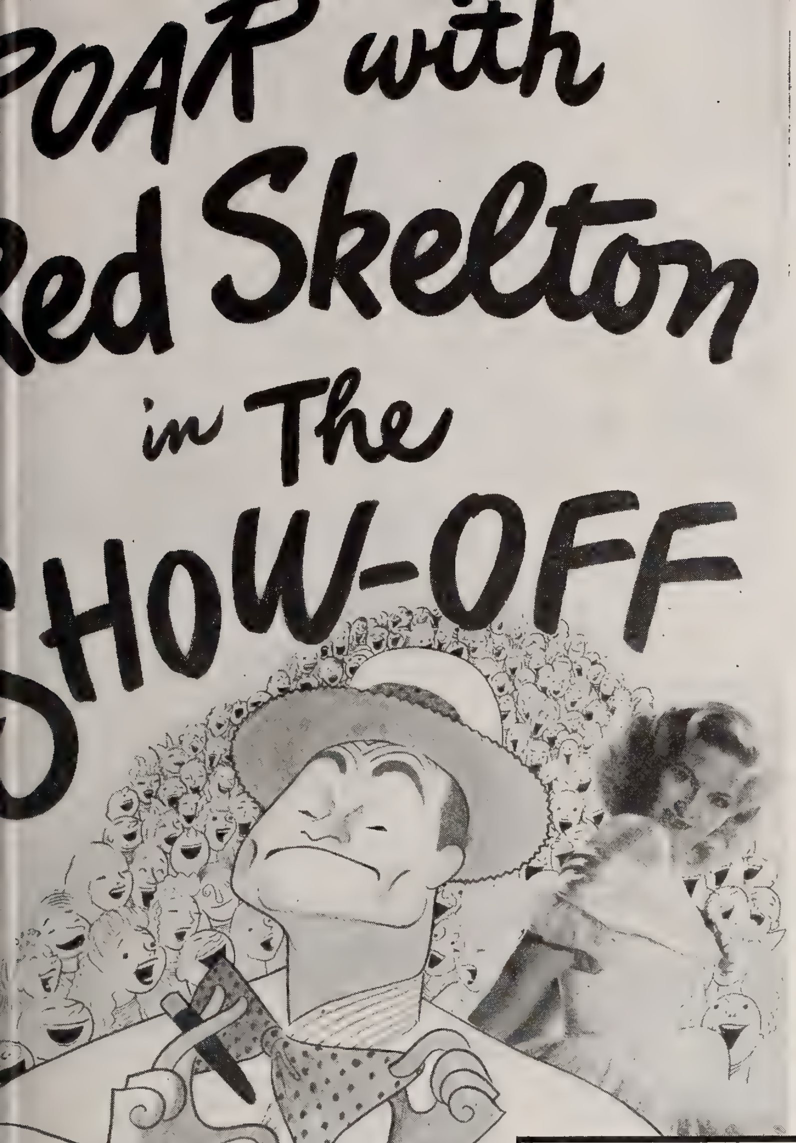
A "before and after" prize also was awarded in each division of the 18-week sales drive. These winners were: Class A, Mr. Abeles; Class B, Arthur G. McClure, New Zealand, and Class C, Jack McHugh, Puerto Rico.

Screen Product Trailers At Warner Theatre

A screening of new product trailers at the Warner theatre in Atlantic City was the opening item on the agenda for Tuesday's sessions, after which the delegates returned to the convention room to hear Jack M. Warner, vice-president and executive producer, discuss the plans for the coming year.

After stressing the need for continued initiative on the part of everyone within the organization, Mr. Warner said the company

(*Continued on page* 20)



TRADE SHOW

of another Big M-G-M Attraction

Don't Miss It!

RED SKELTON

"THE SHOW-OFF"

ARILYN MAXWELL

RJORIE MAIN • VIRGINIA O'BRIEN

EDDIE "ROCHESTER" ANDERSON

LEON AMES

Screen Play by George Wells
Adapted from the Play by George Kelly
Directed by HARRY BEAUMONT
Produced by ALBERT LEWIS
A Metro-Goldwyn-Mayer Picture

ALBANY	20th-Fox Screen Room, 1052 Broadway	TUES. 8/13	8 P.M.
ATLANTA	20th-Fox Screen Room, 197 Walton St., N. W.	TUES. 8/13	10 A.M.
BOSTON	M-G-M Screen Room, 46 Church Street	TUES. 8/13	10:30 A.M. & 2:15 P.M.
BUFFALO	20th-Fox Screen Room, 290 Franklin Street	TUES. 8/13	2:30 P.M.
CHARLOTTE	20th-Fox Screen Room, 308 South Church Street	TUES. 8/13	1:30 P.M.
CHICAGO	H. C. Igel's Screen Room, 1301 South Wabash Ave.	TUES. 8/13	1 P.M.
CINCINNATI	RKO Screen Room, 16 East Sixth Street	TUES. 8/13	8 P.M.
CLEVELAND	20th-Fox Screen Room, 2219 Payne Avenue	TUES. 8/13	1 P.M.
DALLAS	20th-Fox Screen Room, 308½ So. Harwood St.	TUES. 8/13	2:30 P.M.
DENVER	Paramount Screen Room, 2100 Stout Street	TUES. 8/13	2:30 P.M.
DES MOINES	20th-Fox Screen Room, 1300 High Street	TUES. 8/13	1 P.M.
DETROIT	Max Blumenthal's Sc. Rm., 2310 Cass Avenue	TUES. 8/13	1:30 P.M.
INDIANAPOLIS	20th-Fox Screen Room, 326 North Illinois Street	TUES. 8/13	2 P.M.
KANSAS CITY	Vogue Theatre, 3444 Broadway	TUES. 8/13	1:30 P.M.
LOS ANGELES	Boulevard Theatre, 1615 W. Washington Ave.	MON. 8/12	10:30 A.M.
MEMPHIS	20th-Fox Screen Room, 151 Vance Avenue	TUES. 8/13	1 P.M.
MILWAUKEE	Warner Screen Room, 212 W. Wisconsin Ave.	TUES. 8/13	1:30 P.M.
MINNEAPOLIS	20th-Fox Screen Room, 1015 Currie Avenue	TUES. 8/13	2 P.M.
NEW HAVEN	20th-Fox Screen Room, 40 Whiting Street	TUES. 8/13	2:30 P.M.
NEW ORLEANS	20th-Fox Screen Room, 200 South Liberty	TUES. 8/13	1:30 P.M.
NEW YORK **NEW JERSEY**	M-G-M Screen Room, 630 Ninth Avenue	MON. 8/12	10:30 A.M.
OKLA'MA CITY	20th-Fox Screen Room, 10 North Lee Street	TUES. 8/13	1 P.M.
OMAHA	20th-Fox Screen Room, 1502 Davenport	TUES. 8/13	1:30 P.M.
PHILADELPHIA	M-G-M Screen Room, 1233 Summer Street	TUES. 8/13	11 A.M.
PITTSBURGH	M-G-M Screen Room, 1623 Blvd. of Allies	TUES. 8/13	2 P.M.
PORTLAND	B. F. Shearer Screen Room, 1947 N.W. Kearney St.	TUES. 8/13	1 P.M.
ST. LOUIS	S'Renco Screen Room, 3143 Olive Street	TUES. 8/13	1 P.M.
SALT LAKE CITY	20th-Fox Screen Room, 216 East First Street, So.	TUES. 8/13	1 P.M.
S. FRANCISCO	20th-Fox Screen Room, 245 Hyde Street	TUES. 8/13	1:30 P.M.
SEATTLE	Jewel Box Preview Theatre, 2318 Second Avenue	TUES. 8/13	1 P.M.
WASHINGTON	20th-Fox Screen Room, 932 New Jersey, N.W.	TUES. 8/13	1 P.M.

WB CONVENTION

(*Continued from page* 18)

was in the best position of its history, with 20 major feature pictures completed or currently before the camera, 40 stories in preparation and an additional pool of more than 60 properties from which to select productions for the coming year.

Scheduled for Warner's release during the 1946-47 season are such pictures as "The Big Sleep," with Humphrey Bogart and Lauren Bacall; "Cloak and Dagger," a film story of the OSS, starring Gary Cooper and Lilli Palmer; "Humoresque," with John Garfield, Joan Crawford and Oscar Levant; "Never Say Goodbye," with Errol Flynn and Eleanor Parker; "Nobody Lives Forever," starring John Garfield and Geraldine Fitzgerald, and many others.

Will Continue Policy of Flexible Studio Schedule

"We are not announcing any specific number of pictures for release or production," Mr. Warner said. "We will adhere to our consistently-followed policy of maintaining a flexible schedule, which permits us to release the kind of pictures the public wants to see at the time it wants to see them. We will, however, keep our studios operating to the full extent of their physical and creative capacities."

Citing the increase in production costs as the most serious problem facing the motion picture industry today, Mr. Warner said the danger line soon would be reached unless the production and distribution divisions can hold their efforts to practical, common sense understanding of elementary business principles.

"Filming Costs," he declared, "have risen 150 per cent since prewar days because the studios pay more for stories, talent, labor, materials, and the average shooting time has more than doubled as the result of more big-scale productions.

"There is only one solution," the production chief said, "and that is to more than match the increased costs with increased quality which will bring greater income. . . . Distribution and exhibition efforts must match those of production."

Executives Review Year And Outline Plans

Following Mr. Warner talks were made by Max Milder, president of Warner International; Mr. Cohen, Mr. Kalmine, Mort Blumenstock, vice-president in charge of advertising and publicity, who reviewed the past season's campaigns, and outlined plans for the forthcoming year's product; Mr. Perkins; Samuel W. Schneider, vice-president and a member of the company's board of directors; Joseph Bernhard, Warner vice-president, and Norman Moray, short subject sales manager, who discussed the operations of his department and announced the company's short product schedule for next season.

Mr. Moray announced that a total of 17,504 theatres in the country played Warner Brothers product during Sound Anniversary week. Of these, 980 were in Greater New York, setting an all-time high mark in complete booking coverage and amount of playing time.

HEAR CRI MAY START OPERATIONS ABROAD

The possibility that Confidential Reports, Inc., may eventually begin operations in foreign fields was indicated Monday following a meeting of Warner's foreign department at the company's convention in Atlantic City.

Introduced by Wolfe Cohen, Warner International vice-presidents, Jack Levin, CFI executive, outlined to the foreign delegates his organization's domestic operations. Mr. Levin was scheduled to speak for 20 minutes, "but the delegates, and especially the Latin and South American representatives, evinced so much interest that he talked for an hour and ten minutes, and answered dozens of questions on the possibilities of such an operation abroad," a spokesman said following the meeting.

Harry M. Warner, president, in a reminiscent mood, praised individual members of the organization and said their combined efforts made the 20th anniversary possible.

"The career of talking pictures has only begun, the next 20 years will see new advancement surpassing what has been done in the past," Harry Warner told the delegates.

Sees Films Leading Force In World Enlightenment

The next broad phase in the use of talking screens, he said, will be as a leading force for world betterment through the spread of enlightenment combatting evil influences. Modern equipment and 16mm motion pictures soon will be sent to all the remote places of the earth, he pointed out, and as a result the education of peoples and the propagation of world understanding will be greatly increased.

Tuesday evening was highlighted with a banquet at which the Poor Richard Club presented a citation of merit to Warners, marking the first time this Philadelphia organization has left its home state to make an award. The presentation was made by Benjamin Franklin James, president of the club.

The dinner Tuesday night concluded the main convention but Wednesday was devoted to individual meetings conducted by division sales managers Roy Haines, Jules Lapidus and Norman Ayres with Mr. Moray, I. F. Dolid, Ed Hinchy, Bernard Goodman and other executives participating.

During the convention period Atlantic City officials cooperated with Warner Brothers in honoring the delegates to the city and celebrating the company's twentieth anniversary of talking pictures. For nine full blocks, from the railroad station to the Ambassador Hotel, the streets were decorated with placards and bill posters; a blimp with huge trailing welcome signs greeted the delegates upon their arrival. At the Steel Pier huge signs were erected honoring the anniversary. In addition two bannered planes flew up and down the resort beach, buses were decorated for the occasion; there was a sound anniversary birthday cake, and boardwalk chair-pushers displayed anniversary buttons.

Among the surprises at the convention was the personal appearance of Jack Carson and Dennis Morgan who arrived Monday evening complete with a police escort and a bevy of autograph hounds.

Two Radio Broadcasts From Atlantic City

Two radio broadcasts also commemorated the occasion. The first was a coast-to-coast broadcast of the "20th Anniversary of Talking Pictures Purse," from the Atlantic City race track, and the second was a special broadcast from one of the closed sessions of the convention.

On Monday the Atlantic City *Press-Union* honored the conventioneers with an extra which devoted the first two pages to Warners, their history and their convention.

Continuing the celebrations, the 20th Anniversary of Talking Pictures was observed by more than 2,000 screen, civic and military notables in a commemorative program sponsored by the Motion Picture Academy of Arts and Sciences at Warners' Hollywood theatre in Hollywood Tuesday night.

Tributes to the modern motion picture as a great force of human enlightenment and mutual understanding between peoples of the world were paid by Jean Hersholt, Academy president; Byron Price, chairman of the board of the Association of Motion Picture Producers; Donald Nelson, head of the Society of Independent Motion Picture Producers; Brig. Gen. Frank D. Merrill, chief of staff of General Joseph Stillwell's Sixth Army, and wartime leader of the famous "Merrill's Marauders," and Edward Arnold, president of the Screen Actors Guild.

All Departments Are Well Represented

In addition to the above named executives others attending the convention were:

District managers: Henry Herbel, Robert Smeltzer, Harry A. Seed, Charles Rich, Hall Walsh, Ralph L. McCoy, Doak Roberts, Sam Lefkowitz and Haskell Masters.

Among the branch managers present were: R. S. Smith, George W. Horan, E. A. Catlin, Carl Goe, Clarence Eiseman, William G. Mansell, Fred W. Beiersdorf, J. S. Abrose, J. M. Wechsler, C. W. McKean, F. D. Moore, A. J. Schumow, Robert H. Dunbar, Don Woods, A. W. Anderson, George Lefko, R. C. Borg, F. J. Hannon, Lester Bona, W. O. Williamson, Jr., John A. Bachman, Luke Conner, J. W. Loewe, Ed Williamson, Vernon Adams, E. A. Bell, Fred Greenberg, Al Oxtoby, William F. Gordon, Al Schmitken, Vete Stewart, Maurice Saifer, Grattan Kiely, Mickey Komar, Irvin Coval, E. H. Dalgleish and Frank Davis.

Foreign department representatives were: Max Milder, Wolfe Cohen, J. J. Glynn, Karl Macdonald, G. R. Keyser, Peter Colli, Armando Trucios, Michael Sokol, Ary Lima, Arthur S. Abeles, Jr., Victor Michaelides and Michael Shathin.

In attendance from the theatre department were: Clayton E. Bond, Harry Goldberg, Rudolph Weiss, Leonard Schlesinger, W. Stewart McDonald, I. J. Hoffman, James Coston, Moe Silver, Nat Wolf, Ted Schlanger, J. J. Payette, C. J. Latta, Frank Damis and L. J. Halper.

Members of the advertising-publicity department present were: Gil Golden, Larry Golob, Bill Brumberg, Don C. Gillette and Leonard Spinrad.

Capital Gains Net Terms to Radio and Stage

Washington Bureau

This week the Bureau of Internal Revenue made the radio and legitimate theatre fields uneasy neighbors of the motion picture industry.

After last week's pronouncement that many independent picture producers should be paying taxes on a personal income basis rather than under the capital gains system, the Bureau this week sharply defined a capital gains corporation and ordered a strict policing of corporation tax returns made by radio and legitimate theatre producers, as well as picture producers.

Bureau field directors and Treasury Department investigators, it has been reported from Washington, now have full authority to question and investigate returns from all three fields.

The Treasury has outlined the following qualifications for a capital gains corporation: The company must have a payroll; must be a company not subject to immediate liquidation; should have regular corporation books and profits accounts, and must definitely operate as a corporation in every sense of the word, including accurate report of excess profits and distribution of those profits.

Radio "package deals," where stars, director, writers and others associate themselves in a corporation will be watched by the Bureau, it was said. As long as such groups function as a true capital gains corporation, with no liquidation or unfair distribution of profit to controlling members they can be accepted for capital gains. However, if the evidence shows that the groups attempt to dissolve and split the profit after selling the show, the 25 per cent liquidation tax payment will not be accepted.

"The only way for us to handle this (new tax) ruling is to place in the hands of field men authority to investigate corporation reports, ask questions and make a decision on the basis of findings," an attorney at the Internal Revenue Bureau told reporters in Washington this week.

RKO Stock Offering By Atlas Cut

The proposed public offering of Radio-Keith-Orpheum common stock in behalf of Atlas Corporation and others has been reduced from 670,000 to 420,000 shares, Floyd B. Odlum, Atlas president, has announced. Atlas will provide 400,000 of the shares instead of the 650,000 originally intended. Mr. Odlum said that Atlas only recently sold its entire holdings in Bonwit Teller, Inc., and part of its interest in Franklin Simon & Company, from which a substantial amount of cash was realized. The reinvestment problem created thereby caused the decision to reduce the number of shares to be sold.

JOHNSTON MAY VISIT GERMANY AND ITALY

Eric A. Johnston, president of the Motion Picture Association, may visit Germany and Italy when he makes his European tour sometime after September 20, it was reported this week by Kenneth Clark, MPA public relations counsel. Additionally, Mr. Johnston is expected to visit England, France, the Balkans and several other countries, it was said. He will be accompanied by his assistant, Joyce O'Hara. The exact date of the tour has not been determined, but Mr. Johnston is expected in Washington, D. C., from Spokane about September 1.

Winter Garden May Be First "U" Theatre

Universal Pictures may begin theatre operations about October 1 by moving into the manager's chair of New York's Winter Garden, former home of large scale musicals which has lately been a J. Arthur Rank showcase.

Leased last year by Mr. Rank at a reported rental of $1,000 a day, the theatre has been managed by United Artists, a Rank distributor. UA management, however, is expected to end September 30, 1946, but the Rank lease, it is understood, extends to September 30, 1949.

United World, the Rank-International-Universal distribution company absorbed last week in a new merger of the three interests, was to have taken over management of the Winter Garden this October. Since there is no more United World and since Universal has taken over part of UW's functions and has announced it will acquire theatres, it is indicated that the Winter Garden will be the company's first theatre management venture.

Plans for the production subsidiary of Universal Pictures, Universal International Production Company, will be formulated in a series of west coast conferences to begin in about three weeks' time, according to Matthew Fox, executive vice-president of Universal Pictures.

Participating in the conference will be Nate J. Blumberg, Universal president; Leo Spitz, chairman of the board of Universal International; William Goetz, president of Universal International, and Cliff Work, vice-president of Universal.

Mr. Rank, meanwhile, has let it be known from London that after October 1, this year, all of his films will be distributed in England by General Film Distributors, thus substituting a single distributing organization for two.

RKO Net Profit $3,205,398 for Second Quarter

Consolidated net profit of Radio-Keith-Orpheum Corporation and subsidiary companies for the second quarter of 1946 was $3,205,398, after taxes and all other charges, equivalent to approximately 84 cents per share on the 3,818,422 shares of common stock outstanding at the end of that quarter, the company announced Tuesday.

This compares with consolidated net profit for the second quarter of 1945 of $1,280,734, after taxes and all other charges, equivalent (after allowing for dividends on the 6% preferred stock) to approximately 38 cents per share on the 2,873,053 shares of common stock outstanding at the end of such quarter.

Consolidated net profit for the first half of 1946 was $6,881,352, after taxes and all other charges, equivalent to approximately $1.80 per share on the 3,818,422 shares of common stock outstanding at the end of the first half, as compared with consolidated net profit for the first half of 1945 of $2,421,778, after taxes and all other charges, equivalent (after allowing for dividends on the 6% preferred stock) to approximately 72 cents per share on the 2,873,053 shares of common stock outstanding at June 30, 1945.

On June 29, 1946, net working capital was $39,030,000 and cash and U. S. Government securities aggregated $24,400,000.

Heineman Heads Sales for Rank

Arrangements have been concluded for William J. Heineman to assume, immediately, the position of general sales manager and a member of the board of directors of the J. Arthur Rank Organization, it was announced by Universal Pictures in New York, Wednesday.

Under the terms of a new five-year contract, Mr. Heineman will have complete charge of the sales and distribution of all J. Arthur Rank Productions released through Universal.

W. A. Scully, general sales manager and vice-president of Universal, and Mr. Heineman will set up a special sales representative staff to supervise the key city sales of the Rank product.

Mr. Heineman's duties also include the supervision of the Prestige Pictures unit. This additional product of roadshow calibre will be handled by a separate department with physical distribution through Universal exchanges. Mr. Heineman will supervise the domestic sales and distribution of Bernard Shaw's "Caesar and Cleopatra," a United Artists Corporation release, through arrangement made at the request of Mr. Rank.

RKO GIVES BROADWA

Y *Another* BIG ONE!

"TILL THE END OF TIME" OPENS TO OUTSTANDING BUSINESS AT RIVOLI!

● New hit joins notable parade of great RKO attractions crowding Broadway these days—like Samuel Goldwyn's Technicolor comedy, "THE KID FROM BROOKLYN" at the ASTOR... International Pictures' mighty thrill drama, "THE STRANGER" at the PALACE...and, soon, the World Premiere of "NOTORIOUS" at RADIO CITY MUSIC HALL!

●

"Till the End of Time"

starring DOROTHY **McGUIRE** and GUY **MADISON**

ROBERT MITCHUM • BILL WILLIAMS

with

Tom Tully • William Gargan • Jean Porter • Johnny Sands • Loren Tindall

a DORE SCHARY Production • Directed by EDWARD DMYTRYK • Screen Play by ALLEN RIVKIN

RKO RADIO PICTURES

Britain's New Film Boss Learned How as Food Czar

by PETER BURNUP
in London

Retiring from the service of the Government after a spectacularly distinguished career, 63-year-old Sir Henry Leon French, Grand Cross of the Order of the British Empire, Knight Commander of the Bath, embarks on what may well be new and equally spectacular achievements. By general consensus, the British Film Producers' Association has made a good pick in their appointment of the man whose post here will correspond to that of Eric A. Johnston's in the United States.

Sir Henry was the man who safeguarded Britain's food during the war; what better man could be found to safeguard her films is a common comment.

Six feet two inches in height; handsome; deep-set grey eyes; with forty-five years of Government service behind him, Sir Henry is no dry-as-dust civil servant. He is a most approachable man, friendly, forthcoming, in the manner of Inverchapel, Britain's Washington emissary. Despite his eminence in the public service and the surpassing success he made of his job as secretary to the wartime Food Ministry, he did not spring from the exclusive caste from which Britain normally recruits her administrators. That caste derives from a half-dozen or so of the country's ancient schools like Winchester, Eton, Harrow, and the older universities.

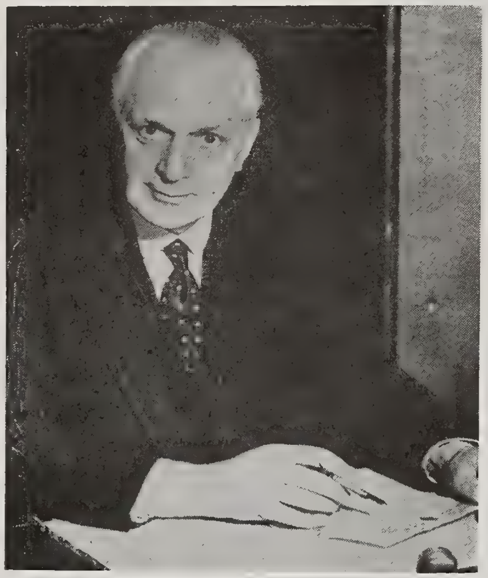
Entered Civil Service at 18

Sir Henry, on the other hand, is an outcrop from a staidish, what the Britons call middle-class, stock. Not Oxford or Cambridge for him, but the slightly bourgeois King's College in London's Strand; a seminary from whence graduate, normally, aspirants to the lesser professions. Entry to the administrative grade of the public service was denied him by virtue of his lack of the classical distinction of Oxford or Cambridge. He joined the lower grade of the Service at 18, being assigned to the Board of Agriculture. It took him eight years to climb to the administrative grade, eleven more to rise to the post of Assistant Secretary to his Department.

World War I had happened by then. Sir Henry was put in charge of the slightly haphazard, improvised, machinery devised to stimulate home production of food in answer to the U-boat menace. Henry Leon French found himself cast for the role of Britain's Number One Food Man.

Prepared When War Came

In that uneasy armistice between the wars, Britain, making her plans in official secrecy for the inevitable cataclysm, created an under-cover office known as the Food (Defence Plans) Department. Sir Henry—Number One Food Man—was put in charge; so that when the shooting began the populace woke up to find itself indexed under the identity card system with ration-books all neatly printed and tied up and all its meat and butter and such like primly provided for. The latter job was the fruit of three years' hard labour on Sir Henry's part.



SIR HENRY LEON FRENCH, G.B.E., K.C.B., newly appointed director-general of the British Film Producers Association.

The British have had more than a little to grumble about in the course of the last seven years. But no one really grouses at the incidence of the rationing system which kept the populace from the starvation line. That's one of the reasons why the King made French a K.C.B. in 1942, G.B.E. in 1946; why Arthur Rank nominated him to the present job. Mr. Rank sat in at many Ministry of Food Committees during the war as leader of the flour-milling industry; became impressed not only with the man's remarkable grasp of administrative detail but of a forward-looking attitude unusual in the orthodox Government man.

Learned Tact with Unions

The Food Ministry's big boss had interminable debates not only with manufacturers' associations but with trades-unions representatives concerned that their members working all hours in blacked-out hazardous conditions should get sufficient food to keep them going. That's another reason why Sir Henry has got his present job. For the tactful ability to deal with trades-union leaders is one of the prime qualifications demanded of the new post.

Added lustre came to the name of French after he resigned his wartime job. In 1945 and the Spring of this year he was flown first to Australia and New Zealand, thereafter to South Africa, telling the respective Governments of those Dominions how best they might organize their food supplies for the world's salvation. That's another reason for the new appointment for Britain's industry, like America's, sorely needs a man who can talk not only to labour bosses but to Cabinet Ministers in the language which they understand.

Sir Henry confesses to knowing nothing of the motion-picture industry and very little about pictures themselves. Maybe, he's none the worse for that. He smokes a little, drinks less, is happily married, plays golf. He also looks forward keenly to meeting Eric Johnston.

Ansco Will Market German Color Film

Ansco division of General Aniline and Film Corporation will have a supply of Agfa color film ready to offer the industry in October, it was learned this week.

The Agfa formula was obtained by Nathan D. Golden, film consultant for the Commerce Department, and other industry representatives, during the recent tour of Germany. Ansco controls patents on the process by virtue of a pre-war exchange agreement between that company and I. G. Farben of Germany.

It is reported now that Russia has the German Afga plant at Wolfen in full production of color film. However, this plant is suffering somewhat from a shortage of chemicals and dyes produced by another Farben plant which is in the American zone.

Currently American and Russian authorities are negotiating for an exchange of chemicals for completed color stock, Mr. Golden said.

Golden to Europe to Sell "Eddie and Archangel Mike"

Edward A. Golden, head of Golden Productions, Inc., will sail for Europe in December to set exploitation and a distribution campaign for his "Eddie and the Archangel Mike." Mr. Golden, says his press representative, figures his story, most of which takes place in Brooklyn, is a highly saleable commodity for the foreign field, for it has the novelty to foreign audiences of being pure Americana. "When British pictures show in the U. S.," Mr. Golden reports, "the audiences don't go in demanding that the film have a lot of American scenes and characters in it. The more British it is, the better it is for American audiences. I'm sure the same is true of our pictures there."

"Razor's Edge" in Life

A complete behind the scenes picture story of the filming of a sequence of Darryl F. Zanuck's production, "The Razor's Edge," is a major feature in the current issue of Life. The issue devotes nine pages of photographs to showing the public how a large motion picture company produces a top budget film. Life cameramen spent weeks on the 20th Century-Fox lot.

LATE REVIEWS

The Killers

Universal—A Mark Hellinger Hit

Mark Hellinger's first picture for Universal is a hit of impressive proportions, a melodrama in the violent vein of his memorable "High Sierra" and likely to do for Edmond O'Brien what that picture did for Humphrey Bogart. The production is an eloborate and cunningly wrought expansion of the Ernest Hemingway short story of the same title, with a masterly screenplay by Anthony Veiller, powerfully directed by Robert Siodmak. What the picture lacks in star-name power is compensated for by impact sure to generate word-of-mouth publicity of the kind that pays off at the box office.

The picture opens with the murder of a small town gas station attendant by two professional killers who announce bluntly that they are doing the killing for someone else. O'Brien enters the story as an insurance company investigator and sets out on a succession of clues which lead him gradually through the maze of events in which the deceased, over a six year period, came to the point at which he decided not to seek escape from his assassins. It is a twisted and tangled trail, peopled with picturesque and rugged characters, and the script unfolds it with a steadily mounting intensity spanning an unprecedented succession of surprises.

Burt Lancaster, a newcomer to pictures, plays the murder victim with conviction, and Sam Levene has one of the best roles of his career as a police officer assisting the insurance investigator. Albert Dekker is excellent as the leader of the gang responsible for the burglary which is basically responsible for all that happens, and Ava Gardner satisfies requirements as the double-crossing moll.

In common with other recent melodramas of violence, this one escapes the "gangster picture" label by placing emphasis on the characters in the right rather than upon those in the wrong, but it assays a content of gunplay and combat as high as the most outright of the earlier crime films. It's no picture to see from any point save the start on account of the flash-back narration, but for people in at the beginning it's the best thing of its kind in months. Better limit it to adults, however.

Previewed at the Four Star Theatre, Hollywood to a press audience. Reviewers' Rating: Excellent.—William R. Weaver.

Release date August 30. Running time 102 min. P.C.A. No. 11,844. Adult audience classification.

Kitty	Ava Gardner
Swede	Bert Lancaster
Reardon	Edmund O'Brien
Colfax	Albert Dekker
Lubinsky	Sam Levene

Donald McBride, Charles Brown, Charles McGraw, Queenie Smith.

G. I. War Brides

Republic — Romantic Drama

This film tells a heart-warming and imaginative story of wartime romances presented in authentic backgrounds. It is crammed with human interest values. The cast is headed by Anna Lee and James Ellison who receive competent support from Harry Davenport, Doris Lloyd and Joseph Sawyer.

The central character is Linda, played by Anna Lee. The girl is determined to reach the United States to see her fiance whom she believes is badly wounded. The girl travels under the name of Mrs. Joyce Giles, for the real Joyce has given her the necessary papers. Naturally there are complications when Steve Giles, played by James Ellison, comes to meet his wife. The girl's trip seems to have been in vain because she finds her soldier is no longer interested in her and she faces deportation for illegal entry into the country unless she marries an American citizen. Steve is able to secure an annulment of his marriage to Joyce and he and Linda plan on being married.

Humorous incidents arise from the fact that there is one G. I. husband traveling on the G. I. bride ship. There is an exceptionally amusing scene when he is met by his wife, a WAC sergeant.

Armand Schaefer was the associate producer and George Blair directed from the original screenplay by John K. Butler.

Seen at the home office projection room. Reviewer's Rating: Average.—M. R. Y.

Release date, August 12, 1946. Running time, 69 min. PCA No. 11702. General audience classification.

Linda Powell	Anna Lee
Steve Giles	James Ellison

Harry Davenport, William Henry, Stephanie Bachelor, Doris Lloyd, Robert Armstrong, Joseph Sawyer, Mary McLeod, Carol Savage, Pax Walker, Helen Gerald, Pat O'Moore, Maxine Jennings, Russell Hicks, Francis Pierlot, Pierre Watkin, Eugene Lay, Lois Austin, Virginia Carroll.

British Film Manufacturers Boost Capital

London Bureau

Making ready for the hoped for boom in British production, two companies are currently making considerable issues of new capital. They are Dufay-Chromex, makers of color film stock and apparatus, and Ilford, Ltd., which is among the largest British raw stock manufacturers.

Dufay-Chromex, which declared its first dividend on existing ordinary shares only a few weeks ago, is working on "an entirely new process of making low-priced color prints," according to its chairman, Sir Herbert Morgan. "The principle," Sir Herbert hints, "is based on electronics and ordinary non-photographic paper is used."

Meanwhile, the company sees a wide potential market in the circumstance of the current stand-still in German industry. It has acquired two plants here which produce cameras.

The Ilford refinancing scheme will inevitably have a warm welcome from the investing public since the company has a long history of prudent but successful trading. Its £1 ordinary shares—latest dividend 12½ percent—stand in the current market around £4 per share.

The directors propose raising nearly £900,000 of new money by the issue of £1 ordinary shares at the price of 65 shillings. Advantaging current market trends, £562,500 of the amount raised will go to the redemption of the outstanding five and a half per cent preference stock; the balance of some £340,000 being devoted to the improvement of the company's manufacturing resources.

As the directors have pointed out, it will be some time before the new capital can be productively employed, due to delays in obtaining building licenses, machinery and so on. But the strong financial structure of the company, allied with the immense demand for raw film stock, make the issue an assured success.

Sees Big Chance For U. S. Makers Of Equipment

If U. S. manufacturers of theatre equipment are alert to their opportunities and start planning now to take full advantage of their strategic position, their equipment should girdle the globe.

This is the prediction of Nathan D. Golden, motion picture advisor and consultant to the Office of International Trade, Department of Commerce.

Writing in the June 27 issue of *Foreign Commerce Weekly,* Mr. Golden advises that while equipment manufacturers will enjoy their wartime type of prosperity at least for the next few years, the time is now at hand for exploring the foreign markets which are badly in need of new equipment.

"Taking a tip from many other industries," he writes, "the motion picture equipment producers might well consider a system of allocation. In other words, they might set aside a definite . . . portion of their total production for export and thus pave the way for an expanding trade abroad when they really need it."

Also, he writes, "United States equipment manufacturers should consider carefully the advisability of emulating the American motion picture film distributors by forming an export corporation under the Webb-Pomerene Act."

Numerous foreign countries, he states, are now familiar with U. S. equipment — the familiarity brought about by the film programs of the armed forces.

UA Sales Meet Opens Monday

United Artists' four-day sales meeting at the Waldorf Astoria hotel in New York, August 12-15, will be officially opened Monday morning by Edward C. Raftery, president, who will welcome the delegates following roll call by J. J. Unger, general sales manager.

Gradwell L. Sears, vice-president in charge of distribution; Edward M. Schnitzer, eastern and Canadian division manager, and Maury Orr, western division manager, will then join Mr. Unger in introductory addresses at the morning session.

A discussion of the company's 1946-47 product is listed on the agenda for Monday afternoon with Mr. Sears and Mr. Unger and Paul N. Lazarus, Jr., advertising and publicity director, outlining current and forthcoming releases for the next 12-month period. On Tuesday the meeting will be devoted largely to the company's advertising and publicity plans, future sales policy and a discussion by Paul N. Lazarus, Sr., contract manager, on operations and contracts.

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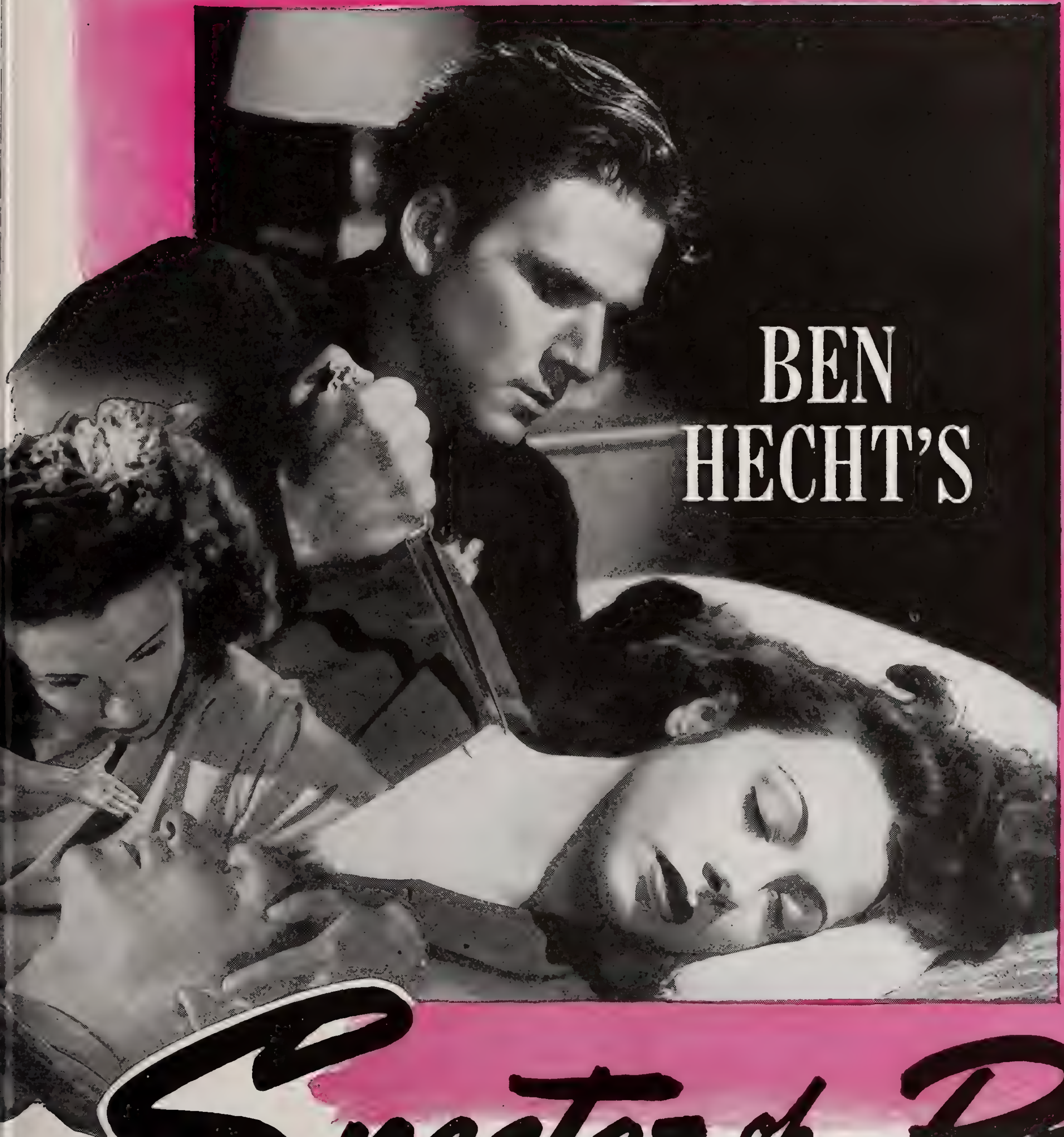

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who gave you such great screenplays as "SPELLBOUND," "WUTHERING HEIGHTS," "NOTHING SACRED," "SCARFACE," "VIVA VILLA", and other never-to-be-forgotten motion picture entertainments

Co-Producer-Director and Director of Photography LEE GARMES

Musical Score—GEORGE ANTHEIL • Choreography—TAMARA GEVA

CARTHAY CIRCLE, Los Angeles!

Name Perkins British Head

J. E. Perkins, Paramount division manager for the Far Eastern, Australian, New Zealand and South African territory, has been named managing director in Great Britain by George Weltner, president of Paramount International Films. Mr. Perkins, now en route to New York from Shanghai, succeeds David E. Rose, who will relinquish his post in September.

J. E. Perkins

Associated with Paramount since 1925, among the posts he held include manager in China; general manager for Japan, China and the Philippines; managing director for the entire Orient; and his most recent position as division manager over Australia, New Zealand, the Philippines, China, Japan, the Straits Settlements, the Dutch East Indies, India, Burma, Ceylon and South Africa.

Born in Los Angeles, Mr. Perkins was graduated from the University of California. When the Philippines were taken during the war, he fell prisoner to the Japanese and for months was confined to a concentration camp.

Disney Labor Dispute With Guild Settled

Following virtually constant weekend conferences in Hollywood ending early Monday morning, the Disney studio and the Screen Cartoonists Guild issued a joint statement declaring:

"An amicable settlement has been arrived at in a spirit of mutual compromise. Details cannot be announced at this time because some points have yet to be ironed out. Meanwhile production will be continued on all feature and short productions now nearing completion, and all cartoonist personnel necessary for this work will be employed."

The conflict arose out of the layoff of 450 workers last Saturday. The Guild announced it was to confere with studio officials.

Independent Owners Hold Meeting in Spokane

The Independent Theatre Owners of Washington, Northern Idaho and Alaska will hold their semi-annual meeting in Spokane, August 13, at the Davenport Hotel. The meeting will be attended by J. O. Lukan, Seattle, president; J. M. Hone, Seattle, executive secretary; Robert Graham, Seattle attorney, and some 50 independent theatre owners. Industry matters will be discussed.

Church Attacks Detroit Circuits on Listings

The Catholic Church began its second week of controversy with Detroit theatre operators by charging that operators were attempting to avoid censure of coming films by the Catholic Legion of Decency.

Told by James Sharkey, manager of Cooperative Theatres, that a request for advance listings of coming attractions was "impractical," *The Michigan Catholic*, official Catholic newspaper, commented: "After much colloquy indicating reluctance, Mr. Sharkey used this four-syllable negative." With the exception of United Detroit, which is furnishing the advance listings, other exhibitor groups have joined with Mr. Sharkey.

The newspaper also urged Catholics to boycott Howard Hughes' film, "The Outlaw," which opened Friday at the Palms State.

Theatre operators explained their refusal to furnish advance listings by saying that "pictures are not coming in as scheduled, and many changes are necessary at the last minute."

Legion of Decency Approves Seven New Productions

The National Legion of Decency reviewed seven new productions this week, approving of all. In Class A-I, unobjectionable for general patronage, were "Home Sweet Homicide," "Shadows Over Chinatown," "Sing While You Dance," "Slightly Scandalous" and "Trail to Mexico." In Class A-II, unobjectionable for adults, were "Below the Deadline" and "The Black Angel."

Pathe Making 14 Industrial Films

Under its recently announced expanded commercial and industrial film program, RKO Pathe has more than 14 subjects currently in production, Alfred Butterfield, promotion director, said in New York this week.

Now before the cameras, or being prepared in script form, are pictures for the American Telephone & Telegraph Company, the Coco-Cola Export Company, the Associated Press, Chesapeake & Ohio Railroad, the National Council on Candy, *United States News*, the Texas Company, the National Community Chest, Mullins Manufacturing Company, and pictures for the United Service Organization, the Navy Department, *Pathfinder Magazine* and the National Infantile Paralysis Foundation.

All the facilities of Pathe News and RKO Pathe, including the company's new 12-story Pathe Studio Building at 106th Street and Park Avenue in New York, are available for the production of industrial, commercial and educational subjects, Mr. Butterfield pointed out.

Cuban Sees Good Grosses Holding

The current more-than-healthy condition of Cuba's box office should continue for from two to three years, since the present high wages and high incidence of employment will continue for that time.

A. H. Rodriguez

This is the prophecy of Antonio Helier Rodriguez, Havana circuit operator, who last week was in New York for contract negotiations with RKO.

Theatregoing for the Cubans is "simply a matter of money," said Mr. Rodriguez.

One new theatre is being built and two are in the planning stages for Havana and its suburbs. One of these theatres—a suburban—is being built for Warner Brothers, on a rental proposition, Mr. Rodriguez reported. There are now approximately 500 theatres in Cuba, a few of which give only weekend shows.

While American product is tops in the country—"Spellbound" recently established a record—Argentinian, Spanish and Mexican product is also popular, the Argentinian product often being shown in the best of the houses, according to Mr. Rodriguez.

Currently there are two production companies in Cuba which produce a weekly newsreel for local showing. Other than this there is no production on the island.

Mr. Rodriguez is the builder and operator of the America theatre in Havana, patterned after New York City's Music Hall.

Albert Warner Buys Stock; Ginsberg Sells Paramount

Albert Warner, vice-president of Warners, has acquired 1,500 shares of Warner Brothers' common stock, according to the Securities and Exchange Commission, Philadelphia. The deal brought Mr. Warner's holdings in Warner Brothers' common to 212,500 shares. In addition, he reported his trust fund held 6,000 shares of Warner common. In other stock transactions, the Commission reported that Henry Ginsberg, Paramount vice-president, sold 400 shares of Paramount common and Mrs. William Ginsberg sold 100 shares of common. John and William Ginsberg were reported holding 100 Paramount shares each. Cliff Work, Universal vice-president, acquired 3,000 shares of Universal common and at the same time relinquished 3,000 common warrants for the stock. Walter W. Vincent, board chairman of Republic, reported the sale of 2,800 shares of Republic common, bringing his total to 16,666.

A Short Story for theatre managers who are too busy sprucing up the house to read A LONG ONE

While you are booking the new pictures, laying new carpets, and cleaning the house inside and out ; give some sober thought to your **SOUND EQUIPMENT**, the real heart of the show. Brand new systems and old ones, too need constant service to:

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TUNE UP YOUR SOUND SYSTEM FOR BETTER DISTRIBUTION TO THE "POOR SEAT" SECTIONS
MAKE EXPENSIVE BILLINGS SOUND THEIR MONEY'S WORTH
KEEP PACE WITH IMPROVEMENTS IN SOUND RECORDING
MAKE YOUR THEATRE A "FAVORED" ENTERTAINMENT CENTER

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Production Climb Holds; 60 in Work, New High; 10 to Cutting Room

Hollywood Bureau

Production continued to climb, steadily if slowly, in Hollywood last week. Despite an unusually lengthy spell of hot weather, work began on 11 new pictures. Ten others went to cutting rooms, and at the weekend the total number in work was 60, a new high for the year.

Eagle-Lion embarked on a $25,000,000 production program, calling for the filming of 22 pictures during the year, when it brought the first two of these before cameras. "It's a Joke, Son," starring Kenny Delmar as "Senator Claghorn," that scion of the old South, with Una Merkel, June Lockhart and Ken Farrell in supporting roles. Aubrey Schenck is producing; Ben Stoloff directing.

"Born to Speed," on the other hand, is being produced by Ben Stoloff, and directed by Edward Kahn. Its cast includes Johnny Sands, Terry Austin, Frank Orth and Geraldine Wall.

DeMille Starts "Unconquered," His First in Two Years

Cecil B. DeMille launched his first production in two years, a Technicolor tale of frontier America, titled "Unconquered." Heading the cast are Gary Cooper, Paulette Goddard, Howard Da Silva, Cecil Kellaway, Ward Bond, Katherine DeMille, Mike Mazurki, Porter Hall, Boris Karloff, Victor Varconi and Henry Wilcoxon.

Two new films were started at Columbia, which brought production activity to an all-time high for that studio. "Mr. District Attorney," one of the new films, is a Sam Bischoff production, with a cast including Dennis O'Keefe, Marguerite Chapman, Adolphe Menjou and Michael O'Shea. Robert Sinclair is directing.

"Lone Star Moonlight," an action musical, stars Ken Curtis, with Guy Kibbee and Joan Barton. Colbert Clark is the producer; Ray Nazarro the director.

Monogram launched three new pictures. "The Trap" is another in the studio's "Charlie Chan" series of mystery-dramas, starring Sidney Toler. Others in the cast include Jan Bryant, Tanis Chandler, Howard Negley, Lois Austin, Kirk Allen, Margaret Brayton and Larry Blake. Howard Bretherton is directing for producer James S. Burkett.

Monogram's singing cowboy, Jimmy Wakely, is starred in both of the other new ventures, "Song of the Sierras" and "Rainbow Over Texas." Jean Carlin has the feminine lead in the former; Pat Starling in the latter. Oliver Drake is producer-director on both films.

PRC Begins New Comedy; Republic Launches Two

Producer Sigmund Neufeld started work on an untitled comedy for PRC release with a cast including Robert Lowery, Teala Loring, Billy Halop, Carl Switzer, Rex Downing and David Read. Sam Newfield directs.

Republic trained cameras on two: "Spoilers of the North," and "Gunman's Code." Donald H. Brown is producing the first, with Richard Sale directing, and the cast includes Evely Ankers, Paul Kelly and Adrian Booth. Kirby Grant and Fuzzy Knight head the cast of the second, on which Wallace Fox is producer-director.

Somerset Maugham's latest novel, "Then and Now," has been purchased by Arnold Pressburger and will be produced by the latter's newly formed company, Regency Productions. George Sanders will be starred in the role of Machiavelli, Florentine statesman and diplomat, whose political theories resembled those of Hitler. The Maugham story, however, deals with a romantic interlude in the statesman's life during the ascendancy of Cesar Borgia.

Incidental News of Pictures and People

Marcel Achard, famed French playwright, has been signed to a term contract by Paramount. . . . "The Senator Was Indiscreet," a comedy romance by Edwin Langham, will be produced for International by Nunnally Johnson following completion of "Mr. Peabody and the Mermaid." . . . Edward Ashley is leaving Hollywood next week for England, where he will make two pictures. . . . Alexis Smith has had her Warner contract extended.

Samuel Goldwyn has signed Gregory Peck for a stellar role in Gwethalun Graham's controversial story, "Earth and High Heaven." The picture will be filmed in Technicolor against a Canadian background. . . . Seymour Nebenzal has signed Albert S. Rogell to direct "Heaven Only Knows," for which Ernest Haycox is preparing the screen treatment. . . . William Holden and Joan Caulfield will co-star in "Dear Ruth," Paramount's film version of the Norman Krasna play.

RKO Radio has acquired the screen rights to Luke Short's *Saturday Evening Post* serial, "Blood on the Moon." Theron Warth is scheduled to produce the picture. . . . Ann Sheridan and Ronald Regan will be teamed in Warners' new comedy, "The Last Fling."

Comet Signs Le Borg For Two Films

Comet Productions has signed Director Reginald LeBorg to a two-picture contract. . . . Columbia has arranged to borrow Jean Porter from M-G-M to play the lead in Sam Katzman's next production, "Betty Co-Ed," described as an expose of college sororities.

Liberty Films plan to produce "The Red and the Black," Stendahl's classic account of life in France in the post-Napoleonic years. . . . Paul Stewart has been assigned to direct "The Wayfarers" for Paramount. Edward G. Robinson and John Lund are set for stellar roles. . . . Dudley Nichols has returned to Hollywood after two months in the East, during which time he conferred with Eugene O'Neill and officials of the Theatre Guild concerning RKO's projected film version of "Mourning Becomes Electra."

De Fore and Storm Cast For Monogram Film

Don De Fore and Gale Storm have been engaged for the romantic leads in "It Happened on Fifth Avenue," first film to be produced and directed for Monogram by Roy Del Ruth. . . . Wayne Morris will co-star with Ida Lupino and Dane Clark in "Deep Valley," scheduled to start this month at Warners with Jean Negulesco directing and Henry Blanke producing. . . . Hillary Brooke has been signed for a top role in Preston Sturges' next production, "Vendetta," which Max Ophuls will direct.

Republic has earmarked $15,000,000 for high-budget pictures to star William Elliott Under the terms of his new contract, Elliott will make three pictures a year for a period of five years. . . . Dame May Whitty has been signed by M-G-M for a top role in "This Time for Keeps." . . . Producer Jules Levey has signed Louis Armstrong for a stellar role in "New Orleans." . . . Henry Stephenson has been assigned an important part in the current 20th Century-Fox production, "The Homestretch."

COMPLETED

COLUMBIA
Secret of the Whistler

MGM
Secret Heart

RKO RADIO
Mr. Fix
Code of the West

20TH CENTURY-FOX
Dangerous Millions (Wurtzel)

UNITED ARTISTS
Dangerous Venture (Hopalong Cassidy)
Dishonored Lady (Stromberg)
Bel Ami (Loew-Lewin)

UNIVERSAL
White Tie and Tails

WARNERS
Cry Wolf

STARTED

COLUMBIA
Mr. District Attorney
Lone Star Moonlight

EAGLE LION
It's a Joke, Son
Born to Speed

MONOGRAM
The Trap
Rainbow Over the Rockies
Song of the Sierras

PARAMOUNT
Unconquered

PRC
Untitled Comedy

REPUBLIC
Spoilers of the North
Gunman's Code

SHOOTING

COLUMBIA
My Empty Heart
Ghost Town
Johnny O'Clock
Dead Reckoning
Return of Monte Cristo (Small)

INDEPENDENT
Fabulous Joe (Roach)

MGM
It Happened in Brooklyn
Life's for the Loving
Arnelo Affair
This Time for Keeps
Summer Holiday
Sea of Grass
High Barbaree
Sacred and Profane
Ballerina

MONOGRAM
Untitled Cisco Kid
Sweetheart of Sigma Chi

PARAMOUNT
My Favorite Brunette
Big Haircut
Emperor Waltz

RKO RADIO
Trail Street
Bachelor and the Bobby-Soxer
Katie for Congress
Best Years of Our Lives (Goldwyn)
Secret Life of Walter Mitty (Goldwyn)
It's a Wonderful Life (Liberty)

REPUBLIC
That's My Gal
Trail to San Antone
Calendar Girl

20TH CENTURY-FOX
I Wonder Who's Kissing Her Now
Bob, Son of Battle
Homestretch
Late George Apley
13 Rue Madeleine
Brasher Doubloon

UNITED ARTISTS
Fabulous Dorseys (Rogers)
Miracle Can Happen (Bogeaus-Meredith)
Strange Bedfellows (Stone)
Monsieur Verdoux (Chaplin)

UNIVERSAL
Flame of Tripoli
Vigilantes Return
Arch of Triumph (Enterprise)
Smash-Up (Wanger)
Swell Guy (Hellinger)
Ramrod (Enterprise)
Magnificent Doll (Skirball-Manning)

WARNERS
Possessed
Deception
Life with Father

WRITERS WOULD OWN COPY, LEASE TO STUDIOS, BAR OUTSIDERS

by WILLIAM R. WEAVER
Hollywood Editor

Hollywood buzzed last week, and still is buzzing, with comment, pro and con, about a project launched by the Screen Writers Guild under the alliterative and repetitive title of The American Authors' Authority, and for the same reason that an exhibitor experiences a twinge in his check-writing hand when he reads in the newspapers that a film company with which he does business has paid $300,000 for a story it intends to sell him as a picture, an accounting of the aims and plans of the instrumentality appears in order here.

The American Authors' Authority, described in detail and with no knuckles gloved by James M. Cain in 18 pages of the July edition of *The Screen Writer,* a forthright by-product of the SWG at 25 cents the copy, will undertake to annul the present procedures of screen and stage producers, magazine and book publishers, radio broadcasters and all other purchasers of written material, and to establish new, compulsory and enforcible methods in their stead. In order to accomplish this, the AAA must have, according to the prospectus, support of not only the SWG but also the Radio Writers Guild, the Dramatists Guild and the Authors' League; but the virtually unanimous vote of approval given it by the SWG membership in a meeting last week suggests that procurement of this support will be a breeze.

Active Lobbyists Planned

In addition to substituting new procedures for old, the AAA is designed to establish lobbyists in Washington, New York, Los Angeles and some state capitals, equipped with means for influencing legislation, including basic revision of copyright laws, and to bring about changes in the Treasury Department's present ruling to the effect that what a writer gets for his material is taxable as regular income instead of, as the AAA will maintain, as a capital gain.

And in addition to those undertakings in behalf of writers, the AAA, as planned, will do away completely and forever with the custom of selling a piece of written material outright, and will substitute for that ancient mode of barter a system of leasing under which a writer may part with certain stipulated rights to use of his material for specified periods and purposes, but never with ownership of it.

Would Be Retroactive

This leasing system, borrowed from the French, has been gaining some favor in Hollywood recently, and encountering little resistance from some studios, but the AAA proposals in connection with it have a retroactive feature which last week had story department heads calling up company attorneys to see where they stood.

By a process of pressures as indirect as it is absolute, the AAA would compel studios to dig back into its files of previously purchased material, even to the bottom script on the bottom shelf, and relinquish to the AAA its copyrights to any portion of it used at any time for any purpose.

"From Members Only"

By an identical process of pressures, the AAA would put an end forever to the buying of story material from writers who are not members of one of the four writing guilds. In short, it is proposed that all written material of all kinds be turned over to the AAA to "copyright, in its own name for their benefit, all material produced by writers, whether for stage, screen, book, magazine or radio, except material produced on salary and not subject to the writers' copyright."

The process of pressures by which the AAA would compel studios to assign to it their copyrights to previously purchased material consists in simple refusal of guild members to work on it until such assignment has been made. And the process of pressures by which producers, publishers, etc., would be prevented from obtaining material from non-members of the constituent guilds consists of denying AAA-copyrighted material to "lessors" who do not comply with the basic agreements of the guilds. "This," says the Cain outline of the plan, "will compel every writer in the country hoping for picture or magazine sale to send his work to the Authority for copyright before the magazines or publishers get it."

"Power With Tough Head"

Says Author Cain, "If the four guilds will take the power that awaits them, a massively powerful organization is possible in a very short time, with a $1,000,000 kitty and a full-time tough mug at the head of it."

The full-time tough mug is to be a president of the AAA, elected by four directors, who in turn will have been elected by each of the four writing guilds.

Would "Police" Deals

According to plan, the AAA would exercise no control over the prices charged for lease of material, nor content of stories, but would police all transactions and retain possession of all copyrights.

The AAA is still, in point of fact, a plan, heartily endorsed by the SWG, loudly condemned in some other quarters under such oddly assorted adjectives as Communistic, Fascistic and fantastic—but in no case laughed off.

What it may mean to the exhibitor, the only retailer of written material not named and attacked in the Cain presentation, appears to be a matter for thought—along with auction selling problems.

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ALBANY

Quonset huts for small theatres intrigue Film Row. Morris Shulman is setting one up at the Gaiety in Inlet (Adirondack Mountain resort) and a Manlius exhibitor is putting in another at Morrisville. . . . Warner's Strand went to town with drum rolling for a Chamber of Commerce dinner and premiere of "Night and Day" to highlight the 20th anniversary of talking pictures. More than six hundred reservations for the dinner—at the De Witt Clinton Hotel—were received . . . Welden Waters and the 20th Century-Fox sales staff returned from New York City, where they were given the lowdown on company operations under the auctioning system. . . . Gus Schaefer, RKO district manager, came over from Boston to confer for a day with the sales unit. He did this because Branch Manager Max Westebbe is in the hospital. . . . Jack Byrnes, new MGM division manager, once worked as a salesman for the company here.

Paramount Pictures, Inc., registered two stock changes with the Secretary of State in Albany. The total was reduced from $8,837,389 to $4,455,000 and was then upped from $4,455,000 to $9,000,000. Clinton Combes, of the Paramount legal staff in New York City, recorded the changes.

ATLANTA

Bert Davis, formerly special sales representative of the Dallas office of United Artists, has been transferred to the Atlanta office and Phil Morand, to the Dallas office. . . . Miriam Starr, of Florida State Theatres, is vacationing in New York. . . . Alec Carley, with Paramount in San Francisco, stopped in Atlanta en route to South Carolina. . . . Cleo Manry and F. S. Slinger, Buena Vista theatre, Buena Vista, Georgia., were visitors. Also A. L. Sheppard, Grand Waynesboro, Ga., and C. Johnson, Cherokee, Center, Ala.

Charlie Durmeyer, president of the Southern Automatic Candy Company, is back from a business trip to New York. While there he paid a visit to Bill Zeollner, former branch manager M-G-M, now with the home office. . . . Marlin Roberts, former owner of several colored theatres here, died July 25. . . . Frank Harris, former owner of the Harris Drive-in Theatres, is on a vacation to Lookout Mountains, Tenn.; with Abe Brown, of the Film Row K. & B. Soda Co. . . . Karl Hart, former office manager of Columbia, has become branch manager of the Kay Film exchange at Washington.

Buddy King, son of Mrs. R. H. King, vice-president Capital City Supply Company, is back from the service. . . . J. E. Martin, Grand theatre, Montezuma, Ga., was a visitor on Flm Row. . . . J. V. Scully, special home office representative of Republic, paid a visit to the local branch. . . . Frances Tibbitts and Hattie Miles have added to the staff at Film Classics. . . . United Artists Employees and their friends were entertained at an old Southern Chicken Bar-B-Cue at North Fulton Park.

BALTIMORE

A committee of the Baltimore Planning Commission now is considering new zoning regulation by which parking space would have to be provided by all future theatres and other buildings where people congregate, except churches, to accommodate their patrons. . . . Paul I. Grossi, 74, treasurer Baltimore Musical Union, Local No. 40, is dead after a year's illness. . . . The M.P.T.O. of Maryland, Frank A. Hornig, president, sent letters to members to get list of those going to the national Alliied convention in Boston, September 16. . . .

Serious injuries were suffered by Mrs. William Shapiro, wife of the Morgan's house manager, when she was struck by an automobile. . . . Sampson Pike succeeds Jerry Price here for United Artists; Mr Price succeeds Mark Silver as Washington manager; Mr. Silver goes to New York as district manager. . . .

On vacation: Mr. and Mrs. Nathan and Sol Klein, Realart; Mrs. F. W. Cerwonka, Calvert Theatre Company office, is back from Old Point Comfort, Va.; Mr. and Mrs. Louis Cohen, New Essex and Alert, Essex, Md., in Maine. . . . Calls on the trade are being made by Edward Wheeler, for Wheeler Pictures Corporation, New York City.

BOSTON

Eddie Wheeler, head of the United Film Exchanges Service Company of New York, was here seeing his brother, Al, M-G-M salesman in the Vermont and New Hampshire territory. . . . Another visitor to the film district was Walter Mills, owner of the Milo in Milo, Maine. . . . Abe Bernstein, publicist at Columbia, is in New York for two and a half weeks. . . . On vacation from Twentieth Century-Fox are Shirley Stiker at Wolfboro, N. H., June Rittenberg at Hyannis, and Eva Worshoffky at Nantasket. . . . Back on the job after a month's illness is Sally Sternberg.

Harry Reiners, field supervisor for RKO, was in Boston for a day this week in connection with forthcoming advertising and publicity for RKO pictures. . . . Larry Gardiner of RKO is on vacation. . . . Barbara Copeland, secretary to Harry Browning of M & P Theatres, is vacationing at the Cape. . . . Twentieth Century-Fox Publicist Al Fowler is at Plum Island with his family on vacation. . . . Esther Callahan, M & P's receptionist, has returned from a vacation at the Cape. . . . Al Daytz, Boston sales manager of Warners, and Mrs. Daytz, after attending a wedding in New York, spent the weekend at Atlantic Beach.

Manager Bill Hartnett of the Embassy in Waltham quieted 1,600 patrons the other night when smoke from a nearby fire almost caused a calamity. No damage was done to the theatre and not a person left the house. . . . Robert W. Cannon, veteran of the army air forces, now manager of the Amherst theatre in Amherst, Mass., married Alelia T. Gwozdik of North Hadley. They are honeymooning in Maine and Pennsylvania. . . . Sam Berg, chief booker for Twentieth-Fox is taking his second vacation in over 30 years, at Ogunquit, Me. Filling Berg's place temporarily is Booker Mike Zamin. . . . Ted and Joe Markoff of Colchester own a 25-foot boat which they will sail out of New London harbor. . . . M. MacGuigan, publicity director for the Consolidated Amusement Company of Hawaii, has gone to Honolulu. . . .

CHICAGO

Jim Booth returned from his Hollywood vacation and announced that he has changed his mind and will not become associated with Henri Elman's Capitol Films Exchange. Instead he will devote his time to theatre interests. . . . Mr. Elman was gifted with luggage at the last Variety Club affair prior to his departure for Hollywood this weekend. . . . The Variety Post of the American Legion met Monday night at the Congress Hotel.

Larry Stein is now editing the Variety Club's "Tattler" publication. . . . Dave Idzal, president of the Fox Theatres in Detroit, was robbed of $5,000 in gems, during his Chicago stay. . . . The B&K television station, WBKB, has cancelled telecasts of the wrestling and boxing bouts at the Rainbow Arena, until receipt of new image orthicon equipment. . . . Gene Autry will be in town September 15 to broadcast his weekly program from the local CBS studios in the Wrigley Building.

Al Blasko, manager of the Symphony theatre, has been in Mt. Sinai Hospital, and will shortly be transferred to Billings Hospital. . . . Ted Turrell, manager of the Beverly, is the father of a nine-pound boy. . . . Joe Mack is vacationing at Manitowish. . . . Charlie Ryan, assistant to James Coston, area head of Warner Theatres, will vacation in Hollywood this fall.

CLEVELAND

Charles Raymond, Loew Theatres division manager, on leave of absence on account of illness, is slated to resume active duty September 1. . . . Ted Morris, M-G-M goodwill ambassador, pinch hitting for Howard Strickland, is here to meet local newspaper representatives. . . . Max Jacobs of Dater Company left for a fishing trip in Canada. . . . George Stevens, former theatre manager, and his son, Kenneth, have formed the Geroken Company, to flameproof theatres and other public gathering places. . . . J. Knox Strachan, Warner theatre publicity director, leaves August 18 for a visit with his mother in New Rochelle. . . . The girls of the Warner theatre department gave a dinner on Thursday for Dorothy Sacheroff, assistant to publicity director Mr. Strachan, who is being married August 11 and moving to California. . . . Leonore Fogelson, secretary to Warner branch manager Jerry Wechsler, is back from an Atlantic coast vacation.

W. M. Carr is opening a Manley Popcorn office here. . . . "Caesar and Cleopatra" opens August 15 simultaneously at Loew's State, Cleveland; Loew's Valentine, Toledo; Loew's Akron, and Loew's Canton. . . . About fifty leading exhibitors attended a

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luncheon Wednesday at the Statler as guests of M-G-M to meet John S. Allen, newly appointed district manager. Also present were J. J. Maloney, central division manager; William Zoellner, of the reprint and import department; local branch manager Jack Sogg, and the sales members of the local branch.

George Wakeley has sold his Fayette theatre, Fayette, to Charles M. Lojee, Jr. . . . Lemotto Smith, formerly of Cleveland, and now of California, is in town on a short trip east. His theatres are in Warren, Ohio, and Huntington, W. Va. . . . Al Sunshine of Advanads has a second son, David Michael, born this week. . . . Pfc. Dorothy Brown, daughter of Warner southern district zone manager, Ray Brown, Sr., discharged from the WAC last November, has signed up again for overseas duty. . . . Earl MacBride, manager of the Falls theatre, Cuyahoga Falls, was married this week to Katharine Lloyd of Cuyahoga Falls. . . . Akron theatre owners held a midnight swim party last Tuesday at the Waterworks Park Swimming Pool, with an attendance of close to 400.

COLUMBUS

Sonny Van Dyke, who served in the Navy during the war, is the new assistant manager of the Southern. The manager is Bernard Ginley. . . . John Murphy, of the Uptown, and Walter Miles, censor board projectionist, are back in town from the Shrine convention at San Francisco. . . . Joe Holleran, relief manager of the Boulevard during manager L. M. Matthews' vacation, is slated for a full Academy Theatres' managership, says general manager Milton Yassenoff. Holleran may be assigned to the Beechwold. . . . Walter P. Forster was relief manager of the Arlington, another Academy theatre, while manager Bolen, one-time Ohio State grid star, was on his vacation.

P. J. Wood is acting as booker for the safety film, "Wanton Murder," which played downtown theatres during the past week. P. J. wants to see this film booked into all neighborhood theatres. The local Traffic Safety Committee is sponsoring showings. . . . Doris Vacca, Loew's Ohio cashier, postcards from Italy that she's enjoying her first view of Capri, Rome, et al. She's joining her husband, Major John Vacca. . . . William Harold Davis, realtor, is a new associate member of the Variety Club. . . . Charles Kennedy, Ohio assistant manager, and Richard Lydenburg, Broad assistant, are on vacation.

DENVER

William T. Hastings, 19-year RKO man, recently manager of the Grand, Cincinnati, has moved to Denver to manage the Orpheum, succeeding Mickey Gross, who resigned two weeks ago to take an extended trip. . . . Fox Intermountain Theatres picked the Denver as the trial spot for the first soda fountain in such a place in this part of the country. To cost $4,000, it will be in operation in about a month. . . . Rick Ricketson, Fox Rocky Mountain president; Robert Selig, assistant; Harry Huffman, Denver city manager; Harold Rice, southern district manager; Ray Davis, northern district manager, and Milt Hossfeld, film buyer, went to Los Angeles to attend convention of National Theatres. . . . Earl Bell, WB exchange manager, went to Atlantic City for the national meeting.

Claude Graves, Albuquerque, N. M., theatre owner, is recovering from an ear operation. . . . George Simms is reopening the Prince, Ault, Colo. . . . All set for the trip to the PRC Atlantic City convention were manager Eddie Askins; office manager Frank Sheffield, and salesmen A. G. Edwards, Carroll Robinson and M. R. Austin. . . . Kenneth Waldon, head booker for Metro in Des Moines, is spending his vacation in Colorado. . . . Earl Kerr, former Denver theatre man, is here from Des Moines headquarters, hoping for hay fever relief, which he usually gets. He went to the hospital for a few days with gastritis.

John Daymeyer, office manager for Paramount in Dallas, formerly the same in Denver, is spending vacation in Estes Park. . . . Mrs. O. S. Cleveland, owner of the Castle, Newcastle, Wyo., injured a finger painfully when she closed a car door on it.

DES MOINES

Check transactions through Des Moines banks indicate that business here has reached the greatest volume in the city's history. Bank debits during the first half of this year totaled more than one-and-one-third billion dollars. This is 100 million dollars greater than for the first half of 1945; more than double that of five years ago, and nearly three times that of 10 years ago. . . . New film row employees include Waverly Edginton, inspectress at Universal; Michael C. Leo, booker at Republic, and Joan Smith, Paramount ledger clerk. . . . Fox employees held their annual picnic last week at Rivervalesing at home following a recent operapark "rides" got a workout.

Mr. and Mrs. Dale McFarland of Tri-States are vacationing in Denver. . . . Lou Levy, Universal exchange manager, is convalescing at home following a recent operation on his throat at Iowa City. . . . Paul Scholer is the new manager of the Gem theatre, Charles City. He replaced L. J. Posten. . . . Tri-Staes Theare Corp. has been ordered by the Iowa supreme court to pay damages asked by Rachel Woods following a fall on a floor mat in the lobby of one of the corporation's theatres. She asked $15,000 damages.

Patricia White, native of Davenport, has a part in Warners' "Two Guys from Milwaukee," and the home folks really turned out when the picture showed in Davenport last week. . . . Kenneth Bishard, Universal salesman, has resigned.

DETROIT

Fred D. Beardsley, of Detroit and Lapeer, has returned to Sault Ste Marie where he built his first theatre more than 30 years ago. Fred built and rebuilt the Temple theatre and at the time he sold his interests in 1920 he had consolidated all Sault theatres into the Soo Amusement Company, now operated by the DePauls. After leaving in 1920, he opened a 1,500-seat house in Royal Oak.

Wage demands are not restricted to the automotive industry in Detroit. Last week the projectionists' union announced a drive for renegotiation of contracts. Now, the cashiers, candy girls, ushers and usherettes, matrons and switchboard girls are seeking raises through Local B 179. They ask a minimum rate of 55 cents for downtown theatre service employes and a minimum 50-cent scale for workers in other houses, according to J. W. Padfield, business agent. . . . United Detroit, which has had success wtih cartoon shows in neighborhood houses, will start a similar Saturday morning show in the Broadway-Capitol beginning the middle of September. . . . Read at all Catholic churches Sunday was a letter from the Archdiocesan chancery office which pointed out that all Catholics were obligated to stay away from "The Outlaw," scheduled for Detroit showing this month at the Palm-State.

HARTFORD

Mr. and Mrs. George B. Cohen of Waterbury, Conn., are the parents of a daughter, Frances Linda, born at Waterbury Hospital. George Cohen is the son of Lou Cohen, manager, Loew's Poli, Hartford. . . . Richard Hebert, son of Bill Hebert, publicist for Samuel Goldwyn in Hollywood, has been visiting his grandmother at Worcester.

George E. Freman, of Loew's Poli, Springfield, Mass., has been on vacation. Cleo Bates of the Court Square, same city, has returned to Springfield from a Pittsfield, Mass., vacation. . . . Walter Murphy, Capitol, New London, Conn., has been on vacation. . . . Robert J. Mathieu, who is associated with his father, Joe Mathieu, in operation of theatres in Massachusetts and New Hampshire, was married recently at Winchendon, Mass., to Miss Leonore M. Bernard. . . . Arthur K. Dame, who has been assisting Lloyd Bridgham at the new Uptown, Dover, N. H., has been named manager of another, Bridgham theatre, the State, Presque Isle, Me., a new 850-seater, slated for an August 11 opening. . . . Allan Brooks, former lessee of the Cornish theatre, Cornish, Me., has severed his connections with that film house, due to illness. Present lease has been taken over by Mrs. E. H. Taylor, . . . A 15-year lease of the Academy of Music theatre, Fall River, Mass., has been taken by Harry Zeitz, of New Bedford, operator of a number of theatres in the New England states. The Fall River theatre will be opened following renovations.

INDIANAPOLIS

Returns at the downtown boxoffices this week generally are modest, although "Smoky" is doing important business at the Indiana, and may hold. The town is going into its third week of an unbroken hot, dry spell. . . . Joe Cantor, owner of a group of neighborhood houses, here, heads a company that bought the Alamo theatre building in the mile square last week. The Alamo,

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which specializes in westerns, has been operated for years by Manny Marcus. . . . Moe Esserman, manager of the Indiana, was called home to Norwich, N. Y., by the serious injury of his mother in a traffic accident.

Joe Sloan is filling in at Loew's while Manager Boyd Sparrow is off for two weeks of fishing in Wisconsin. . . . Roddy McDowall, playing a week at the Circle, visited the M-G-M branch office to see how pictures are distributed. Hal Marshall, M-G-M field representative, screened "Holiday in Mexico" for Roddy. . . . George Passas, who never returned to his old job as manager of the Circle after that jaunt to Europe as a Victory Loan contest winner, now is managing the Gregory houses in Peru, Ind. . . . Wilma Feaster, formerly of Fox, and Jane Gibson, formerly of Warners, are new bookers for Y and W theatres here.

Almost-strangers seen on film row last week included Andy Anderson, Hartford, Ky.; W. C. Kalafat, Churubusco; A. C. Kalafat, Garrett; C. A. Christy, Williamsport; J. J. St. Armand, Flora; John Lavelle, Wabash; D. D. Lee, Cayuga. . . . Don Hammer, Universal salesman, has purchased the Liberty theatre, Muncie, from Art Bennett. He takes over August 11.

KANSAS CITY

Grosses continue to drop in the face of fear over infantile paralysis. Some neighborhood theatres are reporting a decrease of as much as 70 per cent. There is no official indication that authorities are considering closing orders. . . . J. G. Lightner, 62, manager of the Opera House in Odessa, Mo., died August 1. He introduced motion pictures to the town and was its mayor for several terms. . . . The Western Missouri premiere of "Down Missouri Way" drew PRC officials and film players to the city. Harry Thomas, president, greeted trade members with a cocktail party at the Muehlebach, aided by Lige Brien and Bob Goodfried. Eddie Dean, Roscoe Ates, Shirley Patterson, Helen Mowery and Hal Smith took time out to visit Mercy Hospital for children here.

O. F. Sullivan and associates plan to open the new Drive-In theatre in Wichita late this month. Paul Slagle will be manager. Others interested are R. E. Conrad, who sold his Roxy at Wichita a year ago, and Charles Bull, who sold the Novelty in Kansas City recently. . . . Charley Crawford, president, and his fellow officers have announced renewal of activity by the 20th-Fox Family Club. Other officers are Shirley Harrington, vice-president, and Grace Roberts, secretary-treasurer. . . . R. L. Conn is back on the 20th-Fox sales force after two years in the Marine Corps. . . . Ward Paden is operating an outdoor theatre near Jefferson City. . . . Andy Dietz, Screen Guild distributor in St. Louis, called on local circuit headquarters having theatres in his area.

MEMPHIS

Cleve Reed and Herbert Williams, Kingsland, Ark., were in Memphis this week doing the final shopping for a 200-seat new show, the Kingsland theatre, which they have just opened. . . . Ed Williamson, Warner branch manager, went to Atlantic City to the company convention. . . . P. H. Holmes, office manager at M-G-M, is on a vacation trip to New Orleans. . . . Gregory Bajoe, home office auditor, has finished his work at the Columbia exchange and moved on to Charlotte. . . . Bill Kemp, manager of Loew's State, gave a free show this week to teen-age members of Goldsmith's Swoon Room Club. . . . Aubrey Webb, Ripley, Tenn., was in town booking pictures for the new Webb theatre he expects to open at Ripley soon.

Warner Bros. succeeded in booking a Warner Bros. feature or short subject at every theatre in the Memphis territory for the 20th anniversary celebration of the talking picture. . . . Mrs. Celia Wellse, Universal, is in Atlanta on a vacation. . . . Mrs. Glen Calvert, wife of the office manager at RKO, is recovering from an operation for the removal of her tonsils.

August will see the opening of the Carolyn theatre, named for Carolyn Staples, daughter of Mr. and Mrs. John Staples, Piggott, Ark. Mr. Staples, in Memphis on business, said the new show has 600 seats. Edith Fellows was the star of "Rosalie" at the Memphis Open Air theatre last week, and took the singing lead in "The Student Prince" this week.

MINNEAPOLIS

The polio epidemic has raised hob with theatre business in Minneapolis and St. Paul, as well as throughout the rest of Minnesota. Minneapolis grosses have dropped about 20 per cent in the last week. Theatres now have agreed, on request of city health authorities, to refuse admission to any child under 15. Many theatres have cancelled weekend kiddie shows.

Joe Loeffler has been named sales manager of the Minneapolis Paramount branch under Ben Blotcky, manager. Loeffler takes the post vacated by Dick Schienbaum. . . . Al Hutch, trustee of the estate of the late Al Steffes, denied reports that "close friends" of Steffes had an inside track on the lease of the World theatre, Loop 350-seater. Hutch said that Ruth Evans, veteran assistant to Steffes, is expected to remain as director of the theatre and its policy.

A. W. Anderson, Minneapolis branch manager, attended the Warner convention in Atlantic City. . . . Shifting of Mindako theatre personnel found Fred Larkin becoming South Dakota district manager; L. Joseph Ryan taking over Larkin's post as Sioux Falls, S. D., city manager; Clifford Knoll succeeding Ryan as Mankato city manager, and Harold Stone moving from manager of the Egyptian, Sioux Falls, to Knoll's vacated post as city manager at Mitchell, S. D.

PHILADELPHIA

The Variety Club has set December 8 as the date for the first banquet since 1940. . . . Gerald Finestone, of the Strand, will be wed August 17 to Harriet Norsop, daughter of the Colonial's projectionist. . . . John Ehrlich, of the Grant, still is laid up from a serious nose infection. . . . Gene Marcus now has the agency for Parsons' Scooters, a theatre giveaway. Maury Schwartz is the salesman for this territory. . . . Harry Cotton, district manager for Alexander films, who was in bed with a bad foot, now is outside, but with a cane. . . . Norman Ayrse, and Robert Smeltzer, Warners' district manager and division manager, were in town to talk with branch manager William Mansell. . . . George Fishman, Warner publicist, is off to Washington, D. C., again. . . . Joe Engel, Republic branch manager, left for up-state territories last week.

Bill Brooker, Paramount's press agent, was tub thumping in Washington and Baltimore territories last week. . . . H. Carson Gable, 20th Century-Fox salesman, resigned last week. . . . Tom Connors, 20th Century-Fox vice-president in charge of sales, was a visitor at the local exchange, where the new sales policy of the company was discussed. . . . Bill Israel and Bob Kessler, managers of the Earle and Benn, vacationed at Schroon Manor. . . . Colonel Jack Mulhall, former Warner's district manager, was a recent visitor.

The Philadelphia area theatres are anticipating another crackdown by fire inspectors as a result of the fire in the Forest theatre, a legit house. The patrons were unaware of the seriousness of the fire when it broke out, and they all left the theatre before the damage and flames were noticeable from down front. The scenery and the first few rows of seats were severely damaged and it was necessary for the house to close.

PITTSBURGH

George Jaffe, theatre owner, is recuperating from a major operation in Montefiore Hospital. . . . Karl Krug, drama critic of the *Sun-Telegraph,* served as a judge at a Miss America beauty contest in Moundsville, W. Va., and then headed to New York on a belated honeymoon trip. Jimmy Totman, Warner Theatres publicity chief here, publicized the midnight show in the Stanley for the benefit of the Variety Club's Camp O'Connell swimming pool fund.

The sudden passing away of Al Selig and Vernon (Bud) Gray, who worked on RKO's exploitation staff, shocked film men here. . . . Lt. Phil Delvernois, son of the Warner Brothers' sound chief, is back in the States after 20 months in Cuba. . . . Ted Tolley and John Mayer served as co-chairmen at the M-G-M picnic at South Park. . . . Mario Battiston has sold the Heights theatre in Crafton Heights to John Melko, a newcomer in the business.

Sam Silver, Donora theatre manager, spent his vacation in the hospital. . . . Bob Casky, of Paramount, is in St. John's Hospital for an appendectomy. . . . Morris Finkel, president of the Allied Motion Picture Theatre Owners of Western Pennsylvania, is laying plans for the annual convention in November. . . . Moe Silver was in Atlantic City for the Warner convention. . . . Edith Carter, of the Harris auditing office, is headed for Virginia Beach, and will visit Ann

Liston, of Ice Capades, while in Atlantic City. . . . Mr. and Mrs. Paul Clipper, of Newport, R. I., are visting the John Walshes. He is the Fulton manager.

PORTLAND

Heavy outdoor attractions, plus summer weather, made a heavy dent in theatre box offices, with extra heavy decreases in second-run and suburban houses. . . . Carl Porter, Warner theatre manager at Salem, resigned to take over the Salem Hotel and other interests. . . . The Televue theatre, Gladstone, owned by Norman Goodin, was picketed by Local 159 Motion Picture Operators Union in a dispute over Leonard Buck, operator.

B. Loring Schmidt, former theatre owner in Salem, is back from war service and making a joint application for a new theatre and radio station. . . . Expressions of sympathy were received by Mrs. Mark Cory and family on passing of Mark Cory, manager for RKO Radio in Oregon. . . . Mitchell Leisen, director, is making a survey of Oregon for shots on his forthcoming Paramount feature, "Golden Earring." . . . Phil Carlin, 11 year-old organist, son of Phil Carlin, Sr., of the Taylor Street theatre, is putting on his show on the Mutual network.

ST. LOUIS

The customary torrid weather apparently is having no effect on local grosses. All first-run theatres are reporting above average business. . . . The Municipal Opera is apparently headed for a record-breaking year, with 466,400 having attended the first half of the season as compared to the previous record of 423,690. . . . Jack Balch, motion picture critic for the *Post-Dispatch,* has returned from a visit to Hollywood.

Charles Skouras of the Fox West Coast Circuit, visited members of his family. . . . Maury Orr, western sales manager for United Artists, was a visitor for a couple of days. . . . Miss Alice Sondag is the new secretary to Bill Sherman, St. Louis manager for PRC. . . . Clyde and Dale Miner have opened their new Strand at Ridgeway, Ill. . . . Tudor Cameron Brown, 65, doorkeeper at Fanchon & Marco's Fox and a vaudeville entertainer for 30 years, died last week.

Harry C. Arthur, Jr., head of Fanchon & Marco, has returned to the West Coast after a visit here of several weeks. . . . Art A. Mercey, chief of the motion picture division of the Office of War Mobilization, conferred last week here with Fred Wehrenberg, head of MPTOA, regarding exhibition of certain government movies. . . . William C. Gehring, central sales manager for 20th Century-Fox, spent the early part of last week in St. Louis before going on to Kansas City for more meetings.

THE
NATIONAL
SPOTLIGHT

Huet in French Post

Jean Huet has been appointed head in London of the "Delegation de la Cinematographie Francaise" with offices at 4 Carlton Gardens, S. W. 1, it has been announced by the French authorities. The delegation's aim is the development of film connections and exchanges between England and France in both commercial and non-commercial spheres.

Ticket Tax Take Up $57,801,751

Admission tax collections for the nation in the fiscal year ended June 30, 1946, compared with the preceding 12 months showed an increase of $57,801,751.49, according to a report from the Bureau of Internal Revenue in Washington, last Wednesday.

Revenue from all the amusement industries, including film theatres, hit the all-time high of $415,267,866.77 this year, compared with $357,466,115.28 for the fiscal period which ended June 30, 1945.

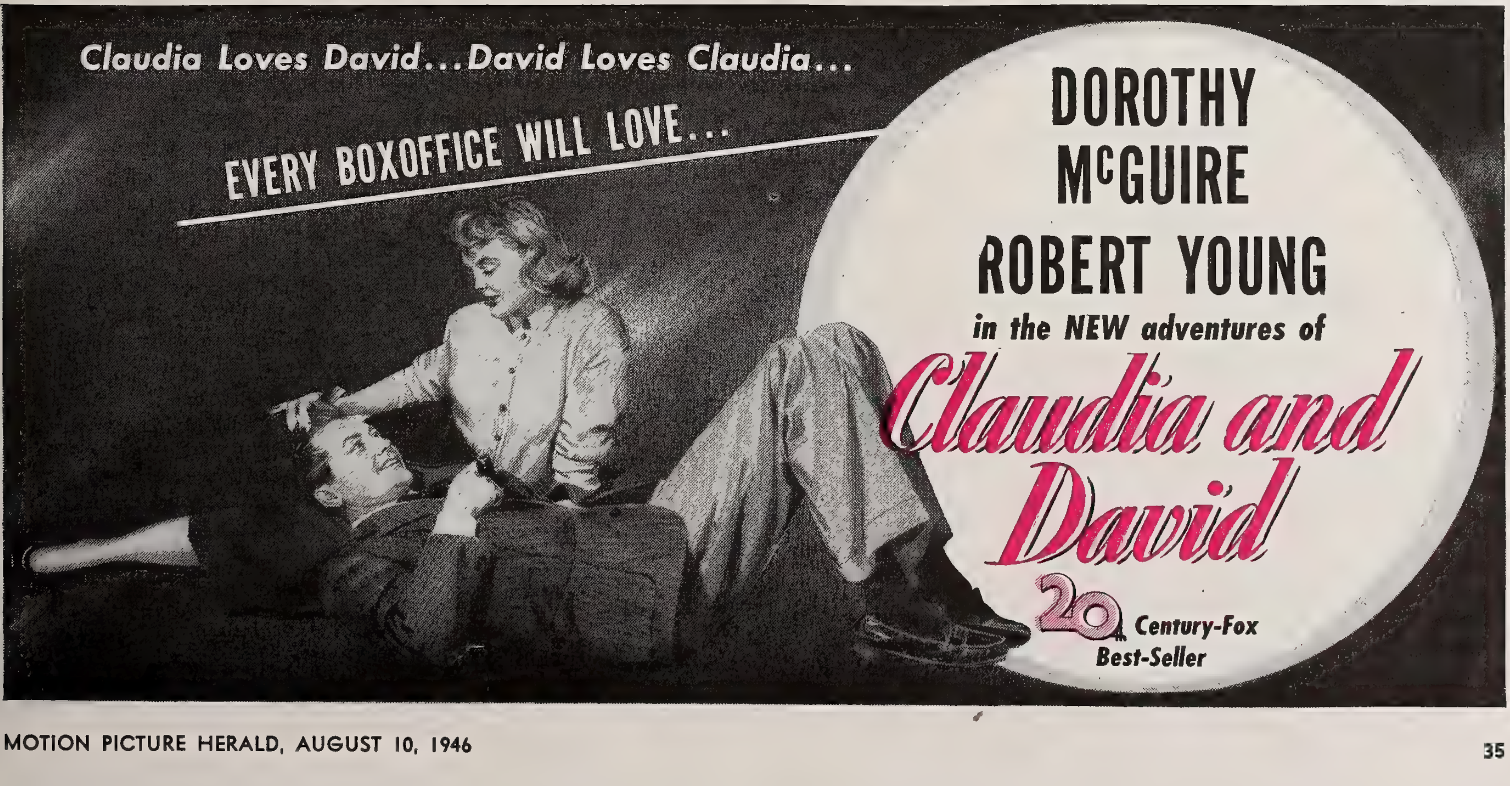
June collections of this year, for business conducted in May, showed an increase of $4,697,339.34 over the same month of 1945. June's receipts totaled $32,855,313 as against the $28,157,974 collected in the same month in the previous year.

Ohio Excise Admission Tax Collects $1,193,362

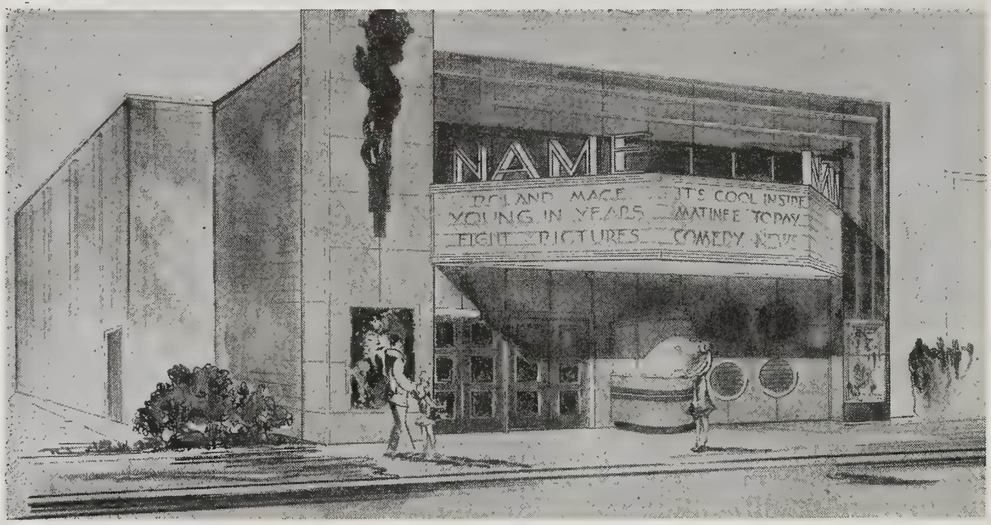
Collections of the three per cent Ohio excise admission tax for the first six months of 1946 amounted to $1,193,362, compared with $1,124,222 for the corresponding period in 1945, according to figures released by the State Treasurer. Censorship fees collected for the six months ended June 30, 1946, were $119,322. The three per cent retail sales tax for the same period totaled $47,155,801, an all-time high for the period.

Cagney Names Lennen & Mitchell

William Cagney Productions has appointed the Lennen and Mitchell Agency as its advertising representative for newspapers, magazines and radio. The first film to be handled by the agency will be "The Stray Lamb," starring James Cagney, on which production will start in September.



NEW COMPANY WILL ERECT THEATRES FOR LEASE OR SALE



Small theatre designed for the MacKee Theatres Company, of New York, by Michael J. De Angelis. An all-glass front stadium type, the theatres will be built and leased to independent theatre owners. They seat from 450 to 700, and are air-conditioned.

Construction will begin early in 1947 on a program of small-capacity theatres for lease or sale to independent theatre owners in all parts of the country, according to William MacKee, president of the MacKee Theatres Company, in New York.

Mr. MacKee, former Ross Federal service executive, said Tuesday that the financial details, in progress for several months, had been completed; that three private investing groups had subscribed to double the original issue for a total of $200,000.

The theatres will range from 450 to 700 seats, designed by Michael De Angelis. Constructed of a minimum amount of critical materials, they will be offered as complete units, with air conditioning, seats, and sound and projection equipment.

Twenty theatres already have been planned, Mr. MacKee said, adding that land is being acquired and contracts are being based on start of construction early next year. Most of the agreements are in the New York area, he stated but the plan will be extended in about a month to take in the Boston area. The program set by the financial interests calls for 100 theatres the first year. Leases are being held to 20 years at present.

"Contracts will not be accepted to build in small-town competitive areas unless the location can absorb another theatre," Mr. MacKee explained. "Our groups will rebuild or improve existing theatres. They will also re-finance theatre corporation setups." He said a separate division had been formed to build theatres in excess of the basic formula, and to finance theatre purchases on a physical valuation appraisal.

"The company is now preparing offers to three of the larger independent circuits," Mr. MacKee said. "If accepted, each circuit deal is realigned for operation by selected independent owners of theatres in each area, under a lease and purchase contract."

The exhibitor is offered a "low-lease program plus a purchase option at the end of any one year," he explained.

Settle Atlanta Anti-Trust Suit Out of Court

An out-of-court agreement on the Mion and Murray suit charging violation of the Sherman anti-trust act was reached in Atlanta last Saturday. The long-pending suit brought by Mion and Murray, Atlanta theatre circuit, against some 20 defendants, was dismissed by Federal Judge E. Marvin Underwood after attorneys for both sides announced an adjustment was reached. Defendants in the case were several Atlanta major exchanges and the Georgia Theatres Company and its affiliates.

W. T. Murray, a Mion and Murray partner, said the agreement came when the Community Theatres Company and the East Point Amusement Company purchased leases to operate the three theatres under dispute—the East Point, Little Five Points and Decatur.

Under terms of the settlement, East Point Amusement Company, of which Oscar Olknow is president, will operate the Decatur and Little Five Points. W. K. Jenkins is president of Community Theatres.

Although the finances involved in the settlement were not made known, the original suit, filed nearly five years ago, claimed approximately $500,000 damages. In anti-trust suits triple damages can be claimed.

See $1,000,000 For Building In Michigan

Construction of new theatres and improvements to existing houses to the tune of more than one million dollars reflect confidence in the exhibitor industry in Michigan.

Eight new houses, each representing an investment of about $60,000 were opened recently. They are: the Sun, Williamston; Roxy, St. Charles; Silhouette, Perry; State, Olivet; Chief, Dowagiac; Star, Brooklyn; Walled Lake Drive-In, Walled Lake; and the Drive-In, Flint.

In addition, new theatres are scheduled for Buchanan, Brown City, Ironwood, and Mount Clements. Six are under construction in the metropolitan Detroit area.

It is known that a Michigan group has plans for construction of eight houses in strategic locations as soon as the CPA removes controls, and when materials become more plentiful.

Moreover, several Chambers of Commerce, recognizing the pulling power of a theatre, are active in promoting financial interests to build in their communities. They are offering inducements of good location, favorable tax situation, and general support.

An interesting sidelight on construction in the area is that most new theatres are opening in small towns heretofore without a movie house. This has stalled plans for 16 mm exhibition, sponsored mostly by veterans who saw a lucrative field in small-town 16 mm shows.

First major entry into the 16mm field is the "drive-in walk-in" built by Edmund J. Papineau at Walled Lake, center of a resort area. With room for 200 cars, the theatre is packed virtually every evening.

Among theatres which have recently completed substantial improvements are: the Algonac, Algonac, new carpeting and floors, sound equipment and projectors, heating and cooling systems; Strand, Paw Paw, new seats throughout; State, Newberry, redecorated; Roxy, Howard City, new air conditioning system; Ross, Lawton, new seats, Berrien Springs, cooling system; Hills, Rochester, air conditioning system; Century, Coopersville, new projectors; Lafayette, Bay City, remodeling; new sound equipment and new stage.

Defer General Aniline Sale

The sale of General Aniline and Film Corporation is not planned for another 18 months, the Alien Property Custodian said last Friday in stating that the move by the Senate Finance Committee to prevent its sale for six months will not hamper the long-range disposal plan formulated by that agency. A plan is being made to place the huge plant, of which the government holds a 98 per cent interest, on the open market for sale to the highest bidder. Disposal will be handled jointly by the War Assets Administration and the APC, it was said.

Sound City Plan To Reorganize Set in London

London Bureau

Sound City (Films), Ltd., controlled by Sir Alexander Korda's British Lion Film Corporation, this week announced the details of its capital reorganization.

The ordinary capital is to be cut from five shillings to two shillings a share, thereby reducing the issued ordinary from £156,213 to £62,486, a reduction of £93,727.

The directors of the company point out that this reduction necessitates an adjustment of the dividend and capital rights of preference and ordinary stocks so that the respective rights remain unchanged.

As to the arrears of preference dividends of £40,036 at last May 31, it is proposed to meet these arrears by the issue of funding certificates, redeemable out of profits by a non-cumulative 10-year sinking fund.

Original investors in Sound City had a sorry time. Dividends on the preference shares have been in arrears for a number of years during which time, of course, no return was made on the ordinaries.

Painful, but necessary, first step in the process was the writing-off of considerable, but "intangible" assets which had been shown on the balance sheet for a long time.

Brighter times are promised. Hugh Quennell, chairman of the Sound City company, has informed the stockholders that British Lion, the parent company, proposes allocating £200,000 for the purchase of studio equipment.

Meanwhile, in a desire to forget names of ill-omen, Sound City will be known in the future as British Lion Studio Company, Ltd.

IN NEWSREELS

MOVIETONE NEWS—Vol. 28, No. 97—Paris conference meets. . . . Moscow anniversary. . . . Curfew in Jerusalem. . . . Exodus from Poland. . . . World's biggest flying boat. . . . Tyrone Power pilots plane. . . . Maine potato blossom time. . . . Tragedy on the Mississippi. . . . Children of Vienna see Punch and Judy. . . . Hare and hounds chase in Australia.

MOVIETONE NEWS—Vol. 28, No. 98—Underwater explosion of atom bomb.

NEWS OF THE DAY—Vol. 17, No. 295—Paris peace conference. . . . Nazi "justice" revealed at Nuremberg trial. . . . Stalin reviews Red might. . . . Sky giant almost ready. . . . Punch and Judy show in Vienna. . . . Curfew in Jerusalem.

NEWS OF THE DAY—Vol. 17, No. 296—Atom bomb blast No. 5.

PARAMOUNT NEWS—No. 98—Super air giants. . . . Whisker derby. . . . World awaits Nuremberg verdict. . . . Paris—the search for peace. . . . Russia parades might.

PARAMOUNT NEWS—No. 99—Atom bombs—underwater explosion and Hiroshima one year after.

RKO PATHE NEWS—Vol. 17, No. 100—Russia's might in Moscow parade. . . . DeGaulle calls for British pact. . . . Paris peace conference opens.

RKO PATHE NEWS—Vol. 17, No. 101—Underwater atom blast.

UNIVERSAL NEWSREEL—Vol. 19, No. 525—Paris peace conference. . . . 11 dead in ferry crash. . . . May Day in Russia. . . . Huge seaplane assembled. . . . Outboard aces race.

UNIVERSAL NEWSREEL—Vol. 19, No. 526—Jap films of atom bomb blast at Hiroshima. . . . Underwater atom blast at Bikini.

"Caesar and Cleopatra" For Astor, August 29

"Caesar and Cleopatra," the Gabriel Pascal production for J. Arthur Rank, will open at New York's Astor theatre, August 29, according to an announcement by Gradwell L. Sears, vice-president of United Artists, which is distributing the film in the United States. Originally, "Caesar" was scheduled to open August 15 at the Winter Garden, where other Rank productions have been shown. The switch, according to Mr. Sears, was made at the request of Mr. Rank, who has an estimated $5,000,000 in the picture.

Australia Asks State to Cede Censor Power

by CLIFF HOLT

in Sydney

The Commonwealth Government proposes to ask the States to cede their legislative powers over the censorship of films so that the Commonwealth can introduce legislation making censorship uniform throughout Australia. This will be done when the State premiers meet in conference this month.

Under present State acts, censorship laws differ between the States. For example, a film may be banned in one State, but be approved by another censorship authority for a neighboring state.

The Commonwealth censorship has no powers over Australian-produced films, except for export.

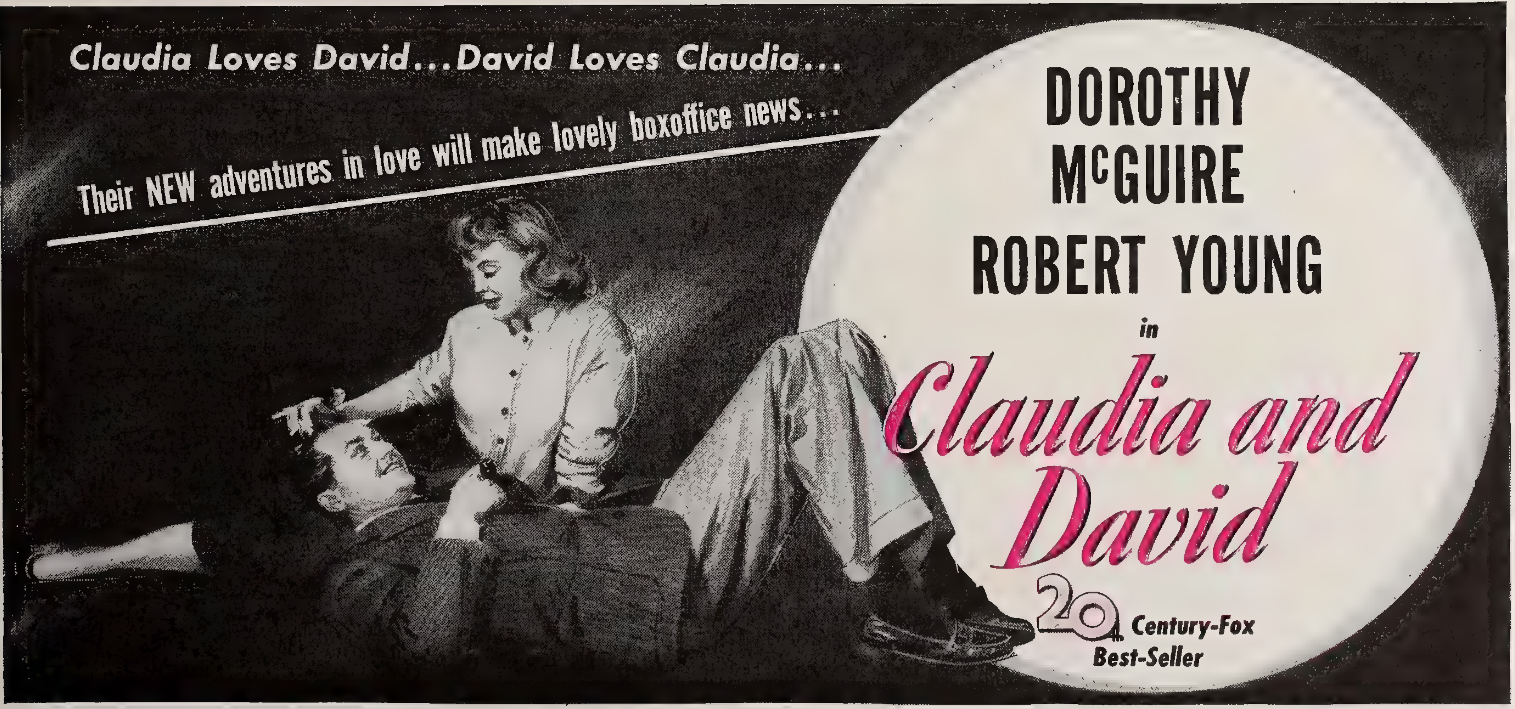
▽

Members of the Queensland Exhibitors' Association caused surprise recently by resolving that the present time was inopportune to press for increased admission prices.

Their decision was made at the Association's annual conference and followed agitation for raised prices in South Australia and New Zealand.

In New South Wales also there is a disposition among many influential exhibitors to favor a revision of the price scale, which remained static during the war, despite greatly inflated operating costs. Prices of all commodities are controlled by the Federal Government, whose approval is required before they can be lifted.

The Queensland conference advocated a Federal exhibitors' association with power to act on behalf of exhibitors throughout the Commonwealth.


Claudia Loves David...David Loves Claudia...
Their NEW adventures in love will make lovely boxoffice news...
DOROTHY McGUIRE
ROBERT YOUNG
in
Claudia and David
20th Century-Fox
Best-Seller

"WHAT THE PICTURE DID *FOR ME*"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Astor

CALDONIA: Louis Jorden—Not too bad, and short. Your negro patrons will turn out in droves if you have any. Played Tuesday, Wednesday, July 9, 10.—Terry Axley, New Theatre, England, Arkansas.

Columbia

GILDA: Rita Hayworth, Glenn Ford—This is a must on your list. The fellows liked it very much and I heard many comments about the picture. Too bad we don't have more of these on our list. Played Wednesday, Thursday, July 10, 11.—Cpl. Steve Amato, Post Theatre, Bldg. 101, Fort Mason, Calif. Army patronage.

PERILOUS HOLIDAY: Pat O'Brien, Ruth Warrick—Guess it was O.K., but my audience didn't go for it. Played Sunday, July 14.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

PRISON SHIP: Nina Foch, Robert Lowery—Played Sunday midnite; didn't do too badly. Strictly program picture for double billing. Played Sunday midnite, July 28.—Harland Rankin, Plaza Theatre, Tilbury, Ontario. Can.

SNAFU: Vera Vague, Robert Benchley—Very pleasant little picture that held up surprisingly well for mid-week. Played Wednesday, Thursday, July 24, 25.—A. C. Edwards, Winema Theatre, Scotia, Calif.

TONIGHT AND EVERY NIGHT: Rita Hayworth, Lee Bowman—Below average attendance for this one, although the show itself was okay. Played Friday, Saturday, July 12, 13.—K. Walshaw, Broadview Theatre, Broadview, Sask., Can. Small town and rural patronage.

Film Classics

STRIKE ME PINK: Eddie Cantor, Ethel Merman—Did a nice business on this reissue, which particularly pleased the kids. Played Sunday, Monday, July 14, 15.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Metro-Goldwyn-Mayer

HER HIGHNESS AND THE BELLBOY: Hedy Lamarr, Robert Walker—I had an excellent turnout for this. The show is quite good. Played Tuesday, Wednesday, July 16, 17.—K. Walshaw, Broadview Theatre, Broadview, Sask., Can.

OUR VINES HAVE TENDER GRAPES: Margaret O'Brien, Edward G. Robinson—We played this one on a reissue and it is a swell picture for anybody's money. One you remember after you have seen it. Played Tuesday, July 9.—Cpl. Steve Amato, Post Theatre, Bldg. 101, Fort Mason, Calif. Army patronage.

POSTMAN ALWAYS RINGS TWICE: Lana Turner, John Garfield—A very dramatic feature with an excellent cast. Well received. Played Monday, Tuesday, July 8, 9.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

ZIEGFELD FOLLIES OF 1946: MGM Contract Stars—Certainly not a small town picture. Fred Astaire was extra good and his numbers in this beautiful technicolor were excellent. I enjoyed this very much. Played Monday, Tuesday, July 1, 2.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

TWO SISTERS FROM BOSTON: Kathryn Grayson, June Allyson—Good entertainment. Played Monday, Tuesday, July 15, 16.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

Paramount

HOLD THAT BLONDE: Eddie Bracken, Veronica Lake—Did more business for me than most. Maybe my public was in the mood for this sort of thing. Played Sunday, Monday, July 7, 8.—Terry Axley, New Theatre, England, Ark.

MASQUERADE IN MEXICO: Dorothy Lamour, Arturo de Cordova—They should keep this in Mexico. Plenty of walk-outs on this. Played Wednesday, Thursday, July 31, August 1.—Ben Brinck, West Point Theatre, West Point, Iowa.

MEDAL FOR BENNY: Dorothy Lamour, Arturo de Cordova—Just a waste of film. Played Wednesday, Thursday, July 24, 25.—Ben Brinck, West Point Theatre, West Point, Iowa.

PEOPLE ARE FUNNY: Jack Haley, Helen Walker—This picture stood up exceptionally well. Good mid-week business. Played Wednesday, Thursday, July 17, 18.—A. C. Edwards, Winema Theatre, Scotia, Calif.

TOKYO ROSE: Byron Barr, Lotus Long—Used on weekend double bill to fair business. Played Friday, Saturday, July 26, 27.—A. C. Edwards, Winema Theatre, Scotia, Calif.

PRC Pictures

DANNY BOY: Robert "Buz" Henry, Sybil Merritt—A nice program picture. Marquee appeal. Lot of nice comments. Played Friday, Saturday, July 26, 27.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can.

ROMANCE OF THE WEST: Eddie Dean, Joan Barton—These cinecolors are very beautiful and add a lot to Westerns. Played Friday, Saturday, July 12, 13.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

Republic

BANDITS OF THE BADLANDS: Sunset Carson, Peggy Stewart—Routine Western which pleased average business. Friday, Saturday, July 19, 20.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

DAYS OF BUFFALO BILL: Sunset Carson, Peggy Stewart—Except with very youthful Western fans, Mr. Carson fails to click except as a very large personable young man. Played Friday, Saturday, July 19, 20.—A. C. Edwards, Winema Theatre, Scotia, Calif.

THE CHEROKEE FLASH: Sunset Carson, Linda Stirling—The best Saturday attraction I've ever had and that includes Rogers and Autry. Just an ordinary Western. Played Saturday, July 27.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

COLORADO PIONEERS: Bill Elliott, Bobby Blake—Wild Bill is still an excellent draw for me. The Red Ryder series continues to click. Played Friday, Saturday, July 19, 20.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

MARSHAL OF LAREDO: "Wild" Bill Elliott, Bobby Blake—Used on second half of weekend. Double bill with good results. Played Friday, Saturday, July 26, 27.—A. C. Edwards, Winema Theatre, Scotia, Cal.

SONG OF MEXICO: Adele Mara, Edgar Barrier—Not much of a show. Most of the singing was in Mexican. Take it or leave it. Played Tuesday, July 16.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

SWINGING ON A RAINBOW: Jane Frazee—Used on weekend double bill to very light business. Played Friday, Saturday, July 19, 20.—A. C. Edwards, Winema Theatre, Scotia, Calif.

RKO Radio

DING DONG WILLIAMS: Anne Jeffreys, Marcia McGuire—Fairly good show. Boy piano wonder played too much classical music in second reel, but otherwise the show was OK. Played Thursday, Friday, Saturday, July 11-13.—Terry Axley, New Theatre, England, Ark.

THE KID FROM BROOKLYN: Danny Kaye, Virginia Mayo—The fellows seemed to go for this class of picture. We played it two nights, each to a filled house. A very good comedy that should please everyone. Played Sunday, Monday, July 7, 8.—Cpl. Steve Amato, Post Theatre, Bldg. 101, Fort Mason, Calif. Army patronage.

PINOCCHIO: Disney Feature Cartoon—Did good business on this reissue. Attendance was mostly kids. Some had seen it before and wanted to see it again. Others had grown up since the last time I played it. I do not regret playing it over.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

RIVERBOAT RHYTHM: Leon Errol, Glenn Vernon—Used on a double bill and it brought forth plenty of laughter. Excellent B picture. Played Friday, Saturday, July 19, 20.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

SPIRAL STAIRCASE: George Brent, Dorothy McGuire—Well made drama which played to average business. Played Wednesday, Thursday, July 24, 25.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

TOMORROW IS FOREVER: Claudette Colbert, George Brent—A fine drama which did good business. Played Sunday, Monday, July 21, 22.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

WONDER MAN: Danny Kaye, Virginia Mayo—Played this with Louis vs. Conn fight to a way below average audience. A better title might bring better results. Played Friday, Saturday, July 19, 20.—K. Walshaw, Broadview Theatre, Broadview, Sask., Can. Small town and rural patronage.

Twentieth Century-Fox

AND THEN THERE WERE NONE: Barry Fitzgerald, Walter Huston—That's right as to the title; there was nobody left in the audience except the doorman. They all walked out "And None Were Left"—if there were, I would have hidden. Ditch it. Played Sunday, Monday, July 27, 28.—Ben Brinck, West Point Thetare, West Point, Iowa.

BEHIND GREEN LIGHTS: Carole Landis, William Gargan—Played with a stage show and it seemed to please. A light detective story. Played Friday, July 26.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

THE DARK CORNER: Lucille Ball, William Bendix—Very similar to the Alan Ladd pictures. Mark Stevens is proving a great favorite here since "From This Day Forward." Played Sunday, July 21.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

RENDEZVOUS 24: William Gargan, Marie Palmer—A disappointment. Did not draw and did not please. Played Friday, Saturday, July 26, 27.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

STRANGE TRIANGLE: Preston Foster, Signe Hasso—Program picture which failed to draw. Played Tuesday, July 23.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Universal

BECAUSE OF HIM: Deanna Durbin, Franchot Tone—We did very little business on this picture, but this was not surprising. The supporting cast alone would have kept our customers at home. Played Sunday, Monday, July 21, 22.—A. C. Edwards, Winema Theatre, Scotia. Calif.

SO GOES MY LOVE: Myrna Loy, Don Ameche—No complaints. Played Monday, Tuesday, July 22, 23.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

TANGIER: Maria Montez, Preston Foster—A little dry, including the overacting of Miss Montez. Played Thursday, July 25.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

Warner Bros.

CINDERELLA JONES: Joan Leslie, Robert Alda—I had a below average turnout for this feature. However, the trailer was rather vague as to what the show really was. Many said it was different from what they expected. Played Friday, Saturday, July

(Continued on following page)

(Continued from preceding page)

12, 13.—K. Walshaw, Broadview Theatre, Broadview, Sask., Can. Small town and rural patronage.

CINDERELLA JONES: Joan Leslie, Robert Alda —This was one of my best Sunday attractions in months. Very pleasing. Played Sunday, July 7.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

MY REPUTATION: Barbara Stanwyck, George Brent—To my surprise this picture did very well. I had heard that it wouldn't go over in a small town, but it did very well. Played Monday, Tuesday, July 22, 23.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can.

MY REPUTATION: Barbara Stanwyck, George Brent—Business much better than expected. Everyone well pleased with story and cast. Played Sunday, Monday, July 14, 15.—A. C. Edwards, Winema Theatre, Scotia, Calif.

SARATOGA TRUNK: Gary Cooper, Ingrid Bergman—Just too long, was the comment on this one. The midget completely stole the show. Acting superb by Miss Bergman. Played Wednesday, Thursday, July 10, 11.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

THREE STRANGERS: Sidney Greenstreet, Peter Lorre—This did extra well. They liked it a lot, and the second night was nearly as good as opening. Played Wednesday, Thursday, July 24, 25.—Harland Rankin, Plaza Theatre, Tilbury, Ontario.

Short Features

Columbia

COMMUNITY SING: Getting worse right along. Wish Columbia would give us songs that our audience could sing. Old familiar songs.—Ben Brinck, West Point Theatre, West Point, Iowa.

Paramount

LONESOME STRANGER: Speaking of Animals—Good comedy of the Talking Animal series.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

A PEEP IN THE DEEP: Popeye the Sailor—Good Popeye cartoon in Technicolor.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

TESTING THE EXPERTS: Sportlights—Entertaining sport reel.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

COLLEGE QUEEN: Musical Parade—Average two reel musical.—E. M. Freiburger, Paramount Theatre, Dewey, Oklahoma.

NAUGHTY NANETTE: Musical Parade—Nothing to it.—Ben Brinck, West Point Theatre, West Point, Iowa.

Twentieth Century-Fox

BOUNTIFUL ALASKA: Movietone Adventures—Well worth playing.—Harland Rankin, Plaza Theatre, Tilbury, Ontario.

THE TROJAN HORSE: Terrytoons—A good color cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Short Products in First Run Houses

NEW YORK—Week of August 5

ASTOR: Pluto's Kid Brother	***RKO***
Feature: The Kid from Brooklyn	RKO
CAPITOL: Trap Happy	***MGM***
Feature: Easy to Wed	MGM
CRITERION: Unsure Runts	***Columbia***
Community Sing, No. 11	***Columbia***
Feature: Courage of Lassie	MGM
GLOBE: Little Brother Brat	***Warner Bros.***
Jan Savitt and His Orchestra	***Warner Bros.***
Feature: Young Widow	United Artists
HOLLYWOOD: Okay for Sound	***Warner Bros.***
Facing Your Danger	***Warner Bros.***
Hollywood Daffy	***Warner Bros.***
Feature: Night and Day	Warner Bros.
PALACE: Wall Street Blues	***RKO***
Port of New York	***RKO***
Feature: The Stranger	RKO
PARAMOUNT: Feminine Class	***Paramount***
Feature: Strange Love of Martha Ivers	Paramount
RIALTO: Night Watch	***Warner Bros.***
Camping Out	***Warner Bros.***
Feature: Dead of Night	Universal
RIVOLI: Choo-Choo Amigo	***United Artists***
Palmetto Quail	***RKO***
Feature: Till the End of Time	RKO
ROXY: Here Comes the Circus	***20th Cent.-Fox***
Peacetime Football	***20th Cent.-Fox***
Feature: Centennial Summer	20th Cent.-Fox
STRAND: Acrobatty Bunny	***Warner Bros.***
Undersea Spear Fishing	***Warner Bros.***
Okay for Sound	***Warner Bros.***
Feature: Two Guys from Milwaukee	Warner Bros.
WINTER GARDEN: Reckless Driver	***Universal***
Feature: They Were Sisters	British-G. F. D.

Bell & Howell Absorbs Pathe Microfilm

Bell & Howell has acquired the physical assets and patents of the Microfilm Division of the Pathe Manufacturing Company, a subsidiary of Pathe Industries, and has established a complete microfilm division, including engineering, production, sales and service at the company's Lincolnwood plants. J. H. McNabb, Bell & Howell president, announced that the recording process and equipment now offered permit the simultaneous microfilming of documents on both sides. The company also announced dividends of $1.06¼ per share on the cumulative stock, four and a half per cent series, and 12½ cents per share on the common stock.

Waller Rejoins Bell & Howell

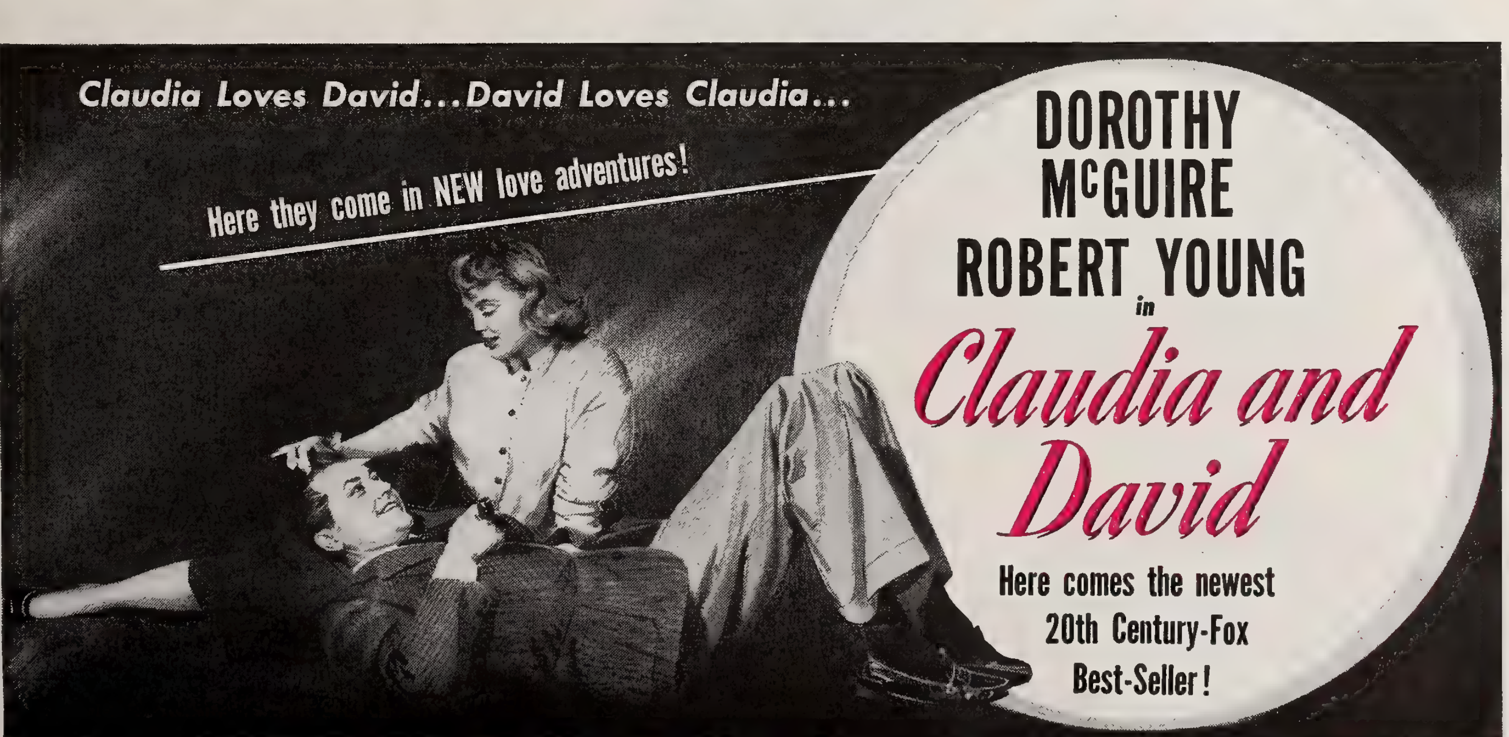
J. V. Waller, recently returned to Bell & Howell Company after three years in the Navy, has taken up new duties as manager of the company's Washington, D. C. branch.

New Slide Film Color Process

Advance Research Corporation of New York, headed by Dr. Warren Millaise, has recently developed and patented a combination lens and filter for slide film and motion picture projectors designed to give a natural color tone to black and white film when projected on the screen without resorting to special film treatment.

Called "Filterchrome," this additive system of projecting color consists of a lens barrel, three prisms and a filter.

According to present plans, Dr. Millaise expects to have the slide film unit ready for marketing through a nationally known camera manufacturer within three months at a retail price of about $12 each. The motion picture unit is to be ready sometime thereafter and will sell for $75 to $100 each.



PICTURE GROSSES

A statistical compilation and comparison of Box Office Performance in first run theatres

Figures directly below picture title compare estimated dollar gross with average gross and show relative percentage of all engagements tabulated.

Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending April 30, 1946.

SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.

INDEX: Over-all perfomance percentage figures from previously published final reports appear in Service Data section of Product Digest. See last column of Release Chart for Index.

EASY TO WED (MGM)

First Report:

Total Gross Tabulated	$638,000
Comparative Average Gross	514,300
Over-all Performance	124.5%

ATLANTA—Loew's Granada	118.1%
BALTIMORE—Century	135.3%
BUFFALO—Buffalo	129.0%
CINCINNATI—RKO Capitol, 1st week	162.6%
CINCINNATI—RKO Capitol, 2nd week	105.6%
INDIANAPOLIS—Loew's	166.6%
LOS ANGELES—Egyptian, 1st week	115.3%
LOS ANGELES—Egyptian, 2nd week	102.5%
LOS ANGELES—Egyptian, 3rd week	70.5%
LOS ANGELES—Egyptian, 4th week	57.6%
LOS ANGELES—Fox-Wilshire, 1st week	226.8%
LOS ANGELES—Fox-Wilshire, 2nd week	154.6%
LOS ANGELES—Fox-Wilshire, 3rd week	97.9%
LOS ANGELES—Los Angeles, 1st week	131.3%
LOS ANGELES—Los Angeles, 2nd week	91.2%
LOS ANGELES—Los Angeles, 3rd week	59.4%
LOS ANGELES—Los Angeles, 4th week	50.0%
MINNEAPOLIS—Radio City	104.0%
NEW YORK—Capitol, 1st week	173.4%
(SA) George Paxton and his Orchestra	
NEW YORK—Capitol, 2nd week	152.3%
(SA) George Paxton and his Orchestra	
NEW YORK—Capitol, 3rd week	128.0%
(SA) George Paxton and his Orchestra	
PHILADELPHIA—Stanley	128.9%

•

A STOLEN LIFE (WB)

Final Report:

Total Gross Tabulated	$1,110,200
Comparative Average Gross	1,042,000
Over-all Performance	106.5%

BUFFALO—Buffalo	107.5%
BUFFALO—Hippodrome, MO 1st week	134.0%
BUFFALO—Hippodrome, MO 2nd week	98.0%
CINCINNATI—RKO Palace	112.5%
CINCINNATI—RKO Shubert, MO 1st week	134.6%
CINCINNATI—RKO Lyric, MO 1st week	105.2%
CLEVELAND—Hippodrome, 1st week	135.0%
CLEVELAND—Hippodrome, 2nd week	90.0%
CLEVELAND—Allen, MO 1st week	93.1%
CLEVELAND—Warner's Lake, MO 2nd week	111.1%
DENVER—Denver	103.8%
DENVER—Esquire	70.0%
DENVER—Webber	70.0%
DENVER—Aladdin, MO 1st week	88.2%
(DB) Dressed to Kill (Univ.)	
INDIANAPOLIS—Indiana	122.3%
INDIANAPOLIS—Lyric, MO 1st week	109.3%
KANSAS CITY—Orpheum, 1st week	117.6%
(DB) Bamboo Blonde (RKO)	
KANSAS CITY—Orpheum, 2nd week	83.1%
(DB) Bamboo Blonde (RKO)	
LOS ANGELES—Warner Downtown, 1st week	123.7%
LOS ANGELES—Warner Downtown, 2nd week	111.6%
LOS ANGELES—Warner Downtown, 3rd week	90.7%
LOS ANGELES—Warner Hollywood, 1st week	150.0%
LOS ANGELES—Warner Hollywood, 2nd week	103.1%
LOS ANGELES—Warner Hollywood, 3rd week	80.0%
LOS ANGELES—Warner Wiltern, 1st week.	147.6%
LOS ANGELES—Warner Wiltern, 2nd week	107.3%
LOS ANGELES—Warner Wiltern, 3rd week	85.2%
MINNEAPOLIS—RKO Orpheum	146.0%
NEW YORK—Hollywood, 1st week	206.6%
NEW YORK—Hollywood, 2nd week	147.6%
NEW YORK—Hollywood, 3rd week	136.5%
NEW YORK—Hollywood, 4th week	107.0%
NEW YORK—Hollywood, 5th week	118.0%
NEW YORK—Hollywood, 6th week	107.0%
NEW YORK—Hollywood, 7th week	95.9%
NEW YORK—Hollywood, 8th week	97.7%
NEW YORK—Hollywood, 9th week	84.8%
NEW YORK—Hollywood, 10th week	92.2%
NEW YORK—Hollywood, 11th week	80.0%
NEW YORK—Hollywood, 12th week	70.0%
OMAHA—RKO Brandeis	135.5%
(DB) The Falcon's Alibi (RKO)	
PHILADELPHIA—Mastbaum, 1st week	136.7%
PHILADELPHIA—Mastbaum, 2nd week	81.5%
PHILADELPHIA—Mastbaum, 3rd week	85.1%
PHILADELPHIA—Mastbaum, 4th week	70.0%
PITTSBURGH—Stanley, 1st week	140.7%
PITTSBURGH—Stanley, 2nd week	80.0%
PROVIDENCE—Majestic, 1st week	104.5%
PROVIDENCE—Majestic, 2nd week	88.2%
PROVIDENCE—Fay's, MO 1st week	107.7%
SALT LAKE CITY—Centre	105.6%
SAN FRANCISCO—Warfield, 1st week	132.0%
(DB) Passkey to Danger (Rep.)	
SAN FRANCISCO—Warfield, 2nd week	101.8%
(DB) Passkey to Danger (Rep.)	
SAN FRANCISCO—Warfield, 3rd week	80.0%
(DB) Passkey to Danger (Rep.)	
SAN FRANCISCO—St. Francis, MO 1st week	104.0%
(DB) Passkey to Danger (Rep.)	
ST. LOUIS—Ambassador, 1st week	127.7%
(DB) Dressed to Kill (Univ.)	
ST. LOUIS—Ambassador, 2nd week	77.7%
(DB) Dressed to Kill (Univ.)	
ST. LOUIS—Shubert, MO 1st week	130.7%
(DB) Dressed to Kill (Univ.)	
ST. LOUIS—Shubert, MO 2nd week	115.3%
(DB) Dressed to Kill (Univ.)	

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ANNA AND THE KING OF SIAM (20th-Fox)

First Report:

Total Gross Tabulated	$1,152,000
Comparative Average Gross	1,046,000
Over-all Performance	110.1%

BOSTON—Metropolitan, 1st week	110.1%
BOSTON—Metropolitan, 2nd week	121.0%
(DB) Deadline for Murder (20th-Fox)	
BUFFALO—Great Lakes	109.9%
DENVER—Denver	109.2%
DENVER—Esquire	78.4%
DENVER—Webber	66.6%
LOS ANGELES—Chinese, 1st week	183.5%
LOS ANGELES—Chinese, 2nd week	136.0%
LOS ANGELES—Loew's State, 1st week	153.2%
LOS ANGELES—Loew's State, 2nd week	100.3%
LOS ANGELES—Uptown, 1st week	144.0%
LOS ANGELES—Uptown, 2nd week	118.4%
NEW YORK—Music Hall, 1st week	111.8%
(SA) Radio City Music Hall Stage Presentation	
NEW YORK—Music Hall, 2nd week	109.1%
(SA) Radio City Music Hall Stage Presentation	
NEW YORK—Music Hall, 3rd week	114.2%
(SA) Radio City Music Hall Stage Presentation	
NEW YORK—Music Hall, 4th week	109.5%
(SA) Radio City Music Hall Stage Presentation	
NEW YORK—Music Hall, 5th week	104.9%
(SA) Radio City Music Hall Stage Presentation	
NEW YORK—Music Hall, 6th week	91.6%
(SA) Radio City Music Hall Stage Presentation	
SAN FRANCISCO—Fox, 1st week	130.8%
SAN FRANCISCO—Fox, 2nd week	76.9%

Establishes Portland Office

Roshon 16mm Exchange has established Pacific Northwest headquarters at Portland, Ore. This office is the twentieth to be opened by the 16mm sound film and equipment concern.

Thrilling!
ASTOR PICTURES Presents
Louis JORDAN
starring in his first All COLORED, feature length musical screenshow
BEWARE!
with
VALERIE BLACK
MILTON WOODS • FRANK WILSON
EMORY RICHARDSON
LOUIS JORDAN and HIS FAMOUS TYMPANY ORCHESTRA
10 GREAT SONG HITS
DIRECTED BY BUD POLLARD
WORLD RIGHTS CONTROLLED BY
ASTOR PICTURES CORP.
130 West 46th Street • New York 19, N. Y.
Cable Address: ASTORPIC

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

CHESTER FRIEDMAN, Editor

Showman or Exhibitor?

"News Letter," house organ for the Kerridge circuit in Auckland, New Zealand, recently published an article on the ABC's of theatre management. Excerpts follow:

"Are you a Showman—or an Exhibitor? What's the difference? Is it proved by the size of the town, or the capacity of the theatre you control, or whether you screen only 'A' grade programmes or double feature bills, or how much you gross at the boxoffice?

"The average Exhibitor can take, say, £1,000 with a £1,000 picture, but it's the showman who can take £500 with a £400 picture. Who is the more valuable?

"A good manager surrounds himself with a good staff, he trains them in the proper function of their respective duties.

"Courteous ushers create goodwill for your theatre. That has been called the ABC of successful enterprise. Always be courteous.

"A good manager should know the facts of his business. Do you know the average price per seat your patrons pay? Do you know what percentage of your population visits your theatre weekly? To know these things is to have a firmer grip of your business.

"In every situation there are many people who 'do not go to the pictures.' The showman is constantly adding some of these to his more or less regular patrons.

"The showman knows that some pictures draw a different class of audience than others and goes after that class. He makes sure that they know there is a picture to their liking 'Now Showing.'

"The showman is always on the job selling his show. He changes his angles of advertising, he tries different methods. He doesn't become stereotyped."

To which we might add that his showmanship is evident the year 'round.

△ △ △

Not Too Far Off

While most of us are still enjoying or contemplating thoughts of our vacation, Joe Samartano, manager of Loew's State in Providence, R. I., is already pushing the advance sale of tickets for a "Back to School Cartoon Show" scheduled for September 14.

Mr. Samartano has already booked the 15 cartoons which make up the program, has promoted 2,500 free ice cream bars and cooperative newspaper advertisements from an ice cream company. He is punching away at every possible medium to publicize his show.

Foresight, ambition and aggressiveness are three important qualifications for every showman. In these the Providence manager is not lacking.

△ △ △

Vacation Snapshots

After meeting and greeting so many visiting theatremen the year 'round, it's something of a pleasant interlude to spend a busman's holiday reversing the procedure.

Vacation is an opportunity for a little travel, getting out into the field, meeting on home grounds some of the showmen with whom we have been trading ideas and pleasantries by mail.

A disappointment in Milwaukee was finding our last year's Quigley Award winner, Harry Boesel, off on a fishing jaunt. We never did get to see the 16 mm. films commemorating his trip to New York to receive the Plaque.

The hospitality of the Warner gang and the cordiality of the grand bunch at Fox Wisconsin theatres reminded us that there are some elegant persons in this business.

A stopover at Cleveland to "hello" old friends and meet many new ones. Just seeing Howard Burkhardt at Loew's and the inimitable Ed Miller at the Hipp makes the trip worth while. The former, but for his retiring attitude, could qualify as the most ardent worker in show business during the recent war. With his wit and humor, Mr. Miller is popular enough among his townspeople to make walking down the thoroughfare with him a spasmodic, laborious experience of stop and go as his friends address him.

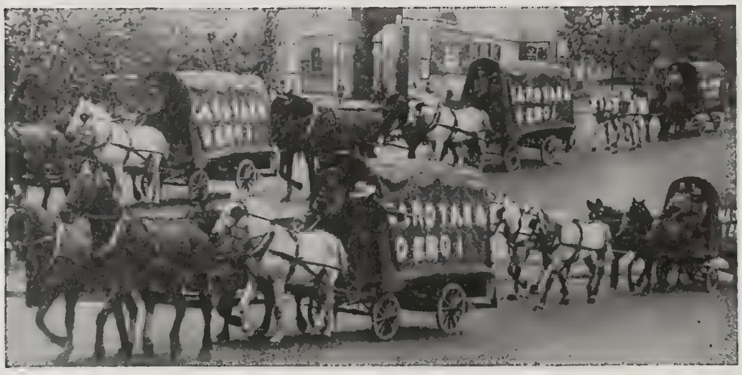
High point of our stay in the city was meeting Nat Wolf, head man for Warner Bros. Ohio theatres. There is a boss—so human and considerate that when his co-workers and associates address him fondly as "Uncle Nat," the listener is impressed by the depth of sincerity and affection for the man.

A quick visit to Akron where Millard Ochs and Sid Holland help to make the stay a pleasant experience, and we are about ready for a rest.

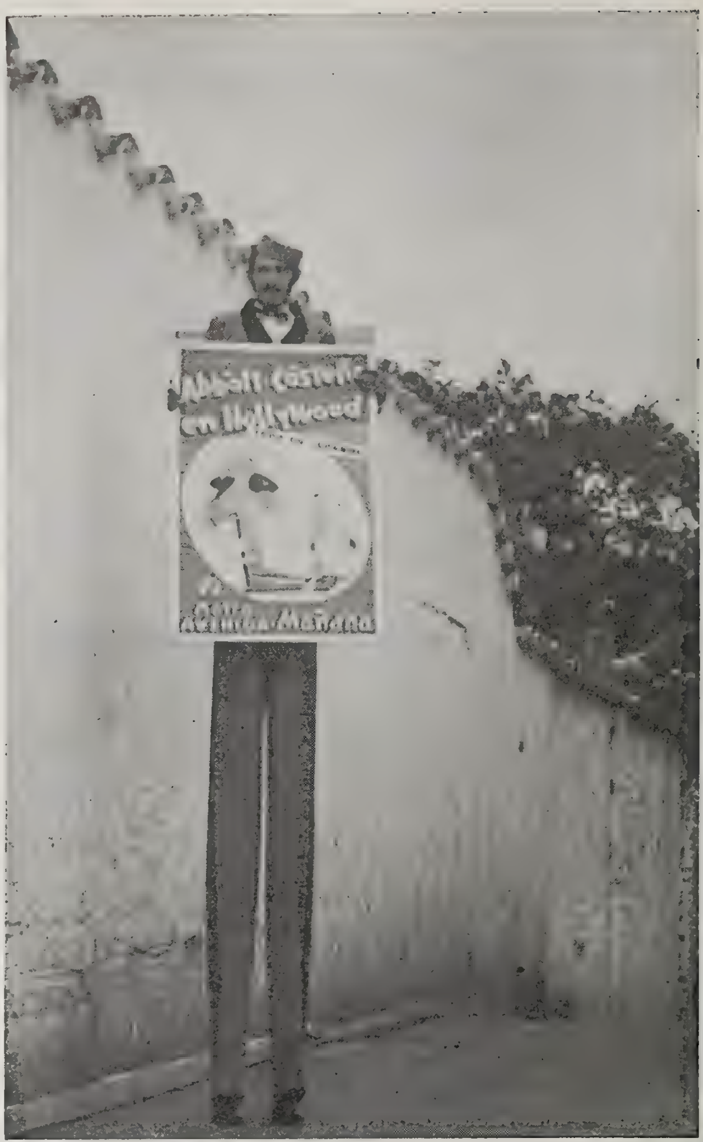
So back to Bay Ridge in the friendly borough of Brooklyn where we spend a few quiet days on the front porch, reminiscing on our recent travels and looking forward to the day when we will land in Yourtown and come in just for a friendly "hello."

CHESTER FRIEDMAN

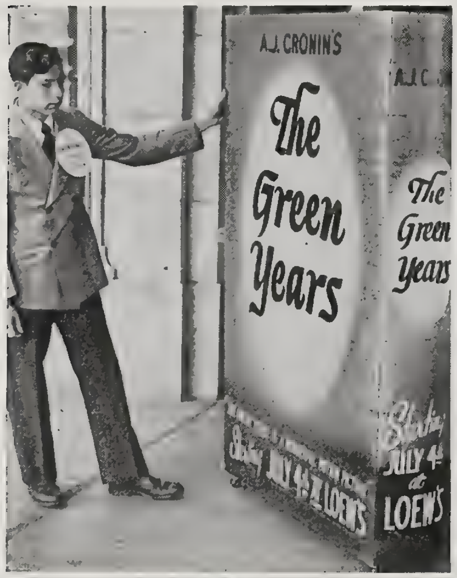
Ballyhoos Used Here and Abroad



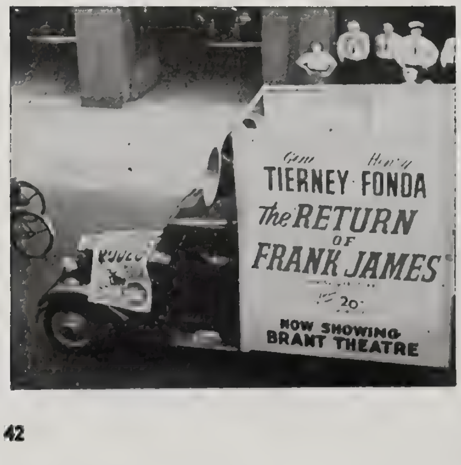
WAGON TRAIN crossing the streets of Rome, Italy, was the method employed by Italo Gemini, owner-manager of the Capranica and Capranichetta theatres to exploit "Virginia City". Recent war hasn't affected showmanship.


Abbott Costello
en Hollywood

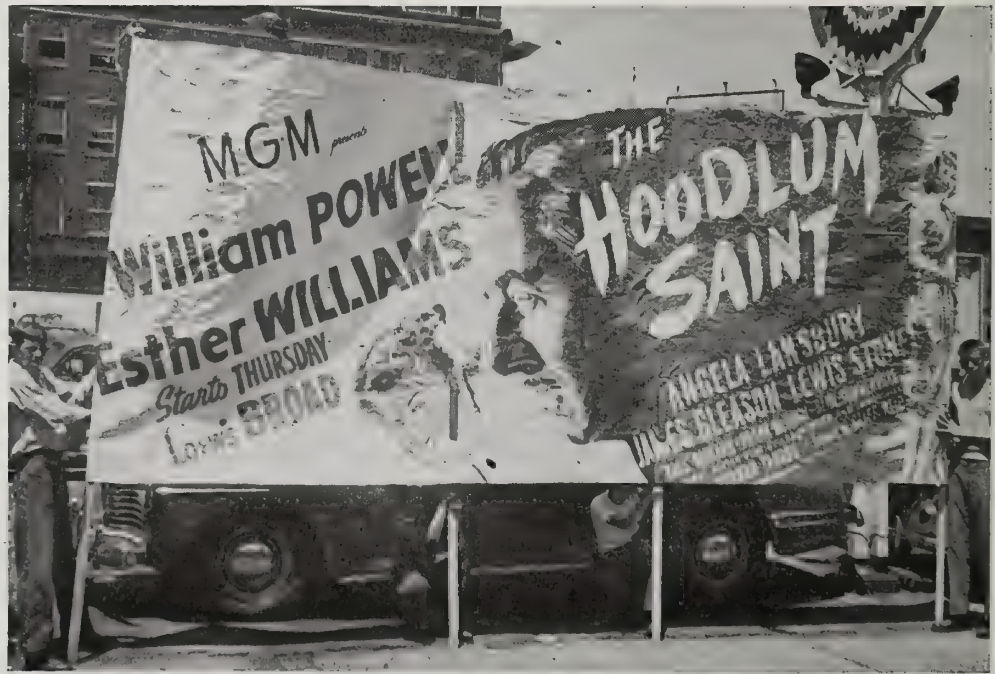
STILT WALKER, right, was one effective means of promoting "Abbott and Costello in Hollywood". This is the first time this stunt was used in the city of Medellin, Colombia, in South America. Credit Carl Flint, manager of the Metro Avenida.


A.J. CRONIN'S
The Green Years
The Green Years
Starting JULY 4th at LOEW'S

WALKING BOOK ballyhoo mounted on casters helped to publicize "Green Years" at Loew's, Dayton, for manager H. W. Reisinger.


Gene Henry
TIERNEY FONDA
The RETURN OF FRANK JAMES
NOW SHOWING
BRANT THEATRE

SOUND TRUCK with amplifiers and sign boards sell "Return of Frank James" for Bill Burke, manager of the Brant, Brantford, Ont.


MGM presents
William POWELL
Esther WILLIAMS
Starts THURSDAY
Loew's BROAD
THE HOODLUM SAINT
ANGELA LANSBURY
JAMES GLEASON LEWIS STONE

MOVABLE 24-SHEET was the ingenious device of Carl Rogers, manager of the Broad, Columbus, O. Mounted on cloth, the banner was carried by several boys who unrolled it at busy intersections.

Campaign Draws Extra Business In Atlanta

Extensive use of the three media of promotion, advertising, publicity and exploitation resulted in increased attendance for the playdate of "The Green Years" at the Grand theatre, Atlanta, Ga. The campaign was arranged by manager Boyd Fry and MGM exploiteer Emery Auston.

For street ballyhoo, a girl carried a book, imprinted with title copy and filled with stills from the picture, on street cars, buses, in department stores, etc. She would open it up so everyone could read the cover and then she would start thumbing through the stills. This stunt proved highly effective as people would gather to look at the photos.

Radio played an important role in the promotional activities devised by Fry and Auston. The most unusual of the radio stunts was a round table discussion of the picture among two newspaper film critics, a motion picture censor and the film critic of WATL. There was no prepared script for the 15-minute program.

Critic Contest Set

A "critic for a day" radio contest was conducted for a week on the "Hollywood Highlights" program over WATL. Listeners were asked to write letters of 100 words or less on their own views of the picture. Savings Bonds and guest tickets were awarded winners. The picture was plugged on a "Man-on-the-Street" broadcast for eight days.

A wealth of advance and current stories, some as far ahead as six weeks, were planted in the Atlanta *Constitution* and *Journal.* Bumper strips were used on 100 Yellow Cab Co. taxis. 10,000 imprinted napkins were issued to a large drive-in restaurant. 5,000 book marks were distributed to the Library and its five branches. Effective book store tieups were made with all book stores and department stores in Atlanta.

A giant lobby set piece, a book replica, was constructed and used in the lobby six weeks ahead. Additional lobby posters were installed as time grew closer to playdate.

Feldman Promotes Tieup For British Brides

Through a tieup with the Syracuse *Herald-Journal,* manager Richard Feldman invited all British and Australian brides of G.I.'s and their husbands to be the guests of the management for the opening night of "The Seventh Veil" at the Paramount theatre, Syracuse, N. Y. The female guests participated in a drawing, with the winner receiving a three minute telephone call to her parents in England. The head of the Music Department of the Public Schools of Syracuse sent a letter recommending the picture to each member of the music department.

MERCHANT TIEUP BOON TO CLOUGH PLAYDATES

Manager H. S. Clough recently concluded a highly successful eight-week merchant tieup giveaway at the Lorin theatre, San Francisco, Cal. Each Friday night during the period either a Dayton Bicycle or a Hanel-Trivision Camera Viewer set was given away from the stage of the theatre.

For Father's Day, Clough selected the oldest father present, introduced him from the stage and gave him the following: A $10 purchase order, a 90-day supply of passes to the theatre and two tickets to any Theatre Guild play he wanted to see in the area.

Street Ballyhoo Sells Nye Date

A jeep manned by coast guardsmen was promoted by manager Louis E. Nye to street ballyhoo his date on "Tars and Spars" at the Hoosier theatre, Whiting, Ind. The jeep was placarded with theatre and playdate copy and was parked on various street corners. People were invited to take a ride.

Mayor James T. McNamara proclaimed Coast Guard Week to coincide with the playdate of the picture and urged all citizens of Whiting to see the picture at the Hoosier. The proclamation was publicized by the press.

An attractive lobby display was arranged, featuring actual Coast Guard war scenes. A recruiting booth also was erected in the lobby and was manned by coast guardsmen. Heralds were passed out to patrons.

MONKEYS ARE THE CRAZIEST PEOPLE

A private screening for three chimpanzees was the source of a wealth of press attention for "A Night in Casablanca" at the Palace theatre in Cincinnati. Obtained from the Cincinnati Zoo, the chimpanzees applauded the Marx Brothers' antics, "laughed", and one even gave out with a Bronx cheer as reporters and photographers from all three local newspapers recorded the event. Also in attendance at the experiment was the professor of physiology at the University of Cincinnati. The *Enquirer* ran a five-column art feature with seven different poses of the monkeys in action and a four-column feature article. The *Times-Star* carried a two-column story and a two-column news picture. The *Post* used a news story. The stunt was promoted by RKO publicist Nathan Wise and United Artists exploiteer Ward Farrar.

Special Events Exploit Summer Kiddie Matinees

A series of special promotions have been instituted by Holt Gewinner, publicity director for the Macon Theatres in Georgia, to help hold up Saturday matinees during the Summer.

An amateur radio broadcast is held every Saturday morning at 10:30 at the Ritz in Macon. Produced and broadcast by WNEX, the program features outstanding kids with talent from all over the country. The show has the cooperation of the county superintendent of education. He addressed a letter to all principals urging them to back the talent show. Before the schools closed radio men were invited to talk to the children about the program and the $15 in prizes awarded each Saturday.

As part of the effort to lengthen the program at the Ritz a western, comedy, serial and two cartoons were added to the usual western feature. A long range "serial" club membership was formed with the start of the serial, "The Monster and the Ape." Cards are numbered one through 15. Children who pay to see 14 chapters will be admitted free to see the 15th chapter.

In addition to spot announcements on the radio and trailers run at the Ritz and Rialto theatres a week in advance, 7,000 circulars were printed urging kids to join the serial club. Theatre personnel distributed the circulars.

Plants Stories in Local Press for Cartoon Show

Several advance stories were planted in the local press by manager John Misavice to exploit a Saturday morning cartoon show at the Ritz theatre, Berwyn, Ill. In addition attractive ads were placed in local newspapers.

For "The Spiral Staircase," Misavice arranged a tieup with the *Beacon's* classified section whereby guest tickets were awarded to subscribers whose names appear in the section. Four windows were promoted.

Arranges Tieup With Store

For the personal appearance of Wesley Tuttle, singer of Western songs, at the Rialto theatre in Dallas, manager Louis Charninsky arranged a tieup with the A. Harris Department Store whereby the singer autographed his records in the store's music shop. To further publicize the stage appearance of Tuttle, attractive ads were placed with the local newspapers.

Cigars, Passes for Fathers

A cigar and a guest ticket were awarded to the first 25 fathers who arrived to see "Whistle Stop" on Father's Day at the Granada theatre, Cleveland, Ohio. Manager Edward Richardson thought up the idea.

INTERSTATE SELLING ITS ANNIVERSARY TO PUBLIC

Press and Radio the Top Media; Forty Years of Progress Is Theme

In the long ago. Left, Karl Hoblitzelle, as he appeared in **1906** *when he launched the Interstate Amusement Company, which grew into the present circuit. At right, R. J. O'Donnell, general manager, at or around the time he joined the circuit after World War I.*

"It has been the policy of the management to create in each town, if possible, a feeling that the Majestic theatre is a local institution and not a foreign one."

So wrote Karl Hoblitzelle, youthful head of the Interstate Amusement Company, to his board of directors back when the theatres were known as "Majestic" and were fighting a battle for life in Texas amidst western saloons and dance halls. That would be around 1906.

Thus it has ever been, and now is with Interstate Circuit, Inc., and its network of 170 modern theatres in the vast reaches of 30 Texas communities, and three in New Mexico. Each theatre is the town's theatre, and the managers are people of consequence in their towns. There is nothing remote or foreign about the operation. Each theatre is local—determinedly and eternally local.

Celebration Is Thanks To Theatregoing Public

"Any celebration by an institution of public service should be an expression of thanks to the public, who made it possible," R. J. O'Donnell, general manager, wrote the managers in setting the stage for the 40th anniversary party, which is running the whole month of August.

The thanks are in the form of special film attractions and stage shows to carry out Mr. O'Donnell's definition of gratitude as the "presentation of a solid month of the finest screen attractions in the company's history."

The managers of Interstate have at hand a complete kit of tools for the job of promoting the gala month. It includes a comprehensive newspaper advertising and publicity program, radio broadcasts, outdoor and indoor paper, and other accessories.

A series of eight institutional ads were prepared, each four columns by 12 inches, designed to sell the best institutional phases of the circuit. Four are for midweek appearances, and four for Sundays. Two of the ads are reproduced with this article. The others emphasize family appeal, the motion picture as an entertainment medium, appeal to children, comfort, and comedy. A co-operative ad suggests a pictorial comparison of the Ford automobile of 40 years ago with the newest model.

Five Radio Broadcasts, and Spots, for 33 Hours Weekly

Five regional radio broadcasts originate from Dallas each week: "Showtime," Sunday afternoons over four stations; "Screen Tests," Wednesday evenings over four stations; "Heart Songs," Sunday mornings over six stations; "Interstate Lunncheon Serenade," five days weekly at noon over four stations, and "Hal Horton's Hillbilly Hit Parade," a full hour Thursday evenings over one Dallas station.

The radio activity breaks down into 12 half hours, 65 quarter hours, and 663 spot announcements weekly, for a total of 33 hours per week.

A special short subjects manual was prepared to sell this vital part of each Interstate program.

The exploitation campaign takes in such suggestions as a dancing school, birthday cake giveaway, staff birthday party with friends of the employees invited, local theatre anniversaries, giveaways of scarce items, revival week, pre-school football rally, bathing review, exhibit of old vehicles, theatre and film historical highlights, old-timers birthday party, style show, western exhibits, and "sneak previews."

COMMITTEES:

The manpower of Interstate is concentrating this August upon taking the story of the Circuit's 40th anniversary to the public. On the general committee are R. J. O'Donnell, Raymond Willie, William O'Donnell, and John Q. Adams. Other committees are constituted as follows: Publicity, Frank Starz; historical, Richard Stout; screen attractions, P. K. Johnston and Raymond Jones; stage shows, Charles Freeman and Torrence Hudgins; radio, Conrad Brady and Mr. Willie; special events, Mr. Hudgins; arrangements, William Mitchell and Lynn Harris; institutional advertising, trailers and accessories, Ray Beall.

One-sheet and 30x40 in. blowups are provided of old-time screen and vaudeville attractions to perk up the memories of the oldsters and remind the youngsters there were some great stars before the current crop.

Of especial interest among the blowups are these pictorial and text treatments of a bygone era:

Irene Castle "in her glittering revue of dances and fashion"; Toto, "the famous clown of world renown"; Harry Burns and his sightseeing bus, of "I Think You Touch" fame.

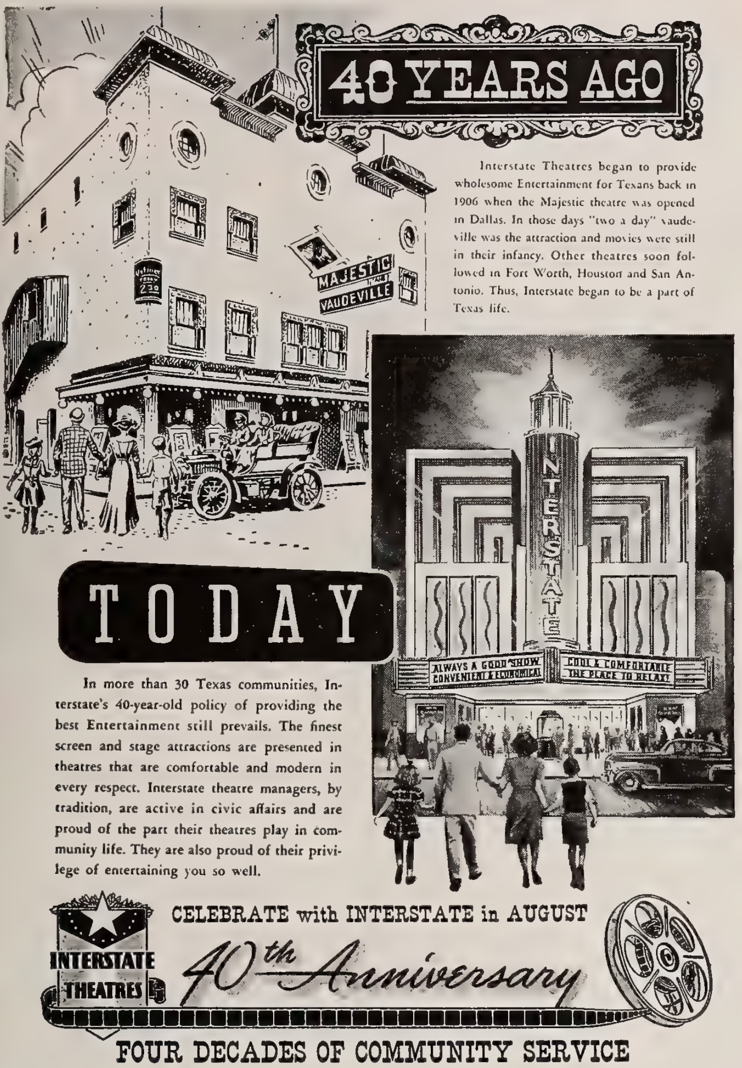
Blowups Feature Film and Personality Highlights

"Movie Milestones," featuring scenes from Sarah Bernhardt's "Queen Elizabeth," with which Adolph Zukor launched the feature era in 1912; D. W. Griffith's "Birth of a Nation," the bid for screen time on which the producer and his associates gambled $100,000; and Thomas H. Ince, Mack Sennett and Mr. Griffith, of Triangle Film Corporation in 1915, the mad men who paid Charles Chaplin $670,000 a year.

Theda Bara in "Cleopatra," Al Jolson in "The Jazz Singer," Ramon Navarro and Claire McDowall in "Ben Hur," and Clark Gable and Vivien Leigh in "Gone With the Wind."

A blowup of old-time illustrated slides. These include such gems as a rose-bordered beauty, "Just a Moment to Change Film" on the single projector; a picture of cheering hands, with the admonition to "Please Applaud with Hands Only," and a sleepy-boy "Good Night" for the customers who wanted to hold the operator for another show.

Authenticity of the material for the blow-


MAJESTIC
VAUDEVILLE
ALWAYS A GOOD SHOW CONVENIENT & ECONOMICAL
COOL & COMFORTABLE THE PLACE TO RELAX!
INTERSTATE

40 YEARS AGO

Interstate Theatres began to provide wholesome Entertainment for Texans back in 1906 when the Majestic theatre was opened in Dallas. In those days "two a day" vaudeville was the attraction and movies were still in their infancy. Other theatres soon followed in Fort Worth, Houston and San Antonio. Thus, Interstate began to be a part of Texas life.

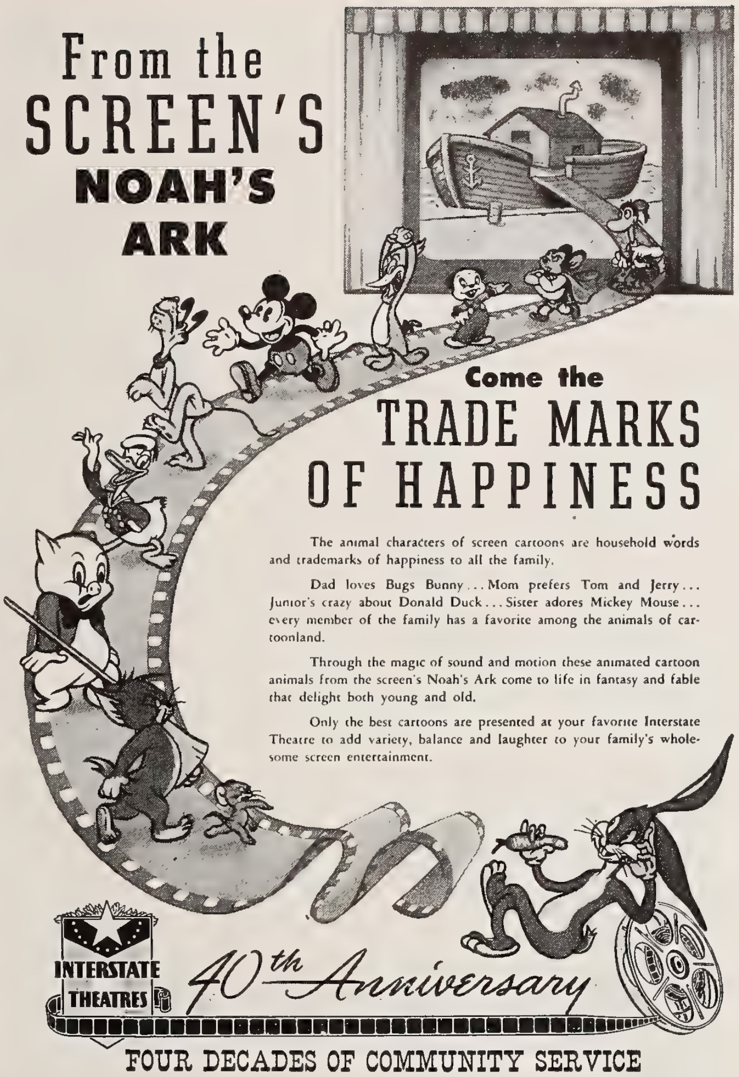
TODAY

In more than 30 Texas communities, Interstate's 40-year-old policy of providing the best Entertainment still prevails. The finest screen and stage attractions are presented in theatres that are comfortable and modern in every respect. Interstate theatre managers, by tradition, are active in civic affairs and are proud of the part their theatres play in community life. They are also proud of their privilege of entertaining you so well.

CELEBRATE with INTERSTATE in AUGUST

INTERSTATE THEATRES 40th Anniversary

FOUR DECADES OF COMMUNITY SERVICE



From the SCREEN'S **NOAH'S ARK** **Come the** TRADE MARKS OF HAPPINESS

The animal characters of screen cartoons are household words and trademarks of happiness to all the family.

Dad loves Bugs Bunny . . . Mom prefers Tom and Jerry . . . Junior's crazy about Donald Duck . . . Sister adores Mickey Mouse . . . every member of the family has a favorite among the animals of cartoonland.

Through the magic of sound and motion these animated cartoon animals from the screen's Noah's Ark come to life in fantasy and fable that delight both young and old.

Only the best cartoons are presented at your favorite Interstate Theatre to add variety, balance and laughter to your family's wholesome screen entertainment.

INTERSTATE THEATRES 40th Anniversary

FOUR DECADES OF COMMUNITY SERVICE

Two of a series of eight newspaper advertisements designed to institutionalize the promotion of Interstate Circuit's 40th Anniversary Celebration. At the left, a comparison of the entertainment facilities four decades ago and now. At right, emphasis on fun in the short subjects, a traditionally important part of Interstate showmanship through the years.

ups is attested by the statement that "the pictures in this anniversary section are from the Thomas A. Edison Library, the files of Motion Picture Herald, collections by Terry Ramsaye, the Film Library of the Museum of Modern Art, the copyright paper prints discovered in the Library of Congress by Howard L. Walls, curator, and compilations by the Public Information Committee of the Motion Picture Industry.

Included in the line of accessories are valances in 15 and nine-foot lengths, and 40-foot multi-colored streamers. Many of the longer valances are tailored to size for specific theatres. The supply ranges from one to four valances and upward to 16 of the streamers per theatre.

Other anniversary items include a plexiglas counter dispenser of comment cards, decals, match books, calendar memo books, and special popcorn boxes.

Added local celebrations at each of the Interstate theatres are keeping the tom toms booming in Texas, and the people all are aware of the big doings.

Organizationwise, the celebration honors Mr. Hoblitzelle, head of the circuit through four decades. Forty years ago, he was working at St. Louis World's Fair, as assistant to its director. There, he was convinced by a group of amusement concessionaires of the opportunity for a circuit of vaudeville theatres in Texas and the Southwest. He promptly invested his savings in the pioneer company, the Interstate Amusement Company.

From 1906 to 1930, Mr. Hoblitzelle operated his circuit of theatres, each of which was known as the Majestic. He then decided to retire, and sold out to RKO.

He could not stay retired, however. The depression hit the film companies hard, and Mr. Hoblitzelle came back into show business in an even more important role as exhibitor. RKO and Paramount went into bankruptcy on the same day in January of 1933. He was asked to take over the Texas properties of both corporations.

The Interstate Circuit, Inc., successor of the old Interstate Amusement Company, was formed and began operation of the RKO and Publix houses.

The circuit chieftain takes his own advice about civic affairs. A partial list of such activities reveals his interests. He was given the Linz Award for outstanding civic contributions to Dallas, 1939; Honorary membership in the Salesmanship Club, and is a member of the Texas Conference of Social Welfare; Texas School of the Air; Southwest Medical Foundation; Texas School Hygiene Association; Texas State Research Foundation; Board of Directors, Texas Technological College; Dallas Art Association; Dallas Civic Federation; Dallas Citizens Council; Dallas Community Chest; Dallas Historical Society, and Board of Directors, Hockaday School.

A "MUST"

There are very few "musts" for managers of Interstate Circuit houses, but the top requirement is participation in civic activities. Many of the circuit's managers have become civic leaders in their communities. In the early days of the Interstate Amusement Company, Karl Hoblitzelle advocated a convention of the managers in Chicago. Said he: "It is my plan to try to create within each of these men an ideal, and then send them back to their towns with the intention of working toward that ideal." Reports are that the policy has paid heavy dividends.

The Selling Approach ON NEW PRODUCT

[The material below reflects pressbooks now in preparation and represents the point of view of the distributors' exploiteers on selling points and special merit of these pictures.]

NIGHT AND DAY (Warner Bros.): One of the company's films currently being released in connection with the 20th Anniversary of talking pictures, "Night and Day", is based on the career of Cole Porter, outstanding contemporary song writer. A nationwide tieup with RCA Victor has been arranged whereby the 10,000 music stores and record dealers throughout the United States are being invited to participate in a contest for the "most original eye-catching, sales-getting 'Night and Day tie-in window display." The contest opened August 1st and closes January 1st. Interest the local music stores in the contest.

In 1914 Cole Porter won a football song contest at Yale University with his classic "Bulldog Song". Invite the music department heads and football coaches of local high schools and colleges to form a committee under local newspaper sponsorship for the purpose of staging a citywide school football song contest. Starting one month in advance of playdate, hold a separate contest in each school. On opening day the various schools, represented by their own orchestras, play their song entries at a rally outside the theatre or at a public gathering spot.

Promote a tieup with the local radio station to feature a Cole Porter song from the picture on every program for a full 24-hour period. For this tieup listeners could be invited to participate. On one program each hour have the announcer read two names taken from the local telephone directory, each to receive guest tickets to the picture.

The picture lends itself to several types of attractive lobby displays. Out of the 30 Cole Porter songs played in the picture, 16 are hit tunes and some are American classics. Borrow a juke box or a phonograph and keep the records going night and day. Build a setpiece for background.

Arrange with the local department store or fashion school to stage a "Night and Day" fashion show. The models could display fashions representing song titles from the picture.

TWO SMART PEOPLE (Metro-Goldwyn-Mayer): This is the story of two suave society crooks who find love in seven days of adventure. Much of the footage was filmed against a New Orleans Mardi Gras background. Publicize the playdate by using calendar pad sheets stripped over action and love scenes in a lobby display. Print a one-week calendar effect on blotters or throwaways. Use newspaper readers or underlines a week in advance, each highlighting episodes in the "Seven Days of Adventure".

For street ballyhoo have a boy and a girl carrying giant cutout designs of lollipops on sticks. Copy on one of the cutouts could read: "Keep off the sucker list", while the second cutout copy could read: "Smarten up like us; we're 'Two Smart People'."

Erect a temporary booth at a prominent street corner and place a local couple in charge with appropriate playdate copy. Fill a large book with photos and captions showing that lawbreakers cannot get away with crime. Prepare a list of movie questions for radio, newspaper or theatre exploitation. Couple answering the most questions could be awarded tickets.

Select a couple to shop at local stores. A prize could be awarded to the first person identifying them in accordance with your rules. Design a giant compo book for a lobby display. Place some kind of a prize inside it and seal or lock the book. The first person guessing what is inside receives it as a prize.

Adams Uses Teaser Campaign To Exploit "Adventure"

The initials G.B.A.G.G.H. were used in newspaper ads, stencilled on the sidewalk, stamped on grocery and popcorn bags and on menus in leading cafes to exploit the date on "Adventure" at the Bison theatre, Shawnee, Okla. The initials stand for "Gable's Back and Garson's Got Him." The campaign was arranged by manager Elmer Adams, Jr. A "Welcome Back to the Screen" display, consisting of photos of Clark Gable in the service and stills from the picture, was set up in the lobby. Snipe cards were used on the back seats of taxis. Other cards were placed on all city buses.

Sets Tieup on Sound Anniversary

Manager Joe Borenstein promoted a tieup with a local department store to plug Warner Bros.' 20th anniversary of talking pictures and the playdate of "Night and Day" at the Strand theatre, New Britain, Conn. Window cards were set, stressing the development of sound over the years.

Co-Op Ad Exploits Contest

Seven local merchants paid for a full-page cooperative display ad in the Cumberland *Evening Times* to promote a beauty contest held on the stage of the Liberty theatre, Cumberland, Md. The contest was arranged by manager Fred Perry.

Ballyhoo Men in Vintage Ford Aid Marx Brothers

A hand painted 1919 Ford was driven to the beaches, factories and through the business section of New Haven, Conn., to ballyhoo the engagement of "A Night in Casablanca" at the Poli theatre there. The driver was dressed as Chico Marx and another man was made up to resemble Harpo Marx. The campaign was arranged by Morris Rosenthal.

A tieup was effected with the Planters' Peanut store. A glass bowl full of nuts was placed in front of a movable peanut man in the window. Passersby were asked to guess the number of nuts in the bowl. In addition the store gave away peanuts in bags imprinted with picture copy.

Fashion window tieups were arranged with downtown stores, featuring stills from the picture and art cards. Other window displays were set with music stores on the song hits from the picture.

For his playdate on the March of Time short subject, "Problem Drinkers," Rosenthal planted a feature story with art in the New Haven *Register*, tying-in the playdate with the fact that several scenes from the picture were filmed at Yale University, which is located in New Haven.

The organization known as Alcoholics Anonymous tied-in with the playdate by running display ads in the newspaper, calling attention to a group meeting to discuss the drinking problem. AA also discussed the problem over radio stations WELI and WHNC, with plugs for the picture.

Montefalco Presents Stage Shows by Youngsters

Al Montefalco has just concluded a series of "Kids Are Funny" stage show presentations at the Arch Street theatre, New Britain, Conn. The shows, featuring a script written by Montefalco, presented New Britain youngsters in their specialties, and cartoons on the screen. A pet show and a chocolate marshmallow eating contest were included in the four Saturday morning shows At present, Montefalco is planning a new series of special youngster shows.

Date on "Gilda" Aided by Lobby Display, Snipes

Eight foot cut-outs of Rita Hayworth as "Gilda" were displayed in the lobby four weeks in advance by manager Lester Pollock to advertise the playdate of the picture at Loew's theatre in Rochester, N. Y. Silver tinsel was applied to the cut-outs for rings, evening shoe ornaments, gown jewels, etc.

Six hundred 14x40 paper snipes were distributed throughout the downtown area, on poles, in store windows, etc., three weeks in advance. Bumper signs were used on taxis throughout the city. An item on the picture was planted in Howard Hosmer's column in the *Times Union.*

For "The Green Years," Pollock obtained 1,000 post cards showing the waiting line for the picture at New York's Radio City Music Hall with copy, reading: "Having a Wonderful Time, Wish You Were Here, etc." They were addressed to Rochesterians and mailed from New York City for added effect.

To exploit the date on "Two Sisters From Boston" a huge tie-in on the Lauritz Melchior album of songs from the picture was arranged with 14 leading music stores all over the city. A cooperative newspaper ad was promoted with Edward's Department store. In addition, an attractive lobby display, bumper signs on taxis, posters on express trucks and radio spot announcements aided the picture.

Teaser Trailers Help to Exploit "Young Widow"

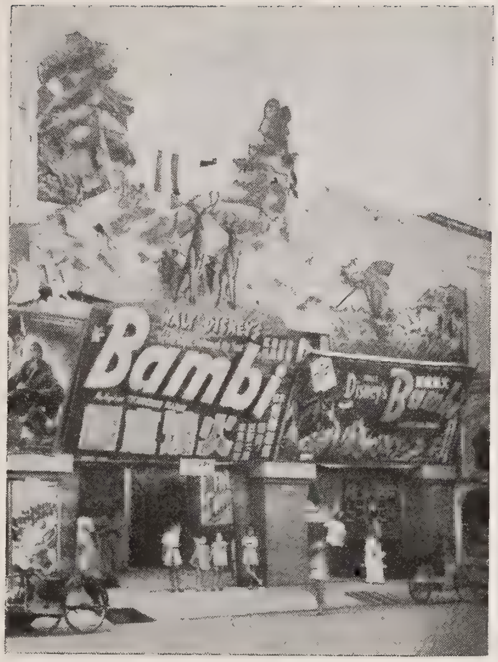
A teaser trailer was screened three weeks in advance by manager Arnold Gates to publicize his engagement on "Young Widow" at the Stillman theatre, Cleveland, Ohio. Copy read: "T. W. M. E. B. is coming. Soon you may see her—here." Two weeks in advance another teaser trailer had copy reading: "Jane Russell is T. W. M. E. B. (The World's Most Exciting Brunette). See her here soon in 'Young Widow.'"

A 24-sheet was placed in a prominent downtown spot. 15 miniature 24-sheet stands were set in downtown windows. Marquee and all copy emphasized the line, "Now You May See Her."

Gates promoted a three minute announcement on Sidney Andorn's "Gossip Column of the Air" over WGAR. The picture received several plugs on the Burt's Department Store two-hour Sunday program over WHK.

Garners Publicity for Drive

The local newspaper and radio station gave considerable publicity to a canned food collection drive instigated by manager T. A. MacDougald of the Ritz theatre, Talladega, Ala. Anyone bringing canned food to the morning matinee on the day of the drive was admitted free.



SINGAPORE had its first showing of "Bambi" recently at the Jubilee theatre and manager William Soo lost no time in exploiting the film. Banners in English and Chinese proclaim the film's current showing out front. Note the huge cutout figures extending high above the theatre roof and the display of stills in the vestibule at right.

Yovan Promotes Store Tieup

A comprehensive tieup with a department store on Victor records was arranged by assistant manager Zeva Yovan in conjunction with the playdate of "Two Sisters From Boston" at Loew's theatre, Indianapolis.

The store, H. P. Wasson & Co., ran a two-column cooperative ad in the *Star,* had a showy window display featured by three huge colored enlargements and used 25 window streamers plugging the picture.

Zovan also promoted a contest over WFBM. An album of Lauritz Melchior records from the picture was played over the station. The first six listeners sending in correct titles received the Melchior album, which was promoted free from the Victor records distributor. Guest tickets were awarded for the next 10 correct answers.

Robbins Sets Tieup for Date on "Boys' Ranch"

A tieup with the Soap Box Derby in Philadelphia was effected by manager Ray Robbins to promote his playdate of "Boys' Ranch" at the Aldine theatre there. The Derby is sponsored by the *Record* and the Chevrolet Motor Company. Over 400 boys were entered. The winner of the Derby received a special trophy donated by "Butch" Jenkins, star of the picture. In addition, all contestants who appeared at the theatre the day following the race were admitted free. All advertising on the event and all newspaper articles carried film mention.

24-Sheets Boost McCoy Playdate On "Saratoga"

A 24-sheet set up under the marquee of a closed theatre located in the heart of the business district drew considerable attention to manager P. E. McCoy's playdate of "Saratoga Trunk" at the Miller theatre, Augusta, Ga. The sheet was placed several days in advance of opening, sniped with playdate copy.

An illuminated 24-sheet was promoted on top of the Western Union Building on Main Street. Two 15-minute radio programs over WRDW were devoted to music from the picture. The film also was given considerable play over the same station's "Man on the Street" quiz program for which guest tickets were given successful interviewees.

Lobby Art Display

Impressive art was used in the lobby several days in advance, consisting of 40x60's, which were pen, ink and air-brush portraits of the stars painted by the artist. The paintings were later used on the street in front of the theatre. Both the *Chronicle* and the *Herald* ran four-column stories and art on opening day.

For his date on "Detour," McCoy arranged a tieup with the chief of police whereby a street blockade was effected during the two-day showing. A large "Detour" sign was set up across the street directly in front of the theatre. Yellow caution lanterns were used at night under the sign to create added atmosphere.

Display Draws Attention To "Tokyo Rose" Date

A still from the picture "Tokyo Rose" and American beauty roses were placed side by side on a table in the lobby as an example of contrast by manager James C. Sanders to exploit his playdate on the picture at the Palace theatre, Leesburg, Fla. The roses were promoted from a local florist and were changed each day of the display. Teaser ads were run in the classified section of the local newspaper. Typical copy read: "Meet me Wednesday and I will show you how I tortured the minds of American soldiers. I'll be at the Palace — 'Tokyo Rose.'"

Cleveland Baby Contest Draws

One hundred and twenty-five contestants were entered and close to 10,000 ballots were cast in a baby popularity contest manager Julius Lamm conducted at the Uptown theatre in Cleveland, Ohio. For the contest which lasted a month, Lamm promoted a tieup with merchants and a photographer. The latter paid for the printing of the ballots. Contestants' pictures were pasted on a large display board in the lobby and attracted considerable attention.

Quigley Awards Contenders

The men and women listed below have submitted evidence of showmanship within the past fortnight, which justifies their names being placed on the list of outstanding showmen.

IVAN ACKERY
Orpheum, Vancouver, B. C.

MARK ALLEN
Lido, Bronx, New York, N. Y.

PEDRO P. ARONEZ
Liberty, Cebu City, Philippines

WALTER BEHRENS
Jackson, Milwaukee, Wis.

CHARLES BIERBAUER
Colonial, Allentown, Pa.

MERLE R. BLAIR
Regent, Cedar Falls, Ia.

MEL BLIEDEN
Voge, East Chicago, Ind.

HELENE BOESEL
Downer, Milwaukee, Wis.

BILL BROWN
Poli-Bijou, New Haven, Conn.

EDWARD J. BURKE
Loew's State, Newark, N. J.

JACK CAMPBELL
Scala, Runcorn, Cheshire, Eng.

FLORENCE CLARK
Oakland, Milwaukee, Wis.

LOU COHEN
Loew's Poli, Hartford, Conn.

WILLIAM CORBOY
Paradise, Milwaukee, Wis.

DAVE DALLAS
Wareham, Manhattan, Kan.

GEORGE DARANSOLL
Granby, Norfolk, Va.

MERRILL FEE
Orpheum, Kenosha, Wis.

CARL FLINT
Metro Avenida, Medellin, Colombia, S. A.

V. GALBREATH
Venetian, Milwaukee, Wis.

FRANCIS C. GILLON
Esquire, Davenport, Ia.

SAM GILMAN
Loew's, Harrisburg, Pa.

W. RAY GINGELL
Hiser, Bethesda, Md.

ALICE GORHAM
United Detroit, Detroit, Mich.

JOHN J. HANEY
Patio, Freeport, Ill.

HANK HAROLD
RKO Palace, Cleveland, Ohio

CHARLES D. HULBERT
Colonial, Richmond, Va.

ROBERT A. HYNES
Criterion, Oklahoma City, Okla.

ELLIOTT JOHNSON
Malco, Memphis, Tenn.

PHIL KATZ
Kenyon, Pittsburgh, Pa.

SID KLEPER
College, New Haven, Conn.

JAMES J. KOLBECK
Loew's, Jersey City, N. J.

GEORGE KRASKA
Loew's State, Boston, Mass.

CHARLES KUSSEROW
Grace, Milwaukee, Wis.

LARRY LEVY
Colonial, Reading, Pa.

EMANUEL LIGHT
Embassy, North Bergen, N. J.

P. E. McCOY
Miller, Augusta, Ga.

G. B. MARKELL
Capitol, Cornwall, Ont., Canada

ED MAY
Rosetta, Miami, Fla.

CYRIL MEE
State, Harrisonburg, Va.

R. S. MEYER
Valley, Menasha, Wis.

HARRY MURRAY
Odeon, Broadmead, Bristol, Eng.

LOUIS NYE
Hoosier, Whiting, Ind.

HAROLD E. OLD
Madison, Mansfield, Ohio

A. G. PAINTER
Center, Oak Ridge, Tenn.

FRED PERRY
Liberty, Cumberland, Md.

LESTER POLLOCK
Loew's, Rochester, N. Y.

ED PURCELL
Strand, Staunton, Va.

ED PYNE
Keith's 105 St., Cleveland, O.

BILL REISINGER
Loew's, Dayton, Ohio

FRANK ROGOLA
Plaza, Milwaukee, Wis

HARRY ROSE
Majestic, Bridgeport, Conn.

J. G. SAMARTANO
Loew's State, Providence, R. I.

JAMES C. SANDERS
Palace, Leesburg, Fla.

GEORGE SANDISON
Strand, Milwaukee, Wis.

F. B. SCHLAX
Kenosha, Kenosha, Wis.

WILLIS SHAFFER
Fox, Atchison, Kansas

CARL B. SHERRED
Maryland, Cumberland, Md.

PERCY SINGH
Royal, Port-of-Spain, Trinidad, B.W.I.

HARVEY SMITH
Fox, Atlanta, Ga.

MICHAEL STRANGER
Loew's State, White Plains, N. Y.

ARTHUR TURNER
Parsons, Parsons, Kan.

EUGENE VAN NORMAN
Uptown, Milwaukee, Wis.

JOHN G. VAUGHAN
Gem, Petersburg, Va.

R. E. VAUGHAN
Pix, Pixley, Calif.

ERIC V. WALLS
Clifton, Great Barr, Birmingham, Eng.

ERNIE WARREN
Elgin, Ottawa, Ont., Canada

SEYMOUR WEISS
Drive-In, Cleveland, Ohio

CHARLES E. WILLIAMS
Lyric, Clearfield, Pa.

H. F. WILSON
Capitol, Chatham, Ont., Canada

NATE WISE
RKO Palace, Cincinnati, Ohio

JAY WREN
Adams, Newark, N. J.

ALFRED WRIGHT
Fox, Fond du Lac, Wis.

ROBERT ZACH
Shorewood, Milwaukee, Wis.

Reisinger Promotes Co-Op Page Ad for "Postman"

A full-page cooperative newspaper ad featuring a photo of Lana Turner was promoted by manager H. W. Reisinger to publicize his engagement of "The Postman Always Rings Twice" at Loew's theatre, Dayton, Ohio. The Home Store ran the ad in the *Daily News.*

Letters Aid Reissue Campaign

To publicize a weekly showing of reissues, printed letters were distributed to patrons by manager James V. Pisapia of the Harbor theatre, Brooklyn, N. Y. The letters informed patrons of the plan to screen reissues on Wednesday and Thursday of each week and requested patrons to write their favorite pictures on cards handed out by the doorman.

The Quigley Awards Rules

A Silver Grand Awards Plaque and a Bronze Grand Awards Plaque are awarded annually to the two theatre managers or theatre publicity men whose exploitation and promotion campaigns are adjudged best throughout the year. Finalists for Grand Awards honors shall qualify by gaining special recognition in the Quarterly Competitions.

▽

Every three months, a committee of judges will appraise the campaigns submitted by contestants during the preceding quarter period and select one showman to receive a Silver desk Plaque for outstanding achievement. The next seven best will receive a Scroll of Honor. Citations of Merit will be awarded to other theatremen whose work is outstanding.

▽

Consistency of effort is of paramount importance. One-shot campaigns are not eligible for Awards, which are made on the premise of sustained and continued effort.

▽

Single ideas or promotions are acceptable only when the entrant has been a consistent contributor.

▽

No fancy entries are necessary. Costly and time-wasting "gingerbread" decorations are not encouraged. Showmanship only counts.

▽

In addition to exploitation on feature pictures, entries may be made on short subjects, serials, stage shows, or institutional and civic promotions.

▽

Evidence proving authenticity of each entry should be submitted, such as photos, tear-sheets, programs, heralds, etc.

▽

The Quigley Awards makes no distinction for size of theatre, community or the availability of pictures. The Judges make full allowance for individual showmanship displayed by comparing budgets, newspaper facilities and assistance from distributing companies. Everyone starts from scratch and has equal opportunity.

▽

In addition to the Awards mentioned, special Certificates of Merit will be awarded quarterly and annually to showmen from outside the United States and Canada. The campaigns submitted by theatremen from abroad, however, shall not be excluded from consideration in the regular competitions.

▽

Address all entries to:
QUIGLEY AWARDS COMMITTEE
MANAGERS' ROUND TABLE
1270 Sixth Avenue
New York 20, New York

SHOWMEN PERSONALS

In New Posts: Robert A. Hynes, from Midwest to Criterion, Oklahoma City, Okla. Leon Gorman, Jr., Palace, Old Orchard Beach, Me. Michael Ferinac, Ritz, Flint, Mich. Robert Irlean, Pantheon, Toledo, Ohio. Robert Stolwell, Forum, Akron, Ohio.

George Bremen, Grande, Detroit, Mich. Harry Spivack, Yorktown, New York City. Jerry Finnegan, Holyoke, Holyoke, Mass. Marvin Warren, Paramount, Montgomery, Ala. Wally Bazur, Civic, Detroit, Mich. Archie Dainwood, Strand, Montgomery, Ala.

Don Wermuth, Fairmont, Fairmont, W. Va. James Johnson, Grand, Massillon, Ohio. John Ready, Loew's, Montreal. John Rosenberg, Palace, Montreal. John Reilly, Warner, Pittsburgh, Pa. Allen Karf, Downtown; Leo Hirshon, Wiltern; both in Los Angeles. William T. Hastings, Orpheum, Denver, Colo.

Assistant Managers: Angelos Busuttil, Van Dyke, Detroit, Mich. Hardie Kent, Paramount, Montgomery, Ala. Herman Stofle, Grand, Columbus, Ohio. Hugo Calisie, De Luxe, Detroit, Mich.

Wedding Bells: Robert W. Cannon, manager of the Amherst in Amherst, Mass., to Alelia T. Gwozdik of North Hadley, Mass.

Birthday Greetings: Herman Weinberg, Francis Schlax, Arthur D. Rabe, George V. Sweeney, Harry W. Blackstone, Leonard A. Klafta, Frank McMullen, Pete Gloriod, Barney Gurenette, W. A. Heston, Nick Karl, Bennie Henning, John W. Tripp.

Mike Kirkhart, Arthur Egberts, Marville McAlexander, Martin J. Shearn, John N. Fendley, Norman H. Bailey, Felton G. Mills, Albert R. Sunderland, Lloyd H. Rollins, Dale Eugene Medhurst, Carl B. Sherred, M. A. Ellsworth, David Sidman.

V. Hugh Deacon, Harry D. Kreigsman, Richard Miller, W. R. Paara, Fred E. McSpadden, E. T. Mathes, Natalicio Bruski, James S. Biggers, John F. Burhorn, Lester Lockwood, Al Vialardi, John W. Bernard, William F. Gerst.

R. E. Wanamaker, Lawrence P. Albanese, John T. Krieger, Leonard Berkowitz, Harry J. Nash, John C. Hartley, Joel H. Dowdy, Pete M. Nicholas, Carl Anderka, Howard Schuster, Jean Armand, Richard L. Bare.

A. H. Yeomans, Bernard E. Schnager, Marion B. Warren, Bob Richardson, Clayton S. Cornell, John F. O'Halloran, Henry Mangravite, Willard R. Seale, Roy T. Shield, Seymour C. Samuels, David S. Westerberg.

By the Herald

VACATION VISITOR to the Round Table is John Harrison, progressive young city manager for the Georgia Theatre Company. John supervises the Ritz and Lyric in Waycross, Ga.

Shock Campaign Sells "Dracula"

A shock campaign was used by manager P. E. McCoy to sell his playdate on the "House of Dracula" at the Imperial theatre, Augusta, Ga.

Several days in advance a shock display was set up in the lobby, consisting of large papier mache heads of the "Monster" and "Wolfman" with blinking green and red eyes. The "Batman" was suspended in the center. The title of the picture appeared in luminous effect created with phosphorescent paint. During the playdate the display was moved to the front of the theatre, where it created considerable interest among passers-by.

For another stunt, McCoy had a horror box placed in the center of the sidewalk in front of the theatre. On all four sides appeared weird images of the horror characters. Across the top was a sign reading "You are now on the street of horror" and at the base was another sign reading "Enter the 'House of Dracula'."

Both the *Chronicle* and the *Herald* gave the picture an eight-column streamer head, story and art on opening day. 5,000 heralds were distributed at playgrounds. Spot announcements over radio station WRDW emphasized the shock angle.

Newspaper Tieup Aids Dates

An effective tieup that has materially aided his playdates was arranged by manager Carl B. Sherred with the Baltimore *American*. Persons whose heads are "ringed" in photos appearing in the Sunday edition of the newspaper are entitled to guest tickets at the Maryland theatre in Baltimore. Because of the circulation of the newspaper, wide weekly coverage has resulted from the tieup.

Holds Free Show for Kiddies

All children were invited to be guests of the management for the annual "Safe and Sane" Fourth of July show held by manager Ed Purcell at the Strand theatre, Staunton, Va. Close to 1,200 children attended the show.

George Began Career as a Child Doing Imitations

Harold George, assistant manager of the Mayfair, Miami, Fla., has been attracted to show business since he was a child. As a youngster he won various contests doing imitations and impersonations. Later Harold was on a radio program three days a week in West Virginia. Then he joined a road show. While on a vacation in Miami he applied for a job as doorman at the Mayfair. After a tour of duty in that job he was promoted to his present position. Harold was born August 15, 1920, in Kentucky, and is married

Marine Used for Ballyhoo

A Marine in blue dress was stationed in front of the theatre by manager William A. Field, Jr., to exploit his date on "Without Reservations" at the Strand theatre, Portland, Me. In addition the Marine emblem was placed over the fireplace in the lobby. Colored pictures and flags also were used to decorate the lobby.

ALWAYS REMEMBER
FILMACK
FOR THE SPECIAL TRAILER
YOU WANT WHEN YOU WANT IT
SAME DAY SERVICE
FILMACK TRAILER CO. 1325 S. WABASH CHICAGO 5 ILL.

OUTDOOR REFRESHMENT CONCESSIONAIRES from Coast to Coast over ¼ Century
Now Specializing in Refreshment Concessions for DRIVE-IN THEATRES
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See Scophony Consent Decree

Settlement of the Scophony anti-trust suit on terms agreeable to all parties is forthcoming as a consent decree and is currently being considered by the Justice Department, it was reported this week. The decree would be designed to accomplish the same thing as would the trust action, and to give relief on all points demanded by the government. The charge was that Scophony and its backers were trying to prevent open market use of the Skiatron television tube, developed and used in London for theatre video before the war.

Paramount and General Precision Equipment have considerable stock in the American branch of Scophony. However, a Paramount spokesman has stated the tube is not a successful development, and states that his company is perfectly willing to withdraw its stock in the company. It is understood that the same attitude exists at GPE.

Under the proposals made by defendant counsel, Paramount and GPE would withdraw stock from the company, and Scophony would follow that step by making an open patent on the development, thereby meeting all government demands.

Cory, Industry Veteran, Dies in Portland

Mark E. Cory, 64, industry pioneer and Portland branch manager for RKO Radio, died at his home there July 26 of a heart attack. Born in Kalvern, Kan., Mr. Cory went to San Francisco shortly after the great fire, and opened the first film theatres there, the Cory and the Fairland. He was active in Red Cross work. Surviving are his wife, and son, Lt. Col. Mark E. Cory, Jr. Among the pallbearers were Charles Powers, Twentieth Century-Fox; Jack Kloepper, Star Film; Walter Wessling, Monogram; James Beal, Columbia, and R. O. Wilson, Universal.

Roy Chartier

Roy Chartier, 45, for the past 17 years on the editorial staff of *Variety* died Monday in New York after a lingering illness. He started his newspaper career about 25 years ago and was film editor of *Billboard* at the time he left to join *Variety*. He was a member of Motion Picture Associates. He is survived by his widow, Carol; his mother, three sisters, four brothers and a stepdaughter. Funeral services were held Wednesday at 2:30 P. M. at the Riverside Memorial Chapel, New York.

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SHOWMEN'S REVIEWS
SHORT SUBJECTS
ADVANCE SYNOPSES
SHORT SUBJECTS CHART
THE RELEASE CHART

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

Caesar and Cleopatra

United Artists-Rank—Pageantry

Heroically proportioned, exotically colored and sensitively produced, the Pascal-Shaw "Caesar and Cleopatra" emerges as a great screen pageant—with all the pageant's faults and virtues. The imagination and grandeur of a well-staged pageant are apparent in each scene of this witty, tongue-in-cheek history. But pageants substitute spectacle for plot, processions for action.

The story of "Caesar and Cleopatra," without its philosophic asides, is a simple one. An aging, but still great, Caesar invades Egypt to find the frightened young queen of Egypt hiding from the Romans in the paws of the Sphinx. Adjusting his crown of laurel to cover his bald spot, Caesar takes the Queen Cleopatra from her hiding place, puts her back again on her throne and changes her from a weak and cowed child into a regal and autocratic ruler. In the process of change from child to woman, Cleopatra becomes something of a selfish shrew, able to astound and perplex Caesar where once she merely amused him.

Gabriel Pascal has taken this story—more accurately a character study—and given it a lavish production. You haven't seen so many extras in such large-scale sets probably since "Ben Hur." But at times it is obvious that the vistas of Technicolored pyramids and palaces are substitutes for story material.

It is a tribute to the excellent performances of Vivien Leigh as Cleopatra and Claude Rains as Caesar that the production does not entirely overshadow what story elements there are. The show is Miss Leigh's all the way, for which exhibitors may be grateful, for she not only repeats but adds to those special wicked little-girl charms she displayed in "Gone With the Wind."

The charm of the film lies in the fact that two history-book characters have been intelligently humanized and brought down to earth instead of being shallowly glamorized.

Caesar and Cleopatra are witty, urbane and sometimes malicious and vain. They are the supreme powers in a strange and wonderful land that has been meticulously and accurately pictured by Mr. Pascal as producer-director.

Care has been taken of historical matters by the Pascal researchers, but the care that has been taken of Shaw's dialogue was done by Shaw himself. Always at the Pascal elbow, Mr. Shaw saw to it that his play was faithfully followed; that all his small, pointed thrusts at the British empire remained intact, that it was the Shaw view of history, and this view only, which was pictured.

Mr. Shaw is a fast thinker. His views are unconventional. Since this is as obvious on the screen as it is on the printed page, the picture's sub-plots and political theorizing are sometimes difficult to follow.

But then all this is incidental to the sweep of the picture, the intensely human story, the exotic setting. These are easily understood; easily appreciated.

Much discussed and long publicized, "Caesar and Cleopatra" is a graceful, colorful novelty, an unusual production certain to attract attention.

Seen at a special screening at the G.B.S. birthday party in New York, where a large literary audience greeted the film with polite applause. Reviewer's Rating: Outstanding for production and performance; commercial possibilities big in larger centers, unpredictable in others.—Ray Lanning.

Release date, August 16, 1946. Running time, 126 minutes. General audience classification. PCA No. 11427.

Caesar	Claude Rains
Cleopatra	Vivien Leigh
Apollodorus	Stewart Granger
Ftatateeta	Flora Robson

Francis L. Sullivan, Basil Sydney, Ernest Thesiger, Anthony Eustrel, Cecil Parker, Michael Rennie.

Black Angel

Universal—Starring Dan Duryea

Universal's announcement that it would elevate Dan Duryea to stardom on account of his impressive performances in "Scarlet Street" and "A Woman in the Window" is made good here in a picture that compares directly to neither of these, although having to do, as they did, with a crime of passion. Between the time of the announcement and now, there has been, as is generally known, a reversal of opinion about the box office virtue of casting stars as corrupt characters, and perhaps "Black Angel" underwent some revisions in consequence of that; in any case, Duryea is not in this picture the intentional and unredeemed heel he was in those others, but a victim of unrequited love and the demon rum, wherefore the melodrama is not exactly what audiences might be led to suspect, although quite a picture on other grounds and likely to do quite well for itself.

Produced by Roy William Neill and Tom McKnight, and directed by the former from a screenplay by Roy Chanslor, the picture opens with the murder of a beautiful blackmailer in a swank apartment under circumstances which point suspicion at a number of men. Among these is her estranged husband, played by Duryea, a once successful songwriter, who has become an alcoholic, and a present lover of the deceased, who is convicted of the crime on circumstantial evidence. The condemned man's wife looks up Duryea and they undertake to find new evidence which will clear the man awaiting execution, and together they run down various clues but come up with nothing helpful until Duryea, deep in the after-effects of a prolonged drunk (a la "Lost Weekend"), remembers incidents which took place in a previous drunk and clears up the murder in a surprise ending which exhibitors shouldn't divulge in advance to their customers.

Peter Lorre, Broderick Crawford and June Vincent are foremost in support of the new star; and the production and direction are of top quality throughout.

It's hardly a picture for the kiddies, but contains much in the way of suspense and surprise to entertain adults.

Previewed at Universal studio. Reviewer's Rating: Good.—William R. Weaver.

Release date, August 2, 1946. Running time, 80 min. PCA No. 11776. Adult audience classification.

Martin Blair	Dan Duryea
Catherine	June Vincent

Peter Lorre, Broderick Crawford, Wallace Ford, Hobart Cavanaugh, Constance Dowling, Freddie Steele, Ben Bard, John Phillips, Junius Matthews, Maurice St. Clair, Vilova, Pat Starling.

Criminal Court

RKO Radio—Melodrama

An exciting plot combined with good portrayal by Tom Conway, as a clever lawyer, and Martha O'Driscoll, as his fiancee, make this an entertaining melodrama. There are many courtroom scenes which are suspenseful.

Tom Conway is running for the office of District Attorney. He plans to rid the town of a group of racketeers. The leaders of the gang, played by Robert Armstrong, do not want him to get the office. One of the racketeers, who operates a night-club in which Martha O'Driscoll sings, sends for Conway. Accidentally, Conway kills the night-club owner. Miss O'Driscoll is found with the gun and is accused of the murder. Conway finds an eyewitness who clears Miss O'Driscoll and testifies that the racketeer was killed accidentally. The racketeers are apprehended and Conway's election is assured.

Martha O'Driscoll in a pleasing manner presents several currently popular musical ballads. June Clayworth, Addison Richards and Pat Gleason are in supporting roles. Martin Mooney produced this interesting melodrama from a screenplay by Lawrence Kimble. Robert Wise directed.

Seen at the home office projection room. Reviewer's Rating: Average.—M. R. Y.

Release date, not set. Running time, 59 min. PCA No. 11554. General audience classification.

Steve Barnes	Tom Conway
Georgia Gale	Martha O'Driscoll
Joan Mason	June Clayworth

Robert Armstrong, Addison Richards, Pat Gleason, Steve Brodie, Robert Warwick, Phil Warren, Joe Devlin, Lee Bonnell, Robert Clarke.

Blonde for a Day

PRC—Murder Gets Monotonous

Judging from the third in PRC's "Michael Shayne" series of detective dramas, Producer Sigmund Neufeld and Director Sam Newfield are more at home in the western field. Their westerns generally contain plenty of snap, sparkle and shooting, all of which are lacking in "Blonde for a Day." Four murders take place, it is true, and the hero's best friend gets a going over by a couple of gangsters, but it all takes place off-screen. On screen Hugh Beaumont, in the character of Michael Shayne, analyzes the killings in a series of monologues, and tracks down the killer with conversation rather than with cunning.

Marjorie Hoshelle, the most attractive of the feminine members of the cast, turns out to have committed the crimes, though for what reason is never made clear in Fred Myton's screenplay. Presumably she just didn't like people.

There's some labored comedy concerning members of the Los Angeles Police Department, and citizens of that town may be grateful that local law officers are not quite so moronic as Cy Kendall's characterization would indicate.

Seen at the studio. Reviewer's Rating: Fair. THALIA BELL.

Release date, August 29, 1946. Running time, 68 min. PCA No. 11697. General audience classification.
Michael Shayne ....Hugh Beaumont
Phyllis Hamilton ....Kathryn Adams
Cy Kendall, Marjorie Hoshelle, Richard Fraser, Paul Bryar, Mauritz Hugo, Charles Wilson, Sonia Sorel, Frank Ferguson.

Genius at Work

RKO Radio—Carney-Brown Comedy

Comedians Wally Brown and Alan Carney deport themselves characteristically here as bumbling principals on a radio program devoted to crime detection. Produced by Herman Schlom under executive producer Sig Rogell and directed by Leslie Goodwins from an original screenplay by Robert E. Kent and Monte Brice, the film subsists principally on gag dialogue in the Brown-Carney pattern and goes back to Mack Sennett and Harold Lloyd for slapstick bits and the building-ledge acrobatics, respectively.

The late Lionel Atwill, abetted by Bela Lugosi, portrays in an offhand way a criminally-addicted professor who coaches the radio entertainers in a microphonic duet concerning crimes committed by himself as "The Cobra." His mansion contains one of those crime museums so often utilized for purposes of thrill comedy, and the comedians get their best laughs in this setting. Although the finale is staged in and about a radio station, none of it is credible nor intended to be. And the film is worth an audience value whatever the local attitude toward Brown and Carney indicates.

Previewed at the Hillstreet Theatre, Los Angeles, where it got quite a few laughs. Reviewer's Rating: Fair.—WILLIAM R. WEAVER.

Release date, not set. Running time, 61 min. PCA No. 11130. General audience classification.
Joey ....Wally Brown
Mike ....Alan Carney
Ellen ....Ann Jeffreys
Marsh ....Lionel Atwill
Bela Lugosi, Marc Cramer, Ralph Dunn.

(*Review reprinted from last week's* HERALD)

SHORT SUBJECTS

COURTSHIP TO COURTHOUSE (RKO Pathe)

This Is America

With one out of every five marriages destined to wind up in the divorce courts "Courtship to Courthouse" is a documentary-like presentation of the dangers of hasty marriages without giving the responsibility of it due consideration. Pulling no punches, it shows many of the factors and difficulties of marriage for which many couples of the modern generation consider divorce the only solution. Frederic Ullman, Jr., produced this timely and interesting subject.

Release date, July 25, 1946 18 *minutes*

ATOMIC POWER (20th Century-Fox)

March of Time (*V*12-13)

Opening with scenes of the destruction of Hiroshima, atomic energy, that topic which is receiving much discussion these days from every quarter, is the subject for this March of Time release. Presented in the usual informative and documentary manner long associated with these subjects, the story of how scientists succeeded in interesting the government in the use of atomic energy as a weapon of war after it was rejected by the Navy Department, is graphically re-enacted before the camera.

From there the story outlines the now familiar saga of the venture from the time when large armies of laboratory technicians, scientists and workers were employed under the direction of Major General Leslie R. Groves and Dr. Vannevar Bush, director of the Office of Scientific Research and Development, to aid in the production of the first atomic bomb, and culminates with scenes of the first test in the New Mexico desert.

Enlisting the aid of some of the movement's leaders, including Dr. James B. Conant, head of Harvard University, and Dr. Albert Einstein, whose personal letter to the late President Roosevelt brought results, the subject utilizes charts and commentary in presenting a simplified discussion on uranium and the significance of atom-splitting. The subject concludes with an appeal for harnessing control of atomic energy and turning its forces of destruction into use for the betterment of civilization.

Release date, August 9, 1946 19 *minutes*

DOG OF THE SEVEN SEAS (Universal)

Variety View (1349)

Sinbad, the Coast Guard dog, who knows every tree from Casablanca to Okinawa, is now in the movies. His pictorial adventures include his decorations with campaign ribbons, going ashore in Japan, and a rough time in the Pacific. Despite his adventures he re-enlists for another hitch in the Coast Guard.

Release date, June 17, 1946 9 *minutes*

CHOO CHOO AMIGO (United Artists)

Daffy Ditty Cartoon

The old railroad locomotive and train which for more than a 100 years has done so much for the people of Mexico is retired and replaced by a modern streamliner. Tearing along its route the streamliner wrecks everything that gets in its way and the people fight for the return of the old train. The cartoon concludes with the old train re-pressed into service and the modern streamliner becomes a stationary diner.

Release date, July 5, 1946 8 *minutes*

MOUSIE COME HOME (Universal)

Lantz Color Cartune (1323)

The little mouse is a source of great annoyance to Andy Panda and his dog, Milo. In desperation they move away, but are soon found by the adventurous mouse who resumes his playful tactics of annoying Andy and Milo and thus providing many comical situations.

Release date, April 15, 1946 7 *minutes*

UNUSUAL OCCUPATIONS (Para.)

No. 5 (*L*5-5)

Hedda Hopper, columnist and film star, leads this subject with her odd collections of hats, each one outlandish and different. Powell Helton, at his home in the mountains, collects rare wood which he fashions into intricate inlaid mosaics. O. C. Lightner, publisher of *Hobbies* magazine, collects collections and has surrounded himself with statuary, glassware, dolls and numerous other items. Pint-sized horses are Mrs. Fannie Branson's hobby. She constructs these foot-high replicas from balsa wood and real horsehide.

Release date, July 12, 1946 10 *minutes*

ARTIST'S ANTICS (Universal)

Person-Oddity (1371)

Taking five different subjects, this film concerns Clifford McBride who uses original models for his comic drawings; Ocie Nelms, who conducts the world's largest swap shop; famous race horses and their life of ease as provided by Charles Howard. A collection of fishing tackle and modernistic puppets concludes the film.

Release date June 24, 1946 9 *minutes*

ADVANCE SYNOPSES

CRY WOLF (Warners)

PRODUCER: Henry Blanke. DIRECTOR: Peter Godfrey. PLAYERS: Errol Flynn, Barbara Stanwyck, Geraldine Brooks, Richard Basehart, Jerome Cowan, Helene Thimig.

MELODRAMA. A young woman goes to claim her inheritance from the uncle of her dead husband. She explains to the uncle that she had married the boy as a business proposition, in order to help him gain control of his fortune, held in trust by his uncle. She meets her dead husband's sister, who accuses the uncle of holding her prisoner. Despite her growing distrust of him, the young woman falls in love with the uncle. When her supposedly dead husband reappears, the uncle explains that the boy is a homicidal maniac, and that his sister is also insane. Both are accidentally killed, and the young woman is left free to marry the uncle.

RUSTLER'S ROUNDUP (Universal)

PRODUCER-DIRECTOR: Wallace Fox. PLAYERS: Kirby Grant, Fuzzy Knight, Jane Adams.

WESTERN. A U. S. Marshal and an amateur sleuth set out to rid a frontier settlement of its corrupt governing body. After several gun battles, the pair succeed in restoring her rightful property to a girl who has been defrauded.

WIFE WANTED (Monogram)

PRODUCERS: Jeffrey Bernard and Kay Francis. DIRECTOR: Phil Karlson. PLAYERS: Kay Francis, Paul Cavanaugh, Robert Shayne, Veda Ann Borg, Teala Loring, Edgar Hayes.

MELODRAMA. A movie star buys a partnership in a real estate office which, unknown to her, is running a matrimonial bureau on the side. The bureau is used as a blackmailing racket, and one of its victims is murdered. A newspaperman, assigned to the case, tracks down the killer, exposes the matrimonial bureau, and falls in love with the movie star.

MELODY ROUNDUP (PRC)

PRODUCER-DIRECTOR: Robert Tansey. PLAYERS: Eddie Dean, Al LaRue, Roscoe Ates, Sarah Padden, Buzzy Henry, Terry Frost, Louise Curry, Jean Carlin.

WESTERN. The leading racketeer of a small western town fears that the coming of the telegraph company's transcontinental line will bring an end to his illegal activities. He tries by fair means and foul to stop the stringing of the line, but is defeated by three itinerant cowhands who have won the support of local Indians.

SPOOK BUSTERS (Monogram)

PRODUCER: Jan Grippo. DIRECTOR: William Beaudine. PLAYERS: Leo Gorcey, Tanis Chandler, Huntz Hall, Bobby Jordan, Billy Benedict, Gabriel Dell, David Gorcey.

COMEDY-DRAMA. The "Bowery Boys" go into the experimenting business, and are assigned to clean out an old house once owned by a magician. They take with them the French bride of one of their number. The house, when they arrive, appears to be haunted, and the girl is captured by a so-called "ghost," in reality a mad doctor experimenting with brain surgery. The boys rescue the girl, and turn the scientist over to the authorities.

SHORT SUBJECTS CHART

index to reviews, synopses

For information on short subjects turn to the Product Digest Section pages indicated by the numbers which follow the titles and release dates in the listing. Product Digest pages are numbered consecutively and are separate from Motion Picture Herald page numbers. Numerals in parentheses next to titles represent running time as supplied by the distributor. For complete 1944-45 short releases, see pages 2614-2615.

COLUMBIA

ALL STAR COMEDIES

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7401	If a Body Meets a Body (18) (Stooges)	8-30-45	2954
7409	Vine Women and Song (22½) (Billy Vine)	9-6-45	2807
7403	Beer Barrel Polecats (17) (Stooges)	1-10-46	3019
7404	A Bird in the Head (17) (Stooges)	2-28-46	2940
7405	Uncivil War Birds (17) (Stooges)	3-29-46	3019
7406	The Three Troubledoers (17) (Stooges)	4-25-46	3065
7421	The Mayor's Husband (16) (H. Herbert)	9-20-45	2735
7431	Where the Pest Begins (17) (S. Howard)	10-4-45	2735
7422	Dance, Dunce, Dance! (18½) (Eddie Foy, Jr.)	10-18-45	2695
7432	A Miner Affair (19) (Andy Clyde)	11-1-45	2710
7402	Micro Phonies (17) (Stooges)	11-15-45	2746
7423	Calling All Fibbers (16½) (V. Vague)	11-29-45	2735
7424	When the Wife's Away (17) (H. Herbert)	2.1-46	2910
7425	Hiss and Yell (18) (V. Vague)	2-14-46	2940
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7433	High Blood Pressure (19) (Shilling & Lane)	12-6-45	2850
7434	A Hit With a Miss (16) (S. Howard)	12-13-45	2850
7435	Spook to Me (17) (A. Clyde)	12-27-45	2850
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7437	Mr. Noisy (16½) (S. Howard)	3-22-46	2940
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7407	Monkey Businessmen (18) (Stooges)	6-20-46	....
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7412	Hot Water (Schilling and Lane	7-25-46	....
7427	Mr. Wright Goes Wrong (S. Holloway)	8-1-46	....
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7501	River Ribber (6)	4-5-46	2806
7502	Polar Playmates (6½)	4-25-46	....
7503	Picnic Panic (6)	6-20-46	3066

PHANTASIES CARTOONS

Prod No.	Title	Rel. Date	P.D. Page
7701	Simple Siren (6½)	10-25-45	2737
7702	Kongo Roo (6)	4-18-46	3066
7703	Snap Happy Traps (6½)	6-6-46	3066
7704	The Schooner the Better	7-4-46	....

FOX & CROW (Color)

Prod No.	Title	Rel. Date	P.D. Page
7751	Phone/ Baloney (7)	11-1-45	2807
7752	Foxey Flatfoots (6)	4-11-46	....
7753	Unsure Runts (7½)	5-16-46	3066
7754	Mysto Fox	8-29-46	....

PANORAMICS

Prod No.	Title	Rel. Date	P.D. Page
7901	The Magic Stone (10)	11-8-45	2940

FILM VODVIL

Prod No.	Title	Rel. Date	P.D. Page
7951	Milt Britton & Band (11)	8-30-45	2807
7952	Randy Brooks & Orchestra (10½)	10-30-45	2737
7953	Morales' Copacabana Orchestra (11)	12-13-45	2850
7954	Three Sets of Twins (10)	2-28-46	2940
7955	Art Mooney & Orchestra (11)	4-4-46	3019
7956	Dick Stabile and Orchestra (10)	6-16-46	3066
7957	Saxie Dowell and Orchestra	7-18-46	....

COMMUNITY SING (Series 10)

Prod No.	Title	Rel. Date	P.D. Page
7651	No. 1 Cowboy Hit Tunes (9½) (Leibert)	9-20-45	2694
7652	No. 2 You Belong to My Heart (10) (Baker)	10-18-45	2737
7653	No. 3 Dream (10) (Baker)	11-29-45	2822
7654	No. 4 Good, Good, Good (11) (Baker)	12-20-45	2882
7655	No. 5 No Can Do (10) (Leibert)	1-17-46	2940
7656	No. 6 That Feeling in the Moonlight (9) (Baker)	2-21-46	2940
7657	No. 7 Chickery Chick (10) (Leibert)	3-7-46	2940
7658	No. 8 Symphony (8½) (Baker)	4-11-46	3019
7659	No. 9 Aren't You Glad You're You (10½) (Baker)	5-9-46	....
7660	No. 10 Let It Snow (11) (Leibert)	6-13-46	3066
7661	No. 11 You Won't Be Satisfied Until You Break My Heart (9) (Leibert)	7-11-46	....
7662	No. 12 One-zy Two-zy (Baker)	8-1-46	....

SCREEN SNAPSHOTS (Series 25)

Prod No.	Title	Rel. Date	P.D. Page
7851	No. 1 (25th Anniversary Special) (9)	9-27-45	2807
7852	No. 2 (Harlow Wilcox & H. Von Zell) (10)	10-11-45	2750
7853	No. 3 (Fashions, Rodeo, etc.) (9)	11-15-45	2850
7854	No. 4 (Hollywood Celebrations) (9)	12-13-45	2850
7855	No. 5 (Movie Stuntmen & Doubles) (9)	1-17-46	3055
7856	No. 6 (Wendell Niles and Prindle) (9½)	2-15-46	2940
7857	No. 7 (Victory Show) (9½)	3-15-46	....
7858	No. 8 (Looking Back) (10)	4-25-46	....
7859	No. 9 (Judy Canova Radio Show) (11)	5-23-40	3066
7860	No. 10 Famous Fathers and Sons (9½)	6-10-46	3066

SPORT REELS

Prod No.	Title	Rel. Date	P.D. Page
7801	Champion of the Cue (7½)	9-27-45	2750
7802	Puck Chasers (10) (Hockey)	10-25-45	2807
7803	Cadet Cagers (Basketball) (8½)	11-22-45	2807
7804	Mermaid's Pardise (9½) (Water Sports)	12-20-45	2850
7805	Rasslin' Romeos (9½) (Wrestling)	1-24-46	2940
7806	Canine Champion (9½)	3-14-46	2940
7807	Timberland Athletes (8) (Lumberjacks)	4-18-46	....
7808	Diving Aces (9)	5-30-46	3066
7809	Flying Hoofs (9) (Horse Racing)	6-27-46	....
7810	Deep Sea Fishing	8-15-46	....

FLIPPY (Color)

Prod No.	Title	Rel. Date	P.D. Page
7601	Catnipped (7½)	2-14-46	2882
7602	Cagey Bird (6½)	7-18-46	....

M-G-M

TWO-REEL SPECIALS

Prod. No.	Title	Rel. Date	P.D. Page
A-701	A Gun in His Hand (19)	9-15-45	2746
A-702	Purity Squad (20)	11-3-45	2750

FITZPATRICK TRAVELTALKS (Color)

Prod. No.	Title	Rel. Date	P.D. Page
T-711	Where Time Stands Still (9)	9-22-45	2746
T-712	Merida and Campeche (8)	11-24-45	2737
T-713	Land of the Mayas (9)	1-26-46	3007
T-714	Glimpses of Guatemala (8)	2-9-46	2908
T-715	Visiting Vera Cruz (9)	3-16-46	2927
T-716	The Mission Trail (9)	4-13-46	2987
T-717	Looking at London (10)	6-1-46	....

PETE SMITH SPECIALTIES

Prod. No.	Title	Rel. Date	P.D. Page
S-751	Football Thrills of 1944 (8)	9-8-45	2737
S-752	Guest Pests (9)	10-20-45	2735
S-753	Bus Pests (9)	12-1-45	2778
S-754	Sports Sticklers (9)	1-5-46	2778
S-755	Gettin' Glamor (10)	2-2-46	2778
S-756	Badminton (10)	12-8-45	2778
S-757	Fala at Hyde Park (11)	1-19-46	2850
S-758	Studio Visit (9)	5-11-46	....
S-759	Equestrian Quiz (10)	5-18-46	....
S-760	Treasures from Trash (10)	6-8-46	....

PASSING PARADE

Prod. No.	Title	Rel. Date	P.D. Page
K-771	Great American Mug (10)	10-6-45	2746
K-772	Stairway to Light (10)	11-10-45	2750
K-773	People on Paper (10)	11-17-45	3007
K-774	Golden Hunch (10)	12-15-45	2778
K-775	Magic on a Stick (10)	1-19-46	2768
K-776	Our Old Car (10)	5-11-46	2927

MINIATURES

Prod. No.	Title	Rel. Date	P.D. Page
M-781	Strange Destiny (10)	9-29-45	2710
M-782	Spreadin' the Jam (10)	10-27-45	2737
M-783	Musical Masterpieces (16)	4-20-46	2927
M-784	Bikini—The Atom Island	6-15-46	....

TECHNICOLOR CARTOONS

Prod. No.	Title	Rel. Date	P.D. Page
W-731	Flirty Birdy (7)	9-22-45	2737
W-732	Wild and Woolfy (8)	11-3-45	2710
W-733	Quiet Please (7)	12-22-45	2908
W-734	Lonesome Lenny (8)	3-9-46	2940
W-735	Springtime for Thomas (9)	3-30-46	2927
W-736	The Milky Waif (7)	5-18-46	....
W-737	The Hick Chicks (7)	6-15-46	....
W-738	Trap Happy (7)	6-29-46	....

PARAMOUNT

UNUSUAL OCCUPATIONS (Color)

Prod. No.	Title	Rel. Date	P.D. Page
L5-1	No. 1 (10)	10-26-45	2735
L5-2	No. 2 (10)	12-21-45	2908
L5-3	No. 3 (10)	2-22-46	2908
L5-4	No. 4 (10)	5-24-46	3019
L5-5	No. 5 (10)	7-12-46	3138
L5-6	No. 6 (10)	8-30-46	....

GEORGE PAL PUPPETOONS (Color)

Prod. No.	Title	Rel. Date	P.D. Page
U5-1	Jasper and the Beanstalk (8)	10-19-45	2695
U5-2	—My Man Jasper (8)	10-19-45	2908
U5-2	Olio for Jasper (7)	4-19-46	2987
U5-4	Toge ther in the Weather (7)	5-24-46	3043
U5-5	Jasper's Derby (8)	9-20-46	3055

POPEYE THE SAILOR (Color)

Prod. No.	Title	Rel. Date	P.D. Page
E5-1	House Tricks (8)	3-15-46	2908
E5-2	Service With a Guile (6)	4-19-46	2987
E5-3	Klondike Casanova (8)	5-31-46	3055
E5-4	Peep in the Deep (7)	6-7-46	....
E5-5	Rocket to Mars (6)	8-9-46	3066
E5-6	Rodeo Romeo (6)	8-16-46	3128

POPULAR SCIENCE (Color)

Prod. No.	Title	Rel. Date	P.D. Page
J5-1	No. 1 (10)	10-12-45	2768
J5-2	No. 2 (10)	11-23-45	2850
J5-3	No. 3 (10)	2-8-46	2908
J5-4	No. 4 (10)	4-19-46	3019
J5-5	No. 5 (10)	6-21-46	3066
J5-6	No. 6 (10	8-16-46	3128

SPEAKING OF ANIMALS

Prod. No.	Title	Rel. Date	P.D. Page
Y5-1	Animal-ology (9)	11-2-45	2735
Y5-2	Hill Billies (9)	12-28-45	2882
Y5-3	In the Post War Era (9)	2-8-46	2908
Y5-4	In the Wilds (9)	5-10-46	3019
Y5-5	Lonesome Stranger (10)	6-14-46	....
Y5-6	Be Kind to Animals	8-30-46	....

SPORTLIGHTS

Prod. No.	Title	Rel. Date	P.D. Page
R5-1	What a Picnic (9)	10-5-45	2670
R5-2	Paddle Your Own (9)	10-19-45	2735
R5-3	Running the Team (9)	11-30-45	2895
R5-4	Good Dog (10)	12-21-45	2908
R5-5	Dixie Pointers (10)	2-8-46	3019
R5-6	Rhythm on Blades (9)	3-1-46	2908
R5-7	Testing the Experts (9)	3-29-46	3019
R5-8	Riding the Hickories (9)	5-17-46	3018
R5-9	Birds Make Sport (9)	6-21-46	....
R5-10	Feminine Class (10)	7-19-46	3128

MUSICAL PARADE (Color)

Prod. No.	Title	Rel. Date	P.D. Page
FF5-1	Little Witch (20)	12-28-45	2735
FF5-2	Naughty Nanette (20)	3-15-46	2758
FF5-3	College Queen (19)	5-17-46	3017
FF5-4	Tale of Two Cafes (18)	7-5-46	3018
FF5-5	Double Rhythm (20)	8-23-46	3128

LITTLE LULU (Color)

Prod. No.	Title	Rel. Date	P.D. Page
D5-1	Man's Pest Friend (8)	3-22-46	2850
D5-2	Bargain Counter Attack (7)	5-3-46	3019
D5-3	Bored of Education (7)	7-26-46	3017
D5-4	Chick and Double Chick (6)	8-16-46	3128

NOVELTOONS (Color)

Prod. No.	Title	Rel. Date	P.D. Page
P5-1	The Friendly Ghost (7½)	4-5-46	2882
P5-2	Cheese Burglar (7)	5-17-46	3019
P5-3	Old MacDonald Had a Farm (7)	6-7-46	3018
P5-4	Sheep Shape (7)	6-28-46	3018
P5-5	Goal Rush	8-23-46	....

COLOR CLASSICS CARTOONS (Color)

(Reissues)

Prod. No.	Title	Rel. Date	P.D. Page
C4-7	The Little Stranger (7)		2351
C4-8	Snubbed by a Snob (7)		2351
C4-9	Kids in the Shoe (7)		2351
C4-10	Hunky & Spunky (7)		2351

TWO REEL SPECIAL

Prod. No.	Title	Rel. Date	P.D. Page
T5-2	Don't Be a Sucker (18)	7-4-46	....

RKO

WALT DISNEY CARTOONS (Color)

Prod. No.	Title	Rel. Date	P.D. Page
64,101	Canine Patrol (7)	12-7-45	2795
64,102	Old Sequoia (7)	12-21-45	2822
64,103	A Knight for a Day (7)	3-8-46	3019
64,104	Pluto's Kid Brother (7)	4-12-46	2954
64,105	In Dutch (7)	5-10-46	....
64,106	Squatter's Rights (7)	6-7-46	3043
64,107	Donald's Double Trouble (7)	6-28-46	....
64,108	The Purloined Pup (7)	7-19-46	....

Prod. No.	Title	Rel. Date	P.D. Page
.. ...	Frank Duck Brings 'Em Back Alive (7)		3128
.. ...	Dumb-Bell of the Yukon (8)		....

SPORTSCOPES

Prod. No.	Title	Rel. Date	P.D. Page
64,301	Athletic Items (8)	9-7-45	2735
64,303	Ten Pin Titans (8)	11-2-45	2735
64,302	Battling Bass (8)	10-5-45	2807
64,304	Arcaro Up (8)	11-30-45	2807
64,305	Ski Master (8)	12-28-45	2840
64,306	Winning Basketball (8)	1-25-46	2927
64,307	Quarter Horses (8)	2-22-46	2908
64,308	Black Ducks and Broadbills (8)	3-22-46	2954
64,309	Tenderfoot Trail (8)	4-19-46	3019
64,310	Aqua Queens (8)	5-17-46	3043
64,311	Ben Hogan (8)	6-14-46	....
64,312	Palmetto Quail (8)	7-12-46	3128

HEADLINER REVIVALS

Prod. No.	Title	Rel. Date	P.D. Page
63,201	The Derby Decade (22)	9-21-45	2735
63,202	Russian Dressing (18)	11-23-45	2746
63,203	Twenty Girls and a Band (18)	1-18-46	2850
63,204	Sea Melody (19)	3-15-46	2927

EDGAR KENNEDY

Prod. No.	Title	Rel. Date	P.D. Page
63,401	The Big Beef (17)	10-19-45	2785
63,402	Mother-in-Law's Day (18)	12-7-45	2822
63,403	Trouble or Nothing (18)	1-25-46	2908
63,404	Wall Street Blues (17)	7-12-46	3128

LEON ERROL

Prod. No.	Title	Rel. Date	P.D. Page
63,701	Beware of Redheads (17)	9-14-45	2735
63,702	Maid Trouble (18)	2-2-46	2908
63,703	Oh, Professor, Behave (18)	3-1-46	2927
63-704	Twin Husbands (18)	5-10-46	3018
63,705	I'll Take Milk (15)	7-19-46	3128

FLICKER FLASHBACKS

Prod. No.	Title	Rel. Date	P.D. Page
64,201	No. 1 (7)	9-14-45	2694
64,202	No. 2 (7)	10-19-45	2807
64,203	No. 3 (7)	11-23-45	2807
64,204	No. 4 (8)	12-28-45	2840
64,205	No. 5 (7)	2-1-46	2927
64,206	No. 6 (9)	3-8-46	2954
64,207	No. 7 (7)	4-12-46	3007

THIS IS AMERICA

Prod. No.	Title	Rel. Date	P.D. Page
63,101	Airline to Everywhere (17)	11-16-45	2766
63,102	T.V.A. (18)	12-14-45	2795
63,103	Great Lakes (16)	1-11-46	2908
63,104	Report on Japan (19)	2-8-46	2882
63,105	Street of Shadows (16)	3-8-46	2940
63,106	Two Million Rooms (16)	4-5-46	2954
63,107	No Place Like Home (16)	5-3-46	2997
63,108	Panama (16)	5-31-46	3078
63,109	Port of New York (16)	6-28-46	3128
......	Courtship to Courthouse (18)	7-25-46	3138

RAY WHITLEY WESTERN MUSICALS

Prod. No.	Title	Rel. Date	P.D. Page
63,501	A Western Welcome (18)	9-7-45	2607
63,502	Sagebrush Serenade (19)	10-26-45	2807
63,503	Ranch House Romeo (17)	11-30-45	2758
63,504	Rhythm Wranglers (19)	1-18-46	2895

SPECIALS

Prod. No.	Title	Rel. Date	P.D. Page
671	The House I Live In (10)	11-9-45	2679

20TH CENTURY-FOX

MOVIETONE ADVENTURES (Color)

Prod. No.	Title	Rel. Date	P.D. Page
6251	Memories of Columbus (8)	8-17-45	2694
6252	Magic of Youth (8)	8-31-45	2694
6253	China Carries On (8)	10-12-45	2840
6254	Bountiful Alaska (8)	10-26-45	2653
6255	Song of Sunshine (8)	12-7-45	2850
6256	Louisiana Springtime (8)	12-21-45	2653
6257	Lost Lake (8)	1-11-46	2653
6258	Along the Rainbow Trail (8)	2-15-46	2987
6259	Cradle of Liberty (8)	6-21-46	3007
6260	Across the Great Divide (8)	7-5-46	3128

SPORTS REVIEWS (Color)

Prod. No.	Title	Rel. Date	P.D. Page
6351	Ski Aces (8)	9-21-45	2840
6352	Time Out for Play (8)	11-16-45	2908
6301	Pins and Cushions (8)	2-1-46	2927
6353	Diving Dandies (8)	3-15-46	3043
6354	Sea Sirens (8)	5-10-46	3043
6355	Golden Horses (8)	4-26-46	3128

TERRYTOONS (Color)

Prod. No.	Title	Rel. Date	P.D. Page
6501	Mighty Mouse in Gypsy Life (7)	8-3-45	2579
6502	The Fox and the Duck (7)	8-24-45	2694
6503	Swooning the Swooners (7)	9-14-45	2653
6504	The Watch Dog (7)	9-28-45	2640
6505	Who's Who in the Jungle (7)	10-19-45	2840
6506	Mighty Mouse Meets Bad Bill Bunion (7)	11-9-45	2840
6507	The Exterminator (7)	11-23-45	2927
6508	Mighty Mouse in Krakatoa (7)	12-14-45	2918
6509	The Talking Magpies (7)	1-4-46	2918
6510	Svengali's Cat (7)	1-18-46	2918
6511	The Fortune Hunters (7)	2-8-46	3055
6512	The Wicked Wolf (7)	3-8-46	2954
6513	My Old Kentucky Home (7)	3-29-46	2954
6514	It's All in the Stars (7)	4-12-46	2954
6515	Throwing the Bull (7)	5-3-46	2954
6516	The Trojan Horse (7)	7-26-46	3007
6517	Dinky Finds a Home (7)	6-7-46	3128
6518	The Johnstown Flood (7)	6-28-46	3128
6519	Peace Time Football (7)	7-19-46	3128
6520	The Golden Hen (7)	5-24-46	2954

(1946-47)

Prod. No.	Title	Rel. Date	P.D. Page
7502	The Tortoise Wins Again (7)	8-9-46	3128

MARCH OF TIME

Prod. No.	Title	Rel. Date	P.D. Page
V12-1	The Palestine Problem (17)	9-7-45	2638
V12-2	American Beauty (18)	10-5-45	2670
V12-3	18 Million Orphans (18)	11-2-45	2703
V12-4	Justice Comes to Germany (18)	11-30-45	2726
V12-5	Challenge to Hollywood (18)	12-28-45	2768
V12-6	Life With Baby (20)	1-25-46	2830
V12-7	Report on Greece (19)	2-22-46	2870
V12-8	Night Club Boom (21)	3-22-46	2895
V12-9	Wanted—More Homes (20)	4-19-46	2954
V12-10	Tomorrow's Mexico (19)	5-17-46	3007
V12-11	Problem Drinkers (19)	6-14-46	4043
V12-12	The New France (19)	7-12-46	3112
V12-13	Atomic Power (19)	8-9-46	3138

DRIBBLE PUSS PARADE

Prod. No.	Title	Rel. Date	P.D. Page
6901	Here Comes the Circus (8)	3-1-46	3019
6902	Muscle Maulers (8)	5-31-46	3128

FEMININE WORLD SERIES

Prod. No.	Title	Rel. Date	P.D. Page
6201	Behind the Footlights (8)	4-5-46	2974

THE WORLD TODAY

Prod. No.	Title	Rel. Date	P.D. Page
6401	Man From Missouri (9)	1-25-46	2987

UNITED ARTISTS

DAFFY DITTIES (Color)

Prod. No.	Title	Rel. Date	P.D. Page
....	The Flying Jeep (9)	8-20-45	2611
....	The Lady Said No (8)	4-26-46	2987
....	Choo Choo Amigo (8)	7-5-46	3138
....	Pepito's Serenade (8)	8-16-46	....

UNIVERSAL

LANTZ COLOR CARTUNES

Prod. No.	Title	Rel. Date	P.D. Page
1321	The Loose Nut (7)	12-17-45	2807
1322	The Poet and the Peasant (7)	3-18-46	2694
1323	Mousie Come Home (7)	4-15-46	3138
1324	Apple Andy (7)	5-20-46	2927
1325	Who's Cooking Who (7)	6-24-46	3043
1326	Bathing Buddies (7)	7-1-46	....
1327	Reckless Driver (7)	8-26-46	....

PERSON — ODDITIES

Prod. No.	Title	Rel. Date	P.D. Page
1361	Gabriel Heatter Reporting (9)	9-10-45	2710
1362	Hill Billy Artist (9)	9-24-45	2694
1363	Paper Magic (9)	10-15-45	2695
1364	Pottery Poet (9)	10-29-45	2710
1365	Front Line Artist (9)	11-12-45	2695
1366	Maestro of the Comics (9)	3-18-46	2918
1367	Wings of Courage (9)	3-25-46	2927
1368	Cartune Crusades (9)	4-1-46	2927
1369	Scientifically Stung (9)	6-10-46	3055
1370	Lone Star Padre	6-17-46	....
1371	Artists' Antics (9)	6-24-46	....
1372	Picture Pioneer	7-1-46	....

VARIETY VIEWS

Prod. No.	Title	Rel. Date	P.D. Page
1341	Queer Birds (9)	9-17-45	2694
1342	Go North (9)	10-1-45	2695
1343	Grave Laughter (9)	10-22-45	2695
1344	Doctor of Paintings (9)	11-5-45	2840
1345	Jungle Capers (9)	12-10-45	2807
1346	Script Teas (9)	3-25-46	2954
1347	Dog Tale (9)	3-25-46	2954
1348	Chimp on the Loose (10)	4-1-46	2927
1349	Dog of the Seven Seas (9)	6-17-46	3138
1350	Magic Mineral	7-1-46	....
1351	Mr. Chimp at Home	8-12-46	....

NAME-BAND MUSICALS

Prod. No.	Title	Rel. Date	P.D. Page
1301	Solid Senders (15)	10-21-45	2710
1302	Hot and Hectic (15)	11-28-45	2850
1303	Synco-Smooth Swing (15)	12-19-45	2758
1304	Cuban Madness (15)	1-2-46	2908
1305	Tin Pan Alley Tempos (15)	1-9-46	2822
1306	Melody Stampede (15)	1-16-46	2822
1307	Swing High, Swing Sweet (15)	2-20-46	2908
1308	Takin' the Breaks (15)	5-22-46	3018
1309	Banquet of Melody (15)	5-29-40	3018
1310	Swingin' Down the Scale (15)	6-26-46	3043
1311	—Breakin' It Down (15)	8-28-46	....

SING AND BE HAPPY SERIES

Prod. No.	Title	Rel. Date	P.D. Page
1381	Sing and Be Happy (10)	2-18-46	2850
1382	Merrily We Sing (10)	5-27-46	3018

SPECIAL FEATURETTES

Prod. No.	Title	Rel. Date	P.D. Page
1201	Tiny Terrors of the Timberlands (20)	6-26-46	2940
1203	Roosevelt—Man of Destiny (18)	4-10-46	2927

WARNER—VITAPHONE

TECHNICOLOR ADVENTURES

Prod. No.	Title	Rel. Date	P.D. Page
2801	Fashions for Tomorrow (10)	11-17-45	2908
2802	In Old Santa Fe (10)	1-12-46	2822
2803	All Aboard (10)	3-30-46	2940
2804	Let's Go Camping (10)	7-27-46	3090
2805	Girls and Flowers (10)	5-25-46	3019
2806	Adventures in South America (7)	8-10-46	....

TECHNICOLOR SPECIALS

Prod. No.	Title	Rel. Date	P.D. Page
2001	Frontier Days (20)	12-8-45	2653
2002	Forest Commandos (20)	1-19-46	2822
2003	Movieland Magic (20)	3-9-46	2927
2004	Gem of the Ocean (20)	4-13-46	2954
2005	South of Monterrey (20)	6-1-46	3055
2006	Hawaiian Memories (20)	6-15-46	3043
2007	Down Singapore Way (20)	7-20-46	3090
2008	Men of Tomorrow (20)	8-24-46	3078

SPECIAL

Prod. No.	Title	Rel. Date	P.D. Page
2901	The 900 (9)	9-15-45	2611

FEATURETTES

Prod. No.	Title	Rel. Date	P.D. Page
2101	Barbershop Ballads (20)	9-8-45	2611
2102	Star in the Night (20)	10-13-45	2694
2103	All Star Musical Revue (20)	11-3-45	2735
2104	Good Old Corn (20)	11-24-45	2746
2105	Musical Shipmates (20)	2-16-46	2927
2106	Hitler Lives? (20)	12-29-45	2778

(1946-47)

Prod. No.	Title	Rel. Date	P.D. Page
3101	Okay for Sound (18)	8-3-46	3112

SPORTS PARADE (Color)

Prod. No.	Title	Rel. Date	P.D. Page
2501	Sports Go to War (10)	11-10-45	2695
2502	Holiday on Horseback (10)	2-2-46	2882
2503	Michigan Ski-Daddle (10)	2-9-46	2927
2504	With Rod and Gun in Canada (10)	3-16-46	2918
2505	Snow Eagles (10)	3-30-46	2927
2506	Let's Go Gunning (10)	4-6-46	2954
2507	Fin'n Feathers (10)	4-27-46	2940
2508	Under Water Spear Fishing (10)	5-18-46	3019
2509	The Riding Hannefords (10)	6-29-46	3043
2510	Facing Your Danger (10)	5-11-46	3019
2511	Beach Days (10)	7-13-46	3090
2512	Ranch in White (10)	8-3-46	....
2513	Dominion of Sports (10)	8-31-46	....

MELODY MASTER BANDS

Prod. No.	Title	Rel. Date	P.D. Page
2601	Spade Cooley, King of Western Swing (10)	9-1-45	2611
2602	Here Comes the Navy Bands (10)	9-29-45	2653
2603	Musical Novelties (10)	10-6-45	2694
2604	Music of the Americas (10)	12-15-45	2735
2605	Headline Bands (10)	1-26-46	2850
2606	Jan Savitt & His Band (10)	3-16-46	2918
2607	Rhythm on Ice (10)	4-20-46	2940
2608	Dixieland Jamboree (10)	5-11-46	3019
2609	Musical Memories (10)	7-6-46	3090
2610	Enric Madriguera & Orchestra (10)	8-10-46	....

BLUE RIBBON HIT PARADE (Color)

Prod. No.	Title	Rel. Date	P.D. Page
2301	A Sunbonnet Blue (7)	11-17-45	2735
2302	Lyin' Mouse (7)	12-22-45	2394
2303	Good Egg (7)	1-5-46	2822
2304	Trial of Mr. Wolf (7)	2.9-46	2918
2305	Little Lion Hunter (7)	3-23-46	2895
2306	Fresh Fish (7)	4-6-46	2940
2307	Daffy Duck and Egghead (7)	4-20-46	2954
2308	Katnip Kollege (7)	5-4-46	3091
2309	The Night Watchman (7)	5-18-46	3019
2310	Little Brother Rat (7)	6-8-46	3112
2311	Johnny Smith and Poker Huntas (7)	6-22-46	3043
2312	Robinhood Makes Good (7)	7-6-46	3090
2313	Little Red Walking Hood (7)	8-17-46	....

MERRIE MELODIES CARTOONS (Color)

Prod. No.	Title	Rel. Date	P.D. Page
2701	Kitty Kornered (7)	6-8-46	3055
2702	Hollywood Daffy (7)	6-22-46	3055
2703	Eager Beaver (7)	7-13-46	3128
2704	Great Piggy Bank Robbery (7)	7-20-46	3090
2705	Bacall to Arms (7)	8-3-46	....
2706	Of Thee I Sting (7)	8-17-46	....
2707	Walky Talky Hawky (7)	8-31-46	....

"BUGS BUNNY" SPECIALS (Color)

Prod. No.	Title	Rel. Date	P.D. Page
2721	The Hair Raising Hare (7)	5-25-46	3019
2722	Aerobatty Bunny	6-29-46	3055

VITAPHONE VARIETIES

Prod. No.	Title	Rel. Date	P.D. Page
2401	Alice in Jungleland (10)	9-22-45	2611
2402	Miracle Makers (10)	9-1-45	2735
2403	Story of a Dog (10)	10-27-45	2694
2404	So You Think You're Allergic? (10)	12-1-45	2908
2405	Peeks at Hoolywood (10)	1-26-46	2822
2406	Smart as a Fox (10)	4-27-46	2940

MISCELLANEOUS

Title	Rel. Date	P.D. Page
Stars of Tomorrow (Artkino) (9)		2351
Cap'n Cub (Film Classics) (10)		2415
Peace Builders (Brandon Films) (10)		2446
Marshal Stalin's Report (Artkino) (18)		2446
Maidanek (Artkino) (10)		2522
Caledonia (Astor) (18)		2653
Story of D.D.T. (Brit. Inf. Service) (23)		2710
The Great Circle (Brit. Inf. Service) (13)		2718
Heir to the Throne (Brit. Inf. Service) (9)		2710
Hands Across the Sea (British Lion) (37)	4-8-46	2830
Food and Famine (WAC)	1-27-46	....
UNRRA Reports to the U. S. (WAC)	1-3-46	....
The Frozen Bride (General Film) (10)	7-46	3078
Fury of the Mountains (General Film) (10)	7-46	3128
Glory of the Pharaohs (General Film) (10)	7-46	3128
House of Skulls (General Film) (10)	7-46	3078

SERIALS

COLUMBIA

Prod. No.	Title	Rel. Date	P.D. Page
7120	Jungle Raiders (15 episodes)	9-14-45	....
7140	Who's Guilty (15 episodes)	12-13-45	....
7160	Hop Harrigan (15 episodes)	3-28-46	....
7180	Chick Carter Detective (15 episodes)	7-11-46	....

REPUBLIC

Prod. No.	Title	Rel. Date	P.D. Page
581	The Phantom Rider (12 episodes)	1-26-46	2918
582	King of the Forest Rangers (12 episodes)	4-27-46	2927
583	Daughter of Don Q (12 episodes)	7-27-46	2927
584	The Crimson Ghost (12 episodes)	10-26-46	3043

UNIVERSAL

Prod. No.	Title	Rel. Date	P.D. Page
1581-1593	Secret Agent X-9 (13 episodes)	7-24-45	2638
1781-1793	The Scarlet Horesman (13 episodes)	1-22-46	2954
1881-1893	Lost City of the Jungle (13 episodes)	4-23-46	3019
2581-2593	Mysterious Mr. M (13 episodes)	7-23-46	....

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

(•) before the title indicates tentative 1946-47 product.
(†) indicates a Box Office Champion.

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

For Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation, see Service Data page numbers in last column.

Short Subjects Chart with Synopsis Index can be found on pages 3139 and 3140, issue of August 10, 1946.

Feature product, including Coming Attractions, listed by Company, in order of release, on pages 3103 and 3104, issue of July 20, 1946.

						REVIEWED			
Title	*Company*	*Prod. Number*	*Stars*	*Release Date*	*Running Time*	*M. P. Herald Issue*	*Product Digest Page*	*Advance Synopsis Page*	*Service Data Page*
ABBOTT and Costello in Hollywood (Block 13)	**MGM**	**602**	**Bud Abbott-Lou Costello**	**Oct.,'45**	**84m**	**Aug. 25,'45**	**2631**	....	....
Abie's Irish Rose	**UA**	....	**Michael Chekhov-Joanna Dru**	**Not Set**	....	....	....	**3066**	....
Abilene Town	UA	....	Randolph Scott-Ann Dvorak	Jan. 11,'46	89m	Jan. 12,'46	2793	2628	3088
•Accomplice	PRC	....	Richard Arlen-Veda Ann Borg	Sept. 29,'46	....	....	....	....	....
† Adventure (Special)	MGM	616	Clark Gable-Greer Garson	Mar.,'46	126m	Dec. 22,'45	2765	2628	3100
Adventure for Two (Br.)	Two Cities	....	Laurence Olivier-Penelope Ward	Not Set	115m	Dec. 18,'43	2766	....	....
Adventures of Marco Polo (Reissue)	Film Classics	....	Gary Cooper-Sigrid Gurie	Dec. 29,'45	105m	Feb. 19,'38	....	....	....
Affairs of Geraldine, The (formerly Lonely Hearts Club)	Rep.	....	Jane Withers-James Lydon	Not Set	....	....	....	2951	....
Alias Billy the Kid	**Rep.**	**555**	**Sunset Carson-Peggy Stewart**	**Apr. 17,'46**	**56m**	**June 29,'46**	**3065**	**2981**	....
Allotment Wives, Inc.	Mono.	**505**	Kay Francis-Paul Kelly	Dec. 29,'45	80m	Nov. 10,'45	2710	2555	....
Amami Alfredo (Italian)	Grandi	....	Maria Cebotari-Claudio Gore	Jan. 18,'46	91m	Feb. 9,'46	2838	....	....
Ambush Trail	PRC	....	Bob Steele-Syd Saylor	Feb. 17,'46	60m	Feb. 2,'46	2830	....	....
† And Then There Were None	20th-Fox	611	Barry Fitzgerald-Walter Huston	Nov.,'45	97m	July 14,'45	2626	....	2862
Angel Comes to Brooklyn, An	Rep.	503	Kaye Dowd-Robert Duke	Nov. 10,'45	70m	Dec. 8,'45	2745	2384	..
Angel on My Shoulder	UA	....	Paul Muni-Anne Baxter	Sept. 20,'46	....	....	....	2859	....
Anna and the King of Siam	20th-Fox	634	Irene Dunne-Rex Harrison	Aug.,'46	128m	June 8,'46	3029	2907	....
Appointment with Crime (Br.)	Natl.-Anglo	....	William Hartnell-Raymond Lovell	Not Set	90m	June 15,'46	3042	....	....
Avalanche	PRC	....	Bruce Cabot-Roscoe Karns	June 20,'46	70m	May 4,'46	2973	....	....
BACHELOR'S Daughters, The	**UA**	....	Gail Russell-Claire Trevor	Sept. 6,'46	....	....	....	3007	...
Bad Bascomb (Block 16)	MGM	619	Wallace Beery-Margaret O'Brien	Apr.-May,'46	112m	Feb. 9,'46	2837	2784	....
† Badman's Territory	**RKO**	**622**	**Randolph Scott-Ann Richards**	**Block 5**	**98m**	**Apr. 20,'46**	**2949**	....	**3088**
Bad Men of the Border	Univ.	1101	Kirby Grant-Armida	Sept. 28,'45	56m	....	....	2655	....
Bamboo Blonde	**RKO**	**630**	**Frances Langford-Russell Wade**	**Block 6**	**67m**	**June 22,'46**	**3054**	**2784**	....
† Bandit of Sherwood Forest (color)	**Col.**	**7004**	**Cornel Wilde-Anita Louise**	**Feb. 21,'46**	**85m**	**Feb. 23,'46**	**2857**	**2434**	**2975**
Bandits of the Badlands	**Rep.**	**551**	**Sunset Carson-Peggy Stewart**	**Sept. 14,'45**	**55m**	**Oct. 13,'45**	**2677**	**2628**	....
Barge-Keeper's Daughter, The (French)	**Famous Intl.**	....	**Louis Jouvet-Elvira Popesco**	**Sept. 4,'45**	**70m**	**Sept. 15,'45**	**2645**	....	....
Battle for Music (Br.)	**Four Continents**	....	**London Philharmonic Orchestra**	**Oct. 13,'45**	**74m**	**Nov. 3,'45**	**2701**	....	....
Beast with Five Fingers, The	**WB**	....	**Robert Alda-Andrea King**	**Not Set**	....	....	....	**2786**	....
Beat the Band	**RKO**	....	**Frances Langford-Gene Krupa**	**Not Set**	....	....	....	**3126**	....
Because of Him	**Univ.**	**516**	**Deanna Durbin-Franchot Tone**	**Jan. 18,'46**	**86m**	**Jan. 19,'46**	**2806**	**2764**	**2975**
Bedelia (British)	**GFD**	....	**Margaret Lockwood-Ian Hunter**	**Not Set**	**90m**	**June 15,'46**	**3041**	....	....
Bedlam	**RKO**	**628**	**Boris Karloff-Anna Lee**	**Block 6**	**80m**	**Apr. 27,'46**	**2962**	**2951**	**3018**
Beginning or the End	**MGM**	....	**Brian Donlevy-Robert Walker**	**Not Set**	....	....	....	**3076**	....
Behind Green Lights	**20th-Fox**	**620**	**Carole Landis-William Gargan**	**Feb.,'46**	**64m**	**Jan. 19,'46**	**2806**	....	....
Behind the Mask	**Mono.**	**526**	**Kane Richmond-Barbara Reed**	**May 25,'46**	**67m**	**Apr. 6,'46**	**2926**	....	....
Bella Donna	Univ.	....	Merle Oberon-Geogre Brent	Not Set	....	....	....	3076	....
Bell for Adano, A	**20th-Fox**	**601**	**Gene Tierney-John Hodiak**	**Aug.,'45**	**103m**	**June 23,'45**	**2627**	**2242**	**2738**
† Bells of St. Mary's, The	**RKO**	**661**	**Bing Crosby-Ingrid Bergman**	**Special**	**126m**	**Dec. 1,'45**	**2734**	**2434**	**2975**
Beloved Enemy (Reissue)	**Film Classics**	....	**Merle Oberon-David Niven**	**Apr. 15,'46**	**86m**	**Dec. 19,'36**	....	....	....
•Below the Deadline	**Mono.**	**520**	**Warren Douglas-Ramsay Ames**	**Aug. 3,'46**	**65m**	....	....	**3127**	....
Beware	Astor	....	Louis Jordan-Frank Wilson	July,'46	55m	June 22,'46	3054	....	....
Beware of Pity (British)	Eagle-Lion	....	Lilli Palmer-Albert Lieven	July 22,'46	105m	Aug. 3,'46	3126	....	....
•Big Sleep, The	**WB**	**601**	**Humphrey Bogart-Lauren Bacali**	**Aug. 31,'46**	....	....	....	**3126**	....
Black Angel, The	**Univ.**	**543**	**Dan Duryea-June Vincent**	**Aug. 2,'46**	**80m**	**Aug. 10,'46**	**3137**	**3076**	....
Black Beauty	**20th-Fox**	**636**	**Mona Freeman-Richard Denning**	**Sept.,'46**	**76m**	**July 20,'46**	**3102**	**2778**	....
Black Market Babies	**Mono.**	**504**	**Ralph Morgan-Jayne Hazard**	**Jan. 5,'46**	**71m**	**Dec. 8,'45**	**2746**		**2930**
Blazing the Western Trail	Col.	7201	Charles Starrett-Tex Harding	Oct. 18,'45	60m	Nov. 24,'45	2725	2543	....
Blithe Spirit (British) (color)	UA	....	Rex Harrison-Constance Cummings	Dec. 14,'45	94m	Sept. 22,'45	2653	....	2898
Blonde Alibi	Univ.	527	Tom Neal-Martha O'Driscoll	Apr. 12,'46	62m	Mar. 23,'46	2905	2850	....
Blonde for a Day	**PRC**	....	**Hugh Beaumont-Katheryn Adams**	**Aug. 29,'46**	**68m**	**Aug. 10,'46**	**3137**	**3030**	....
Blondie Knows Best	**Col.**	....	**Penny Singleton-Arthur Lake**	**Not Set**	....	....	....	**3031**	....
Blondie's Lucky Day	**Col.**	**7020**	**Penny Singleton-Arthur Lake**	**Apr. 4,'46**	**69m**	**June 1,'46**	**3017**	**2907**	....
† Blue Dahlia, The (Block 4)	Para.	4517	Alan Ladd-Veronica Lake	Apr. 19,'46	100m	Feb. 2,'46	2829	2786	3100
Blue Montana Skies (Reissue)	Rep.	5307	Gene Autry-Smiley Burnette	Dec. 1,'45	56m	May 6,'39	....	....	....
•Blue Skies (color)	Para.	....	Bing Crosby-Fred Astaire	Not Set	....	....	....	2884	....
Bon Voyage	20th-Fox	....	Jeanne Crain-Sir Aubrey Smith	Not Set	....	....	....	2230	....
Border Bandits	Mono.	565	Johnny Mack Brown-Raymond Hatton	Jan. 12,'46	58m	Feb. 23,'46	2859	2792	....
Born for Trouble (Reissue)	WB	504	Faye Emerson-Van Johnson	Oct. 6,'45	59m	Apr. 11,'42	598	575	....

						REVIEWED			
Title	*Company*	*Prod. Number*	*Stars*	*Release Date*	*Running Time*	*M. P. Herald Issue*	*Product Digest Page*	*Advance Synopsis Page*	*Service Data Page*
●Bowery Bombshell	Mono.	511	Leo Gorcey-Huntz Hall	July 20,'46	65m	July 27,'46	3114	....	....
Brute Man	Univ.	....	Rondo Hatton-Jane Adams	Not Set	....	....	....	2764	...
Burma Victory	WB	512	War Documentary	Feb. 16,'46	62m	Nov. 17,'45	2718		...
Boy, a Girl and a Dog, A	Film Classics	....	Jerry Hunter-Sharyn Moffett	July,'46	77m	June 29,'46	3065	3031	....
Boys' Ranch (Block 17)	MGM	625	James Craig-"Butch" Jenkins	July 18,'46	97m	May 4,'46	2973	2926	....
Breakfast in Hollywood	UA	....	Tom Breneman-Bonita Granville	Feb. 22,'46	93m	Jan. 19,'46	2805	2756	2975
Bride Wore Boots, The (Block 5)	Para.	4521	Barbara Stanwyck-Robert Cummings	May 31,'46	85m	Mar. 23,'46	2905	2784	....
Brief Encounter (Brit.)	Eagle-Lion	....	Celia Johnson-Trevor Howard	Not Set	85m	Dec. 15,'45	2757	....	....
●Bringing Up Father	Mono.	....	Joe Yule-Renie Riano	Oct. 26,'46	....	....	....	....	....
CAESAR and Cleopatra (color) (British)	UA	....	Claude Rains-Vivian Leigh	Aug. 16,'46	126m	Aug. 10,'46	3137	....	....
Calcutta	Para.	....	Alan Ladd-William Bendix	Not Set	....	....	....	2884	...
California (color)	Para.	....	Ray Milland-Barbara Stanwyck	Not Set	..	....	....	2784	....
California Gold Rush	Rep.	565	"Wild" Bill Elliott-Alice Fleming	Feb. 4,'46	55m	....	.	2818	...
Canyon Passage (color)	Univ.	541	Dana Andrews-Susan Hayward	July 26,'46	90m	July 20,'46	3101	2883	....
Captain Eddie	20th-Fox	604	Fred MacMurray-Lynn Bari	Sept.,'45	107m	June 23,'45	2626	2259	2798
Captain Tugboat Annie	Rep.	504	Jane Darwell-Edgar Kennedy	Nov. 17,'45	70m	Dec. 22,'45	2766	2403	....
Captive Heart, The (British)	Ealing-Eagle-Lion	....	Michael Redgrave-Rachel Kempson	Not Set	108m	Apr. 20,'46	2950	....	...
Caravan (British)	GFD	....	Steward Granger-Ann Crawford	Not Set	122m	May 4,'46	2974	....	....
Caravan Trail, The (color)	PRC		Eddie Dean-Al LaRue	Apr. 20,'46	57m	Mar. 30,'46	2918	2884	....
Caribbean Mystery	20th-Fox	605	James Dunn-Sheila Ryan	Sept.,'45	65m	July 21,'45	2626	2366	2663
Carnival in Costa Rica (col.)	20th-Fox	....	Dick Haymes-Celeste Holme	Not Set	....	....	....	3090	....
Cat Creeps, The	Univ.	532	Lois Collier-Fred Brady	May 17,'46	58m	Apr. 13,'46	2938	2884	....
Catman of Paris, The	Rep.	514	Carl Esmond-Leonore Aubert	Apr. 20,'46	65m	Feb. 23,'46	2858	....	...
Centennial Summer (color)	20th-Fox	633	Jeann Craine-Cornel Wilde	Aug.,'46	102m	June 8,'46	3030	2884	....
Cherokee Flash, The	Rep.	553	Sunset Carson-Linda Stirling	Dec. 13,'45	58m	Jan. 26,'46	2817	2748	....
Cheyenne	WB	....	Dennis Morgan-Jane Wyman	Not Set	....	....	....	2939	....
Child of Divorce	RKO	....	Sharyn Moffett-Regis Toomey	Not Set	....	....	....	2972	....
Cinderella Jones	WB	513	Joan Leslie-Robert Alda	Mar. 9,'46	92m	Feb. 16,'46	2849	2838	2975
City for Conquest (Reissue)	WB	515	James Cagney-Ann Sheridan	Apr. 13,'46	103m	Sept. 14,'40	....	....	....
Claudia and David	20th-Fox	637	Dorothy McGuire-Robert Young	Sept.,'46	78m	July 27,'46	3113	2939	....
Cloak and Dagger	WB	....	Gary Cooper-Lilli Palmer	Not Set	....	....	....	2939	....
Close Call for Boston Blackie, A	Col.	7030	Chester Morris-Richard Lane	Jan. 24,'46	63m	Feb. 23,'46	2858	2710	....
Club Havana	PRC	....	Tom Neal-Margaret Lindsay	Oct. 23,'45	62m	Oct. 20,'45	2686	2555	....
† Cluny Brown	20th-Fox	628	Charles Boyer-Jennifer Jones	June,'46	100m	Apr. 27,'46	2961	2859	....
Cockeyed Miracle, The	MGM	....	Frank Morgan-Keenan Wynn	Not Set	81m	July 20,'46	3102	2883	....
Code of the Lawless	Univ.	1102	Kirby Grant-Poni Adams	Oct. 19,'45	56m	....	....	2686	....
Col. Effingham's Raid	20th-Fox	610	Charles Coburn-Joan Bennett	Feb.,'46	70m	Sept. 29,'45	2661	2259	2898
Colorado Serenade (color)	PRC	....	Eddie Dean-Roscoe Ates	June 30,'46	68m	June 15,'46	3042	2884	....
Colorado Pioneers	Rep.	563	"Wild" Bill Elliott-Bobby Blake	Nov. 14,'45	55m	Dec. 22,'45	2768	....	....
Come and Get It (Reissue)	Film Classics	....	Joel McCrea-Edward Arnold	May 15,'46	99m	Nov. 7,'36	....	....	....
Condemned to Devil's Island (Reissue)	Film Classics	....	Ronald Colman-Ann Harding	Mar. 15,'46	87m	....	....	....	....
† Confidential Agent	WB	506	Charles Boyer-Lauren Bacall	Nov. 10,'45	118m	Nov. 3,'45	2701	2655	....
Conquest of Cheyenne	Rep.	568	"Wild" Bill Elliot-Alice Fleming	July 29,'46	55m	June 29,'46	3065	....	....
Cornered	RKO	612	Dick Powell-Micheline Cheirel	Block 3	102m	Nov. 17,'45	2717	2695	3018
Courage of Lassie (color) (Bl. 17)	MGM	626	Elizabeth Taylor-"Lassie"-Frank Morgan	Aug. 8,'46	93m	May 11,'46	2985	2926	....
Cowboy Blues	Col.	7223	Ken Curtis-Jeff Donnell	July 18,'46	....	....	....	3055	....
Crack-Up	RKO	627	Pat O'Brien-Claire Trevor	Block 6	93m	June 22,'46	3054	2951	....
Crime Doctor's Warning, The	Col.	7022	Warner Baxter-Dusty Anderson	Oct. 4,'45	64m	Dec. 22,'45	2768	2543	....
Crime of the Century	Rep.	511	Stephanie Bachelor-Michael Browne	Feb. 28,'46	57m	Mar. 23,'46	2906	2870	....
Criminal Court	RKO	....	Tom Conway-Martha O'Driscoll	Not Set	59m	Aug. 10,'46	3137	2963	....
Crimson Canary, The	Univ.	509	Noah Beery, Jr.-Lois Collier	Nov. 9,'45	64m	Nov. 10,'45	2710	2467	....
●Cross My Heart	Para.	....	Betty Hutton-Sonny Tufts	Not Set	....	....	....	3055	....
Cry Wolf	WB	....	Errol Flynn-Barbara Stanwyck	Not Set	....	....	....	3138	....
Cuban Pete	Univ.	542	Desi Arnaz-Ethel Smith	July 26,'46	....	....	....	3066	....
DAKOTA	Rep.	505	John Wayne-Vera Hruba Ralston	Dec. 25,'45	82m	Nov. 10,'45	2709	....	2862
Daltons Ride Again	Univ.	510	Alan Curtis-Kent Taylor	Nov. 23,'45	71m	Nov. 24,'45	2726	2670	....
Dangerous Business	Col.	7037	Forrest Tucker-Lynn Merrick	June 20,'46	....	....	....	2963	....
●Dangerous Money	Mono.	....	Sydney Toler-Gloria Warren	Oct. 5,'46	....	....	....	....	....
Dangerous Partners (Block 13)	MGM	604	James Craig-Signe Hasso	Oct.,'45	74m	Aug. 4,'45	2639	2555	2719
Danger Signal	WB	508	Faye Emerson-Zachary Scott	Dec. 15,'45	80m	Nov. 17,'45	2718	2555	3018
Danger Street	Para.	....	Jane Withers-Robert Lowery	Not Set	....	....	....	2972	....
Danger Woman	Univ.	539	Brenda Joyce-Don Porter	July 12,'46	60m	July 13,'46	3089	3030	....
Danny Boy	PRC	....	Robt. "Buz." Henry-Sybil Merritt	Jan. 8,'46	64m	Nov. 3,'45	2701	2662	...
Dark Alibi	Mono.	519	Sidney Toler-Benson Fong	May 25,'46	61m	Apr. 27,'46	2962	2809	...
Dark Corner, The	20th-Fox	625	Lucille Ball-William Bendix	May,'46	99m	Apr. 6,'46	2925	2859	...
Dark Horse, The	Univ.	540	Phil Terry-Ann Savage	July 19,'46	59m	July 20,'46	3102	3030	....
Dark Is the Night (Russian)	Artkino	....	Irina Radchenko-Ivan Kuznetsov	Mar. 16,'46	70m	Mar. 23,'46	2906		..
Dark Mirror, The	Univ.	....	Olivia de Havilland-Lew Ayres	Not Set	....	....	....	2883	....
Days and Nights (Russian)	Artkino	....	Vladimir Soloviev-Dimitri Sagal	Apr. 27,'46	90m	May 4,'46	2974	....	....
Days of Buffalo Bill	Rep.	554	Sunset Carson-Peggy Stewart	Feb. 8,'46	56m	....	....	2838	....
Deadlier Than the Male	RKO	....	Claire Trevor-Lawrence Tierney	Not Set	....	....	....	3078	....
Deadline at Dawn	RKO	617	Susan Hayward-Paul Lukas	Block 4	82m	Feb. 23,'46	2859	2776	2930
Deadline for Murder	20th-Fox	635	Paul Kelly-Kent Taylor	Aug.,'46	65m	June 22,'46	3053	2963	....
Dead of Night (British)	Univ.	547	Mervyn Johns-Roland Carver	Aug. 23,'46	77m	July 6,'46	3077	....	....
Dear Octopus (British)	English		Margaret Lockwood-Michael Wilding	Not Set	80m	Sept. 18,'43	2362		..
●Death Valley (color)	Screen Guild	4604	Robert Lowery-Helen Gilbert	July 15,'46	72m	....	....	3090	....
●Decoy	Mono.	....	Jean Gillie-Edward Norris	Sept. 14,'46	....	....	....	3031	.....
Desert Horseman, The	Col.	7209	Charles Starrett-Smiley Burnette	July 11,'46	57m	July 27,'46	3124	3055	....
Detour	PRC	....	Ann Savage-Tom Neal	Nov. 30,'45	69m	Nov. 10,'45	2709	2543	....
Devil Bat's Daughter	PRC		Rosemary LaPlanche-John James	Apr. 15,'46	66m	Apr. 13,'46	2938	...	....
Devil's Mask, The	Col.	7026	Anita Louise-Jim Bannon	May 23,'46	66m	....	....	2926	....
Devil's Playground, The	UA	....	William Boys-Andy Clyde	Not Set	....	....	....	3078	....
Devotion	WB	517	Olivia de Havilland-Ida Lupino	Apr. 20,'46	107m	Apr. 6,'46	2925	2756	3100

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Diary of a Chambermaid	UA	....	Paulette Goddard-Hurd Hatfield	Feb. 15,'46	86m	Feb. 2,'46	2829	2748	3100
Dick Tracy	RKO	613	Morgan Conway-Anne Jeffreys	Block 3	62m	Dec. 15,'45	2758	2710	2975
Dick Tracy Versus Cueball	RKO	....	Morgan Conway-Anne Jeffreys	Not Set	....	....	....	3031	....
Ding Dong Williams	RKO	623	Glenn Vernon-Marcia McGuire	Block 5	62m	Apr. 20,'46	2950	2695	....
Dodsworth (Reissue)	Film Classics	....	Walter Huston-Ruth Chatterton	May 15,'46	101m	Sept. 26,'36	....	....	...
Doll Face	20th-Fox	617	Carmen Miranda-Perry Como	Jan.,'46	80m	Dec. 22,'45	2765	2628	2975
† Dolly Sisters, The (color)	20th-Fox	609	Betty Grable-John Payne	Nov.,'45	114m	Sept. 29,'45	2661	2384	2798
● Don't Gamble with Strangers	Mono.	508	Kane Richmond-Bernadene Hayes	June 22,'46	68m	May 25,'46	3005	....	...
Do You Love Me? (color)	20th-Fox	626	Maureen O'Hara-Dick Haymes	May, 46	91m	Apr. 20,'46	2949	2499	....
Down Missouri Way	PRC	....	Martha O'Driscoll-William Wright	Aug. 15,'46	75m	July 20,'46	3102	3007	....
Down to Earth (color)	Col.	....	Rita Hayworth-Larry Parks	Not Set	....	....	....	3126	....
† Dragonwyck	20th-Fox	623	Gene Tierney-Vincent Price	Apr.,'46	103m	Feb. 23,'46	2857	2403	3088
Dressed to Kill	Univ.	534	Basil Rathbone-Nigel Bruce	June 7,'46	72m	May 25,'46	3007	2987	...
● Driftin' River	PRC	....	Eddie Dean-Shirley Patterson	Oct. 1,'46	....	....	....	....	....
Duel in the Sun (color)	UA	....	Jennifer Jones-Joseph Cotten	Not Set	....	....	....	2926	....
† Duffy's Tavern (Block 1)	Para.	4501	Ed Gardner-Bing Crosby & Guests	Sept. 28,'45	98m	Aug. 25,'45	2638	2230	2862
EARL Carroll Sketchbook	Rep.	530	Constance Moore-William Marshall	Not Set	....	....	....	2939	..
Easy to Wed (color) (Special)	MGM	624	Esther Williams-Van Johnson	July 25,'46	111m	Apr. 13,'46	2937	2366	3018
El Paso Kid	Rep.	556	Sunset Carson-Marie Harmon	May 22,'46	54m	Aug. 3,'46	3125	2972	....
Enchanted Forest, The (color)	PRC	....	Edmund Lowe-Brenda Joyce	Dec. 8,'45	78m	Sept. 29,'45	2662	2279	...
Enchanted Voyage (color)	20th-Fox	....	John Payne-June Haver	Not Set	....	....	....	2499	....
Escape Me Never	WB	....	Errol Flynn-Ida Lupino	Not Set	....	....	....	2861	....
FABULOUS Suzanne	Rep.	....	Barbara Britton-Rudy Vallee	Not Set	....	....	....	2926	....
Face of Marble	Mono.	528	John Carradine-Claudia Drake	Feb. 2,'46	72m	Jan. 26,'46	2818	....	....
Faithful in My Fashion (Bl. 17)	MGM	627	Tom Drake-Donna Reed	Aug. 22,'46	81m	June 15,'46	3042	2951	....
Falcon's Alibi, The	RKO	629	Tom Conway-Rita Corday	Block 6	63m	Apr. 20,'46	2950	....	....
Falcon in San Francisco	RKO	603	Tom Conway-Rita Corday	Block 1	65m	July 21,'45	2626	2366	....
Fallen Angel	20th-Fox	612	Alice Faye-Dana Andrews	Dec..'45	97m	Oct. 27,'45	2693	2454	....
Fascinating Nuisance, The (formerly A Likely Story)	RKO	....	Bill Williams-Barbara Hale	Not Set	....	....	....	2963	....
Fear	Mono.	507	Warren William-Peter Cookson	Mar. 2,'46	68m	Jan. 5,'46	2785	2598	.
Fedora (Italian)	Variety	....	Louise Ferida-Amedeo Nazzari	Jan. 14,'46	95m	Jan. 19,'46	2806	....	...
Fiesta (color)	MGM		Esther Williams-Ricardo Montalban	Not Set	....	....	....	2939	...
First Yank Into Tokyo	RKO	607	Tom Neal-Barbara Hale	Block 2	82m	Sept. 8,'45	2638	2366	2798
● Flight to Nowhere	Screen Guild	4605	Alan Curtis-Evelyn Ankers	Aug. 15,'46	75m	....	....	3078	....
Flying Serpent	PRC	...	George Zucco-Hope Kramer	Feb. 20,'46	59m	Jan. 26,'46	2818	2670	....
Follow That Woman (Block 1)	Para.	4504	William Gargan-Nancy Kelly	Dec. 14,'45	70m	Aug. 25,'45	2639	2543	...
Four Hearts (Russian)	Artkino	....	Valentino Serova-Eugene Samoilov	Feb. 23,'46	80m	Mar. 9,'46	2882	....	....
● Freddie Steps Out	Mono.	515	Freddie Stewart-June Preisser	June 29,'46	75m	June 1,'46	3017	2926	...
French Key, The	Rep.	519	Albert Dekker-Evelyn Ankers	May 18,'46	67m	May 25,'46	3006	....	....
From This Day Forward	RKO	616	Joan Fontaine-Mark Stevens	Block 4	95m	Mar. 2,'46	2869	2861	3088
Frontier Gal (color)	Univ.	513	Rod Cameron-Yvonne De Carlo	Dec. 21,'45	85m	Dec. 8,'45	2746	2555	2975
Frontier Gunlaw	Col.	7204	Charles Starrett-Jean Stevens	Jan. 31,'46	60m	Feb. 9,'46	2837	2686	....
GAIETY George (British)	Geo. King	...	Richard Greene-Ann Todd	Not Set	98m	May 4,'46	2974	....	...
Gallant Bess (formerly Star from Heaven)	MGM	....	Marshall Thompson-George Tobias	Not Set	....	....	....	2778	....
Gallant Journey (formerly The Great Highway)	Col.	....	Glenn Ford-Janet Blair	Not Set	....	....	....	2939	....
Galloping Thunder	Col.	7207	Charles Starrett-Smiley Burnette	Apr. 25,'46	54m	May 25,'46	3006	2778	....
Game of Death, A	RKO	619	John Loder-Audrey Long	Block 4	72m	Dec. 1,'45	2734	2384	2810
Gay Blades	Rep.	509	Allan Lane-Jean Rogers	Jan. 25,'46	67m	Apr. 6,'46	2925	2784	3018
Gay Cavalier, The	Mono.	529	Gilbert Roland-Martin Garralaga	Mar. 30,'46	65m	June 15,'46	3042	2963	....
Gay Intruders, The (British)	Four Continents	....	Godfrey Tearle-Jeanne de Casalis	Mar. 15,'46	84m	Mar. 30,'46	2917	....	....
Genius at Work	RKO	....	Alan Carney-Anne Jeffreys	Not Set	61m	Aug. 10,'46	3138	3078	....
● Gentleman from Texas, The	Mono.	562	Johnny Mack Brown-Claudia Drake	June 8,'46	....	....	....	2963	....
Gentleman Misbehaves, The	Col.	7034	Osa Massen-Robert Stanton	Feb. 28,'46	74m	July 27,'46	3114	2792	....
● Gentleman Joe Palooka	Mono.	....	Leon Errol-Joe Kirkwood	Sept. 28,'46	....	....	....	3126	....
Gentlemen with Guns	PRC	....	Buster Crabbe-Al "Fuzzy" St. John	Mar. 27,'46	52m	Mar. 23,'46	2906	....	...
George White's Scandals	RKO	602	Joan Davis-Jack Haley	Block 1	95m	Aug. 4,'45	2627	2366	2663
Getting Gertie's Garter	UA	....	Dennis O'Keefe-Marie McDonald	Nov. 30,'45	72m	Dec. 1,'45	2734	....	2975
Ghost Goes Wild, The	Rep.	....	James Elison-Anne Gwynne	Not Set	..	....	....	2972	....
Ghost of Hidden Valley	PRC	...	Buster Crabbe-Al "Fuzzy" St. John	June 3,'46	56m	June 1,'46	3017	....	....
† Gilda	Col.	7001	Rita Hayworth-Glenn Ford	Apr. 25,'46	107m	Mar. 23,'46	2907	2776	3088
Girl in a Million, A (Br.)	British Lion	....	Hugh Williams-Joan Greenwood	Not Set	86m	June 8,'46	3029	....	....
Girl No. 217 (Russian)	Artkino	....	Elena Kuzmina-Vladimir Vladislovsky	Sept. 1,'45	94m	Sept. 15,'45	2646	....	...
Girl of the Limberlost	Col.	7029	Ruth Nelson-Loren Tindall	Oct. 11,'45	60m	Oct. 20,'45	2686	2670	...
Girl on the Spot	Univ.	515	Lois Collier-Jess Barker	Jan. 11,'46	75m	Jan. 12,'46	2795	2467	...
Girls of the Big House	Rep.	502	Lynne Roberts-Richard Powers	Nov. 2,'45	68m	Nov. 17,'45	2717	2467	....
G.I. War Brides	Rep.	528	James Ellison-Anna Lee	Aug. 12,'46	....	....	....	3127	....
Glass Alibi	Rep.	516	Paul Kelly-Anne Gwynne	Apr. 27,'46	68m	May 4,'46	2974	2792	
God's Country (color)	Screen Guild	003	Robert Lowery-Helen Gilbert	Apr.,'46	62m	July 27,'46	3114	....	....
Gold Mine in the Sky (R.)	Rep.	5308	Gene Autry-Smiley Burnette	Jan. 15,'46	60m	July 16,'38	....	....	....
● Great Day (British)	RKO	705	Eric Portman-Flora Robson	Block 1	62m	July 27,'46	3114	....	....
Green Years, The (Special)	MGM	623	Charles Coburn-Tom Drake	July 4,'46	128m	Mar. 16,'46	2893	2883	3100
Gunman's Code	Univ.	1107	Kirby Grant-Fuzzy Knight	Aug. 30,'46	....	....	....	....	....
Gunning for Vengeance	Col.	7206	Charles Starrett-Phyliss Adair	Mar. 21,'46	53m	Apr. 27,'46	2962	2784	....
Gun Town	Univ.	1104	Kirby Grant-Fuzzy Knight	Jan. 18,'46	57m	Mar. 23,'46	2906	2744	..
Guy Could Change, A	Rep.	508	Allan Lane-Jane Frazee	Jan. 27,'46	65m	Jan. 26,'46	2818	2543	..
† HARVEY Girls, The (color) (Block 15)	MGM	611	Judy Garland-John Hodiak	Jan.-Feb.,'46	104m	Jan. 5,'46	2785	2354	2975
Haunted Mine, The	Mono.	566	Johnny Mack Brown-Linda Johnson	Mar. 2,'46	51m	Apr. 6,'46	2926	2792	....
Heading West	Col.	....	Charles Starrett-Smiley Burnett	Aug. 15,'46	....	....	....	3127	....
Heartbeat	RKO	662	Ginger Rogers-Jean Pierre Aumont	Special	101m	Apr. 27,'46	2961	2883	3100
Henry the Fifth (British) (color)	UA	....	Laurence Olivier-Robert Newton	Not Set	134m	Dec. 2,'44	2626	....	....

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Her Adventurous Night	Univ.	538	Dennis O'Keefe-Helen Walker	July 5,'46	75m	June 29,'46	3065	3007	....
Her Highness and the Bell-boy (Block 13)	MGM	603	Hedy Lamarr-Robert Walker	Oct.,'45	111m	July 14,'45	2631	2259	2810
Her Kind of Man	WB	518	Zachary Scott-Janis Paige	May 11,'46	78m	Apr. 27,'46	2961	2838	3018
•Her Sister's Secret	PRC	....	Nancy Coleman-Philip Reed	Sept. 23,'46	....	....	....	3090	....
Hidden Eye, The (Block 13)	MGM	601	Edward Arnold-Frances Rafferty	Sept.,'45	70m	July 28,'45	2565	2353	....
•High School Hero	Mono.	517	Freddie Stewart-June Preisser	Sept. 7,'46	....	....	....	3126	....
Hit the Hay	Col.	7018	Judy Canova-Ross Hunter	Nov. 29,'45	62m	....	....	2662	....
Hold That Blonde (Block 2)	Para.	4506	Eddie Bracken-Veronica Lake	Nov. 23,'45	76m	Oct. 13,'45	2679	2259	2810
Holiday in Mexico (color)	MGM	....	Walter Pidgeon-Ilona Massey	Not Set	128m	July 27,'46	3113	2764	....
Home in Oklahoma	Rep.	....	Roy Rogers-Dale Evans	Oct. 15,'46	....	....	....	....	....
Home on the Range (color)	Rep.	5501	Monte Hale-Adrian Booth	Apr. 18,'46	55m	Apr. 13,'46	2938	2926	....
Home Sweet Homicide	20th-Fox	640	Lynn Bari-Randolph Scott	Oct.,'46	90m	July 27,'46	3124	2939	....
Honeymoon	RKO	....	Shirley Temple-Guy Madison	Not Set	....	....	....	2939	....
Hoodlum Saint (Block 16)	MGM	618	William Powell-Esther Williams	Apr.-May,'46	93m	Feb. 9,'46	2837	2830	3100
Hot Cargo (Block 5)	Para.	4523	William Gargan-Philip Reed	June 28,'46	57m	Mar. 16,'46	2894	2870	....
Hotel Reserve (British)	RKO	615	James Mason-Lucie Mannheim	Block 3	79m	Mar. 9,'46	2881	....	....
House of Dracula	Univ.	511	Lon Chaney-Lionel Atwill	Dec. 7,'45	67m	Dec. 8,'45	2746	2670	2975
House of Horrors	Univ.	525	Robert Lowery-Virginia Grey	Mar. 29,'46	66m	Mar. 9,'46	2881	2850	...
† House on 92nd Street, The	20th-Fox	608	William Eythe-Lloyd Nolan	Oct.,'45	88m	Sept. 15,'45	2645	2499	2898
How Do You Do?	PRC	....	Bert Gordon-Harry Von Zell	Dec. 24,'45	80m	Nov. 10,'45	2709	2655	....
Humoresque	WB	....	Joan Crawford-John Garfield	Not Set	....	....	....	2786	....
Hurricane (Reissue)	Film Classics	....	Dorothy Lamour-Jon Hall	Jan. 15,'46	101m	Nov. 13,'37	....	....	....
•I COVER Big Town (formerly Big Town)	Para.	....	Philip Reed-Hillary Brooke	Not Set	....	....	....	2776	....
Idea Girl	Univ.	518	Jess Barker-Julie Bishop	Feb. 8,'46	60m	Feb. 9,'46	2838	2764	....
If I'm Lucky (formerly You're for Me)	20th-Fox	638	Vivian Blaine-Harry James	Sept.,'46	....	....	....	3066	....
I Know Where I'm Going (Brit.)	GFD	....	Wendy Hiller-Roger Livesey	Not Set	91m	Dec. 15,'45	2758	....	....
I'll Be Your Sweetheart (Br.)	GFD	....	Margaret Lockwood-Vic Oliver	Not Set	104m	July 21,'45	2554	....	....
Imperfect Lady	Para.	....	Teresa Wright-Ray Milland	Not Set	....	....	....	2870	....
•In Fast Company	Mono.	510	Leo Gorcey-Huntz Hall	June 22,'46	63m	May 11,'46	2986	2972	....
Inner Circle, The	Rep.	526	Warren Douglas-Lynne Roberts	Aug. 7,'46	....	....	....	3127	....
In Old Sacramento	Rep.	517	William Elliott-Belle Malone	May 31,'46	89m	May 4,'46	2973	...	3018
Inside Job	Univ.	537	Preston Foster-Ann Rutherford	June 28,'46	65m	June 22,'46	3053	2987	....
Invisible Informer, The	Rep.	529	Linda Stirling-William Henry	Aug. 19,'46	....	....	....	3127	....
I Ring Door Bells	PRC	....	Robert Shayne-Ann Gwynne	Feb. 25,'46	64m	Jan. 5,'46	2786	....	....
I See a Dark Stranger (British)	GFD	....	Deborah Kerr-Trevor Howard	Not Set	112m	Aug. 3,'46	3125	....	....
Isle of the Dead	RKO	608	Boris Karloff-Ellen Drew	Block 2	72m	Sept. 8,'45	2638	2216	2810
It All Came True (Reissue)	WB	503	Ann Sheridan-Jeffrey Lynn-H. Bogart	Oct. 6,'45	97m	Apr. 6,'40	....	....	....
It Happened at the Inn (Fr.)	MGM	....	Fernand Ledoux-Maurice Schutz	Not Set	96m	Jan. 19,'46	2806		
It Shouldn't Happen to a Dog	20th-Fox	632	Carole Landis-Allyn Joslyn	July,'46	70m	June 1,'46	3017	2963	....
I've Always Loved You (color) (formerly Concerto)	Rep.	....	Maria Ouspenskaya-Philip Dorn	Special	....	....	....	2628	....
JANIE Gets Married	WB	520	Joan Leslie-Robt. Hutton	June 22,'46	91m	June 8,'46	3029	2655	3100
Jesse James (Reissue)	20th-Fox	618	Tyrone Power-Nancy Kelly	Feb.,'46	106m	Jan. 14,'39	....	....	....
Joe Palooka, Champ	Mono.	502	Joe Kirkwood-Elyse Knox	May 28,'46	70m	Apr. 13,'46	2938	2809	....
Johnnie Comes Flying Home	20th-Fox	624	Martha Stewart-Richard Crane	Apr.,'46	65m	Mar. 23,'46	2905	2764	....
Johnny Angel	RKO	604	George Raft-Signe Hasso	Block 1	79m	Aug. 4,'45	2639	2259	2810
Johnny Frenchman (British)	Eagle-Lion	....	Francoise Rosay-Tom Walls	Not Set	112m	Aug. 4,'45	2577	....	....
Johnny in the Clouds (Br.)	UA	....	Michael Redgrave-John Mills	Mar. 15,'46	109m	Nov. 17,'45	2717		
Jolson Story, The (color) (formerly The Story of Jolson)	Col.	....	Larry Parks-William Demarest	Not Set	....	....	....	2883	....
Journey Together (British)	English	....	Edward G. Robinson-Bessie Love	Mar. 2,'46	80m	Mar. 9,'46	2881	....	....
Jungle Flight	Para.	....	Robert Lowery-Anne Savage	Not Set	....	....	....	3126	....
Junior Miss	20th-Fox	603	Peggy Ann Garner-Allyn Joslyn	Aug.,'45	94m	June 16,'45	2631	2403	2798
Junior Prom	Mono.	514	Freddie Stewart-June Preisser	May 11,'46	69m	Mar. 2,'46	2869	....	....
Just Before Dawn (formerly Exposed by the Crime Doctor)	Col.	7021	Warner Baxter-Mona Barrie	Mar. 7,'46	65m	....	....	2756	....
KID from Brooklyn, The (color)	RKO	652	Danny Kaye-Virginia Mayo	Special	114m	Mar. 30,'46	2918	2628	....
Kid Millions (Reissue)	Film Classics	....	Eddie Cantor-Ann Sothern	Nov. 1,'45	92m	Oct. 27,'34	....	....	....
Killers, The	Univ.	548	Burt Lancaster-Ava Gardner	Aug. 30,'46	....	....	....	3055	....
† Kiss and Tell (Special)	Col.	7101	Shirley Temple-Jerome Courtland	Oct. 18,'45	90m	Sept. 8,'45	2637	2353	2898
† Kitty (Block 2)	Para.	4509	Paulette Goddard-Ray Milland	Jan. 25,'46	103m	Oct. 6,'45	2669	2093	3088
LADIES' Man	Para.	....	Eddie Bracken-Virginia Welles	Not Set	....	....	....	2809	....
•Lady Luck	RKO	702	Robert Young-Barbara Hale	Block 1	97m	July 20,'46	3102	2756	....
Lady of Fortune (Reissue) (formerly Becky Sharp)	Film Classics	....	Miriam Hopkins-Frances Dee	Dec. 15,'45	69m	June 22,'35	....	....	....
Landrush	Col.	....	Charles Starrett-Smiley Burnett	Not Set	....	....	....	2895	....
Larceny in Her Heart	PRC	....	Hugh Beaumont-Cheryl Walker	July 10,'46	68m	May 25,'46	3006	2963	....
Last Chance, The (Bl. 16) (Swiss)	MGM	621	E. G. Morrison-John Hoy	Apr.-May,'46	105m	Nov. 24,'45	2726	....	2930
Last Crooked Mile, The	Rep.	527	Donald Barry-Ann Savage	Aug. 9,'46	....	....	....	....	....
Last Frontier Uprising	Rep.	....	Monte Hale-Adrian Booth	Oct. 22,'46	....	....	....	....	....
Lawless Breed	Univ.	1106	Kirby Grant-Fuzzy Knight	Aug. 16,'46	....	....	....	....	....
Lawless Empire	Col.	7202	Charles Starrett-Mildred Law	Nov. 15,'45	59m	Dec. 15,'45	2758	2543	....
† Leave Her to Heaven (color) (Special)	20th-Fox	614	Gene Tierney-Cornel Wilde	Jan.,'46	110m	Dec. 29,'45	2778	2499	2898
Letter for Evie, A (Block 15)	MGM	614	Marsha Hunt-John Carroll	Jan.-Feb.,'46	89m	Dec. 1,'45	2733	2655	2930
Life and Miracles of Blessed Mother Cabrini, The (Ital.)	Elliott	....	La Cheduzzi-Mila Lanza	July 6,'46	60m	July 6,'46	3077	....	....
Life with Blondie	Col.	7019	Penny Singleton-Arthur Lake	Dec. 13,'45	70m	Dec. 1,'45	2734	2686	....
Lightning Raiders	PRC	....	Buster Crabbe-Al St. John	Jan. 7,'46	61m	Dec. 29,'45	2778	2686	...
Lisbon Story (British)	Natl. Anglo	....	Patricia Burke-David Farrar	Not Set	100m	Mar. 16,'46	2894	....	....
Little Giant	Univ.	520	Abbott and Costello	Feb. 22,'46	91m	Mar. 2,'46	2869	2756	3088

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Little Iodine	UA	....	Jo Ann Marlowe-Marc Cramer	Not Set	....	....	....	3066	....
Little Miss Big	Univ.	....	Fay Holden-Beverly Simmons	Not Set	....	....	....	2963	....
Little Mister Jim	MGM	....	"Butch" Jenkins-Frances Gifford	Not Set	94m	June 8,'46	3030	2926	....
Live Wires	Mono.	509	Leo Gorcey-Huntz Hall	Jan. 12,'46	65m	Feb. 16,'46	2849	....	....
Locket, The (formerly What Nancy Wanted)	RKO	....	Laraine Day-Brian Aherne	Not Set	....	....	....	2939	....
Lonesome Trail	Mono.	571	James Wakely-Lee "Lasses" White	Dec. 8,'45	57m	Jan. 12,'46	2793	2695	....
† Lost Weekend, The (Block 1)	Para.	4503	Ray Milland-Jane Wyman	Jan. 25,'46	101m	Aug. 18,'45	2639	2242	2975
† Love Letters (Block 1)	Para.	4502	Jennifer Jones-Joseph Cotten	Oct. 26,'45	101m	Aug. 25,'45	2646	2230	2810
Love on the Dole (Brit.)	Four Continents	....	Deborah Kerr-Clifford Evans	Oct. 12,'45	89m	Oct. 20,'45	2685	....	....
Lover Come Back	Univ.	536	George Brent-Lucille Ball	June 21,'46	90m	June 22,'46	3054	2939	....
Loyal Heart (British)	Strand-Anglo	....	Harry Welchman-Percy Marmont	Not Set	78m	Mar. 16,'46	2895	....	....
MADONNA of the Seven Moons (British)	Univ.	526	Phyllis Calvert-Stewart Granger	Apr. 5,'46	88m	Jan. 26,'46	2818	....	....
Madonna's Secret, The	Rep.	510	Francis Lederer-Gail Patrick	Feb. 16,'46	79m	Feb. 23,'46	2858	2838	
Make Mine Music (color)	RKO	692	Disney Musical Feature	Special	74m	Apr. 27,'46	2662	....	3018
Mama Loves Papa	RKO	601	Leon Errol-Elisabeth Risdon	Block 1	60m	Aug. 4,'45	2639	2403	2862
Man Alive	RKO	606	Pat O'Brien-Ellen Drew	Block 2	70m	Sept. 29,'45	2661	2366	2798
Man from Rainbow Valley (color)	Rep.	5502	Monte Hale-Adrian Booth	June 15,'46	56m	June 22,'46	3053	2963	....
Man I Love, The	WB	....	Ida Lupino-Robert Alda	Not Set	....	....	....	2784	....
Man in Grey, The (Brit.)	Univ.	523	Margaret Lockwood-James Mason	Mar. 15,'46	90m	Dec. 8,'45	2746	...	..
Man Who Dared, The	Col.	7040	Leslie Brooks-George Macready	May 30,'46	65m	June 29,'46	3065	2926	....
Margie (color)	20th-Fox	....	Jeanne Crain-Alan Young	Not Set	....	....	....	2884	....
Marie Louise (French)	Mayer-Burnstyn	....	Josiane-Heinrich Gretler	Nov. 12,'45	93m	Nov. 24,'45	2726	....	....
Marshal of Laredo	Rep.	562	"Wild" Bill Elliott-Bobby Blake	Oct. 7,'45	56m	Nov. 17,'45	2718	2467	....
Mask of Diijon	PRC	....	Erich Von Stroheim-Jeanne Bates	Apr. 9,'46	74m	Feb. 2,'46	2829	2792	3018
Masquerade in Mexico (Block 3)	Para.	4512	Dorothy Lamour-Arturo de Cordova	Feb. 22,'46	98m	Dec. 1,'45	2733	2686	2975
Meet Me on Broadway	Col.	7014	Marjorie Reynolds-Fred Brady	Jan. 3,'46	69m	Feb. 23,'46	2857	2744	....
Meet the Navy (Br.)	Natl.-Anglo	....	Oscar Naske	Not Set	81m	June 15,'46	3043	....	....
• Melody Roundup	PRC	....	Eddie Dean-Al LaRue	Nov. 1,'46	....	....	....	3138	....
Men in Her Diary	Univ.	502	Jon Hall-Louise Allbritton	Sept. 14,'45	73m	Sept. 22,'45	2653	2467	....
Michigan Kid, The	Univ.	....	Jon Hall-Rita Johnson	Not Set	....	....	....	3090	....
Mighty McGurk, The	MGM	....	Wallace Berry-Edward Arnold	Not Set	....	....	....	3066	....
† Mildred Pierce	WB	505	Joan Crawford-Jack Carson	Oct. 20,'45	111m	Oct. 6,'45	2670	2259	2798
• Missing Lady, The	Mono.	525	Kane Richmond-Barbara Reed	Aug. 17,'46	60m	....	....	3031	....
† Miss Susie Slagle's (Block 3)	Para.	4513	Sonny Tufts-Veronica Lake	Mar. 8,'46	89m	Dec. 8,'45	2745	2216	....
Mr. Ace	UA	....	George Raft-Sylvia Sydney	Aug. 2,'46	....	....	....	2926	....
Monsieur Beaucaire (Special)	Para.	4532	Bob Hope-Joan Caulfield	Aug. 30,'46	93m	May 18,'46	2997	2883	....
Moon Over Montana	Mono.	572	Jimmy Wakely-Lee "Lasses" White	Feb. 23,'46	56m	Apr. 20,'46	2951	2792	....
Murder in Reverse (Brit.)	Natl.-Anglo	....	William Hartnell-Jimmy Hanley	Oct. 22,'45	87m	Nov. 24,'45	2726	....	....
Murder in the Music Hall	Rep.	512	Vera Hruba Ralston-William Marshal	Apr. 10,'46	84m	Feb. 23,'46	2858	2748	....
Murder Is My Business	PRC	....	Hugh Beaumont-Cheryl Walker	Apr. 10,'46	63m	Mar. 9,'46	2881	....	....
My Brother Who Talked to Horses	MGM	....	Peter Lawford-"Butch" Jenkins	Not Set	....	....	....	3031	....
My Darling Clementine	20th-Fox	....	Henry Fonda-Linda Darnell	Nov.,'46	....	....	....	3078	....
• My Dog Shep	Screen Guild	4609	Flame (dog)	Oct. 15,'46	....	....	....	....	....
My Name Is Julia Ross	Col.	7017	Nina Foch-George Macready	Nov. 27,'45	65m	Nov. 17,'45	2718	2655	3018
My Pal Trigger	Rep.	5541	Roy Rogers-George "Gabby" Hayes	July 10,'46	79m	June 22,'46	3053	....	....
† My Reputation	WB	510	Barbara Stanwyck-George Brent	Jan. 26,'46	96m	Jan. 12,'46	2793	2792	2975
Mysterious Intruder	Col.	7025	Richard Dix-Barton MacLane	Apr. 11,'46	61m	Mar. 30,'46	2917	2907	....
Mysterious Mr. Valentine	Rep.	....	William Henry-Linda Stirling	Sept. 3,'46	....	....	....	....	....
NAVAJO Kid	PRC	....	Bob Steele-Caren March	Nov. 21,'45	59m	Dec. 1,'45	2734	2695	....
• 'Neath Canadian Skies	Screen Guild	4606	Russell Hayden-Inez Cooper	Aug. 15,'46	41m	....	....	3127	....
Never Say Goodbye	WB	....	Errol Flynn-Eleanor Parker	Not Set	....	....	....	2838	....
Night and Day (color)	WB	523	Cary Grant-Alexis Smith	Aug. 3,'46	132m	July 13,'46	3089	2838	....
Night Boat to Dublin (Brit.)	A.B.P.C.-Pathe	....	Robert Newton-Raymond Lovell	Not Set	100m	Feb. 2,'46	2830	....	....
Night Editor	Col.	7023	William Gargan-Janis Carter	Apr. 18,'46	67m	Apr. 6,'46	2925	2895	....
Night in Casablanca, A	UA	....	Marx Brothers-Lois Collier	May 10,'46	85m	Apr. 20,'46	2949	2884	3018
Night in Paradise, A (color)	Univ.	529	Merle Oberon-Turhan Bey	May 3,'46	84m	Apr. 13,'46	2937	2278	3100
Night Train to Memphis	Rep.	523	Roy Acuff-Adele Mara	July 12,'46	67m	July 27,'46	3114	2748	....
Nobody Lives Forever	WB	....	John Garfield-Geraldine Fitzgerald	Not Set	....	....	....	2830	....
Nocturne	RKO	....	George Raft-Lynn Bari	Not Set	....	....	....	3055	...
No Leave, No Love	MGM	...	Van Johnson-Marie Wilson	Not Set	....	....	....	2818	..
Nora Prentiss (formerly The Sentence)	WB	....	Ann Sheridan-Kent Smith	Not Set	....	....	....	2883	....
• North of the Border	Screen Guild	4610	Russell Hayden-Inez Cooper	Oct. 1,'46	46m	....	....	3090	....
Northwest Trail	Screen Guild	002	John Lytel-Bob Steele	Apr.,'46	61m	....	....	....	....
No Time for Comedy (Reissue)	WB	516	James Stewart-Rosalind Russell	Apr. 13,'46	99m	Sept. 7,'40	....	....	..
No Trespassing	UA	....	Edw. G. Robinson-Lon McAllister	Not Set	....	....	....	3090	....
Notorious	RKO	....	Ingrid Bergman-Cary Grant	Special	101m	July 27,'46	3113	2870	....
Notorious Lone Wolf	Col.	7028	Gerald Mohr-Janis Carter	Feb. 14,'46	64m	Mar. 16,'46	2894	2792	....
OF Human Bondage	WB	522	Paul Henreid-Eleanor Parker	July 20,'46	105m	July 6,'46	3077	3031	....
Once There Was a Girl (Russ.)	Artkino	....	Nina Ivanava-Natasha Zashipina	Dec. 22,'45	72m	Jan. 12,'46	2793	....	....
One Exciting Week	Rep.	521	Al Pearce-Arline Harris	June 8,'46	69m	June 15,'46	3042	2809	....
One More Tomorrow	WB	519	Ann Sheridan-Dennis Morgan	June 1,'46	89m	May 18,'46	2997	2838	....
One Way to Love	Col.	7012	Janis Carter-Chester Morris	Dec. 20,'45	83m	Jan. 5,'46	2785	2686	2862
Open City (Italian)	Mayer-Burstyn	....	Aldo Fabrizi-Anna Magnani	Not Set	100m	Mar. 2,'46	2870	....	....
O.S.S. (Block 6)	Para.	4526	Alan Ladd-Geraldine Fitzgerald	July 26,'46	107m	May 18,'46	2997	2963	....
Our Hearts Were Growing Up (Block 5)	Para.	4522	Gail Russell-Diana Lynn	June 14,'46	83m	Mar. 16,'46	2893	2555	....
† Our Vines Have Tender Grapes (Block 13)	MGM	600	Margaret O'Brien-Edw. G. Robinson	Sept.,'45	103m	July 21,'45	2627	2230	2862
Out California Way	Rep.	....	Monte Hale-Adrian Booth	Sept. 6,'46	....	....	....	3127	....
Outlaw, The	UA	....	Jack Buetel-Jane Russell	Feb. 8,'46	111m	Mar. 23,'46	2905	....	....
Outlaws of the Plains	PRC	....	Buster Crabbe-Al St. John	Sept. 22,'46	....	....	....	3126	....

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Out of the Depths	Col.	7035	Jim Bannon-Ross Hunter	Dec. 27,'45	61m	Feb. 16,'46	2849	2695	....
Overland Riders	PRC	....	Buster Crabbe-Al "Fuzzy" St. John	Aug. 21,'46	....	....	....	3126	....
PARDON My Past	Col.	7005	Fred MacMurray-Marguerite Chapman	Dec. 25,'45	87m	Sept. 8,'45	2637	2543	3018
Paris-Underground	UA	....	Constance Bennett-Gracie Fields	Sept. 14,'45	97m	Aug. 25,'45	2646	2454	2810
Partners in Time	RKO	625	Pamela Blake-John James	Block 5	76m	Apr. 20,'46	2951	....	....
Passkey to Danger	Rep.	518	Stephanie Bachelor-Kane Richmond	May 11,'46	58m	....	....	2987	....
People Are Funny (Block 2)	Para.	4508	Jack Haley-Helen Walker	Jan. 11,'46	93m	Oct. 13,'45	2677	....	2810
●Perfect Marriage, The	Para.	....	Loretta Young-David Niven	Not Set	....	....	....	2883	....
Perilous Holiday	Col.	7008	Pat O'Brien-Ruth Warrick	Mar. 21,'46	89m	May 25,'46	3007	2776	3018
Perils of Pauline (color)	Para.		Betty Hutton-John Lund	Not Set	....	....	....	2939	...
Personality Kid	Col.	7039	Anita Louise-Michael Duane	Aug. 8,'46	....	....	....	3031	....
Phantom of the Plains	Rep.	561	"Wild" Bill Elliott-Bobby Blake	Sept. 7,'45	56m	Oct. 13,'45	2677	2467	...
Phantom Thief, The	Col.	7031	Chester Morris-Jeff Donnell	May 2,'46	65m	June 22,'46	3053	2926	....
Pillow of Death	Univ.	512	Lon Chaney-Brenda Joyce	Dec. 14,'45	66m	Dec. 15,'45	2758	2454	....
Pink String and Sealing Wax (British)	Eagle-Lion	....	Mervyn Johns-Mary Merrall	Not Set	95m	Dec. 15,'45	2757	....	....
Pinocchio (color) (Reissue)	RKO	691	Disney Feature Cartoon	Special	85m	Feb. 3,'40	....	....	....
Pirates of Monterey (color)	Univ.	....	Maria Montez-Rod Cameron	Not Set	....	....	....	3127	....
Plainsman and the Lady, The	Rep.	....	William Elliott-Vera Hruba Ralston	Not Set	....	....	....	3127	....
Portrait of Maria (Bl. 15) (Mex.)	MGM	612	Dolores Del Rio-Pedro Armendariz	Jan.-Feb.,'46	76m	Dec. 29,'45	2777	...	2930
Portrait of a Woman (Swiss)	Mayer-Burstyn	....	Francoise Rosay-Henry Guisol	Apr. 20,'46	80m	Apr. 20,'46	2950		....
Possessed	WB	....	Joan Crawford-Van Heflin	Not Set	....	....	....	3078	....
† Postman Always Rings Twice, The (Block 16)	MGM	620	Lana Turner-John Garfield	Apr.-May,'46	113m	Mar. 16,'46	2893	2883	....
Prairie Badmen	PRC	....	Buster Crabbe-Al "Fuzzy" St. John	July 17,'46	55m	July 27,'46	3114	3055	....
Prairie Rustlers	PRC	....	Buster Crabbe-Al "Fuzzy" St. John	Nov. 7,'45	56m	Nov. 3,'45	2703	2670	
Pride of the Marines	WB	501	John Garfield-Eleanor Parker	Sept. 1,'45	120m	Aug. 11,'45	2639	2250	2738
Prison Ship	Col.	7036	Nina Foch-Robert Lowery	Nov. 15,'45	60m	Dec. 15,'45	2758	2670	
Pursuit to Algiers	Univ.	507	Basil Rathbone-Nigel Bruce	Oct. 26,'45	65m	Oct. 27,'45	2693	2628	....
QUEEN of Burlesque	PRC	....	Evelyn Ankers-Carleton Young	July 24,'46	70m	July 6,'46	3078	2987	....
Quiet Weekend (British)	ABP	....	Derek Farr-Frank Cellier	Not Set	90m	May 25,'46	3006	....	....
RADIO Stars on Parade	RKO	605	Wally Brown-Alan Carney	Block 1	65m	May 11,'46	2986	2883	..
Razor's Edge, The	20th-Fox	....	Tyrone Power-Gene Tierney	Not Set	....	....	....	3127	....
Rake's Progress, The (Brit.)	Eagle-Lion	....	Rex Harrison-Lili Palmer	Dec. 7,'45	110m	Dec. 29,'45	2777	....	....
Rebecca (Reissue)	UA	....	Laurence Olivier-Joan Fontaine	Apr. 26,'46	125m	Mar. 30,'40	....	....	...
Red Dragon	Mono.	513	Sidney Toler-Benson Fong	Feb. 2,'46	64m	Dec. 22,'45	2765	....	..
Red River Renegades	Rep.	557	Sunset Carson-Peggy Stewart	July 25,'46	....	....	....	3066	...
Rendezvous 24	20th-Fox	627	William Gargan-Marie Palmer	May,'46	70m	May 4,'46	2974	2951	...
Rendezvous With Annie	Rep.	525	Eddie Albert-Faye Marlowe	July 22,'46	....	....	....	3031	
Renegades (color)	Col.	7003	Evelyn Keyes-Willard Parker	June 13,'46	87m	May 25,'46	3005	2776	3100
Resistance (French)	Vog	....	Lucien Coedel-Yvonne Gaudeau	July,'46	76m	July 13,'46	3089	....	....
Return of Frank James, The (Reissue)	20th-Fox	619	Henry Fonda-Gene Tierney	Feb.,'46	92m	Aug. 17,'40	....	....	....
Return of Rusty, The	Col.	7032	Ted Donaldson-Barbara Wooddell	June 27,'46	....	....	....	3007	...
† Rhapsody in Blue	WB	502	Joan Leslie-Robert Alda	Sept. 22,'45	139m	June 30,'45	2626	1530	2930
Rio Grande Raiders	Rep.	558	Sunset Carson-Peggy Stewart	Sept. 9,'46	....	....	....	....	....
Riverboat Rhythm	RKO	620	Leon Errol-Glenn Vernon	Block 4	65m	Feb. 16,'46	2849	..	...
River Gang	Univ.	503	Gloria Jean-John Qualen	Sept. 21,'45	64m	Sept. 15,'45	2645	2279	.
† Road to Utopia (Special)	Para.	4531	Bing Crosby-Bob Hope-D. Lamour	Mar. 22,'46	90m	Dec. 8,'45	2745	2744	3088
Roaring Rangers	Col.	7205	Charles Starrett-Smiley Burnette	Feb. 14,'46	56m	Mar. 9,'46	2882	2543	
●Rolling Home	Screen Guild	4607	Jean Parker-Russell Hayden	Sept. 15,'46	71m	....	....	....	....
Roll On, Texas Moon (formerly Shine On, Texas Moon)	Rep.	542	Roy Rogers-Dale Evans	Sept. 12,'46	....	....	....	3030	....
Romance of the West (color)	PRC	....	Eddie Dean-Joan Barton	Mar. 20,'46	58m	Feb. 9,'46	2838	2792	....
Rough Riders of Cheyenne	Rep.	552	Sunset Carson-Peggy Stewart	Nov. 1,'45	56m	Nov. 10,'45	2709	2686	....
Runaround, The	Univ.	535	Ella Raines-Rod Cameron	June 14,'46	86m	June 15,'46	3043	2987	....
Rustler's Roundup	Univ.	1105	Kirby Grant-Fuzzy Knight	Aug. 9,'46	....	....	....	3138	....
† SAILOR Takes a Wife (Block 15)	MGM	615	Robert Walker-June Allyson	Jan.-Feb.,'46	92m	Jan. 5,'46	2786	2555	2898
† San Antonio (color)	WB	509	Errol Flynn-Alexis Smith	Dec. 29,'45	112m	Nov. 24,'45	2725	2216	2930
† Saratoga Trunk	WB	514	Gary Cooper-Ingrid Bergman	Mar. 30,'46	135m	Nov. 24,'45	2725	1431	2975
Scandal in Paris, A	UA	...	George Sanders-Signe Hasso	July 19,'46	100m	July 20,'46	3112	2764	....
●Scared to Death (color)	Screen Guild	4608	Bela Lugosi-Joyce Compton	Nov. 1,'46	72m	....	....	3127	....
† Scarlet Street	Univ.	514	Edw. G. Robinson-Joan Bennett	Dec. 28,'45	102m	Dec. 29,'45	2777	2662	2898
Scotland Yard Investigator	Rep.	501	Sir Aubrey Smith-Erich von Stroheim	Sept. 30,'45	68m	Oct. 13,'45	2677	2467	....
Searching Wind, The (Block 6)	Para.	4527	Robert Young-Ann Richards	Aug. 9,'46	118m	May 11,'46	2985	2884	....
Secrets of a Sorority Girl	PRC	....	Mary Ware-Rick Vallin	Aug. 15,'46	....	....	....	3031	....
Senorita from the West	Univ.	506	Allan Jones-Bonita Granville	Oct. 12,'45	63m	Oct. 20,'45	2685	2418	
Sentimental Journey	20th-Fox	621	John Payne-Maureen O'Hara	Mar.,'46	94m	Feb. 9,'46	2837	2756	2975
† Seventh Veil, The (Brit.)	Univ.	519	James Mason-Ann Todd	Feb. 15,'46	94m	Nov. 10,'45	2786	....	....
Seven Were Saved	Para.	....	Richard Denning-Catherine Craig	Not Set	....	....	....	2972	....
●Shadow of a Woman	WB	602	Andrea King-Helmut Dantine	Sept. 14,'46	....	....	....	2543	....
Shadow Returns, The	Mono.	527	Kane Richmond-Barbara Reed	Feb. 16,'46	61m	Jan. 19,'46	2806	....	....
●Shadows on the Range	Mono.	567	Johnny Mack Brown	Aug. 10,'46	57m	....	....	3066	....
●Shadows Over Chinatown (formerly The Mandarin Secret)	Mono.	518	Sidney Toler-Sen Yung	July 27,'46	64m	....	....	2963	....
Shahrazad (color) (formerly Fandango)	Univ.	....	Yvonne de Carlo-Brian Donlevy	Not Set	....	....	....	2884	....
Shady Lady	Univ.	501	Charles Coburn-Ginny Simms	Sept. 7,'45	93m	Sept. 15,'45	2646	2543	....
Sheriff of Redwood Valley	Rep.	566	"Wild" Bill Elliott-Alice Fleming	Mar. 29,'46	54m	Apr. 13,'46	2938	2778	....
She Went to the Races (Bl. 14)	MGM	607	James Craig-Frances Gifford	Nov.-Dec.,'45	87m	Oct. 20,'45	2685	....	2930
She-Wolf of London	Univ.	531	June Lockhart-Jan Wiley	May 17,'46	61m	Apr. 13,'46	2938	2809	....
She Wrote the Book	Univ.	533	Joan Davis-Jack Oakie	May 31,'46	76m	May 11,'46	2987	2870	....
Shock	20th-Fox	615	Vincent Price Lynn Bari	Feb.,'46	70m	Jan. 19,'46	2805	2764	....

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Shocking Miss Pilgrim, The (color)	20th-Fox	....	Betty Grable-Dick Haymes	Not Set	....	....	....	2884	....
Short Happy Life of Francis Macomber, The	UA	....	Gregory Peck-Joan Bennett	Not Set	....	....	....	3076	....
Show-Off, The	MGM	....	Red-Skelton-Marilyn Maxwell	Not Set	....	....	....	2951	...
Sinbad, the Sailor (color)	RKO	....	Douglas Fairbanks, Jr.-Maureen O'Hara	Not Set	....	....	....	3031	..
Sing Your Way Home	RKO	614	Jack Haley-Anne Jeffreys	Block 3	72m	Nov. 17,'45	2717	2354	....
Sing While You Dance	Col.	7033	Ellen Drew-Robert Stanton	July 25,'46	...	....	..	3055	...
Sin of Harold Diddlebock, The	UA	....	Rosalind Russell-Alexander Knox	Block 1	118m	July 20,'46	3101	2907	....
●Sister Kenny	RKO	701	Bob Steele-Jean Carlin	Feb. 1,'46	59m	Jan. 26,'46	2818	2744	....
Six Gun Man	PRC	....	Harold Lloyd-Raymond Walburn	Not Set	....	....	....	2870	....
Six P. M. (Russian)	Artkino	....	Marine Ladynina-Eugene Samoilov	Jan. 26,'46	65m	Feb. 2,'46	2830	....	....
Slightly Scandalous	Univ.	544	Sheila Ryan-Fred Brady	Aug. 2,'46	62m	Aug. 3,'46	3125	3031	....
Smoky (color)	20th-Fox	631	Fred MacMurray-Anne Baxter	July,'46	87m	June 15,'46	3041	2628	....
Smooth as Silk	Univ.	521	Kent Taylor-Virginia Grey	Mar. 1,'46	65m	Mar. 9,'46	2882	2809	....
Snafu	Col.	7010	Nanette Parks-Robt. Benchley	Nov. 22,'45	82m	Dec. 22,'45	2766	2655	2862
So Dark the Night	Col.	....	Micheline Cheirel-Steven Geray	Not Set	59m	Mar. 23,'46	2906	2850	....
So Goes My Love	Univ.	528	Myrna Loy-Don Ameche	Apr. 19,'46	88m	Mar. 30,'46	2917	2809	3018
Somewhere in the Night	20th-Fox	629	John Hodiak-Nancy Guild	June,'46	110m	May 11,'46	2986	2859	....
Song of Mexico	Rep.	506	Adele Mara-Edgar Barrier	Dec. 28,'45	57m	....	....	2628	....
Song of Old Wyoming (color)	PRC	....	Eddie Dean-Jennifer Holt	Nov. 12,'45	65m	Aug. 18,'45	2639	2454	....
●South of Monterey	Mono.	530	Gilbert Roland-Frank Yacanelli	July 13,'46	65m	....	....	3127	....
† Spanish Main, The (color)	RKO	610	Paul Henreid-Maureen O'Hara	Block 2	101m	Oct 6,'45	2669	2259	2862
Specter of the Rose	Rep.	524	Ilan Kurov-Viola Essen	July 5,'46	90m	May 25,'46	3006	2776	..
† Spellbound	UA	....	Ingrid Bergman-Gregory Peck	Dec. 28,'45	111m	Nov. 3,'45	2701	2093	2975
Spider, The	20th-Fox	613	Richard Conte-Faye Marlowe	Dec.,'45	61m	Oct. 13,'45	2677	2499	....
Spider Woman Strikes Back, The	Univ.	524	Gale Sondergaard-Kirby Grant	Mar. 22,'46	59m	Mar. 23,'46	2906	2850	....
† Spiral Staircase, The	RKO	611	George Brent-Dorothy McGuire	Block 3	83m	Jan. 5,'46	2785	2695	2930
Splendor (Reissue)	Film Classics	....	Miriam Hopkins-Joel McCrea	June 15,'46	75m	....	....	....	....
Spook Busters	Mono.	512	Leo Gorcey-Huntz Hall	Aug. 24,'46	68m	....	....	3138	....
Stallion Road	WB	....	Zachary Scott-Alexis Smith	Not Set	....	....	....	2939	....
State Fair (color)	20th-Fox	607	Dana Andrews-Jeanne Crain-Dick Haymes	Oct.,'45	100m	Aug. 25,'45	2638	2434	2810
●Step By Step	RKO	703	Lawrence Tierney-Anne Jeffreys	Block 1	62m	July 20,'46	3101	3076	....
Stolen Life, A	WB	521	Bette Davis-Glenn Ford	July 6,'46	109m	May 4,'46	2973	2756	3100
† Stork Club, The (Block 2)	Para.	4507	Betty Hutton-Barry Fitzgerald	Dec. 28,'45	98m	Oct. 13,'45	2679	2555	2898
Stormy Waters (French)	MGM	....	Jean Gabin-Michele Morgan	Not Set	80m	July 13,'46	3089	....	....
Strange Confession	Univ.	505	Lon Chaney-Brenda Joyce	Oct. 5,'45	62m	Oct. 6,'45	2669	2454	.
Strange Conquest	Univ.	530	Jane Wyatt-Lowell Gilmore	May 10,'46	63m	Apr. 20,'46	2950	2883	....
Strange Holiday (British)	PRC	....	Claude Rains-Barbara Bate	Sept. 2,'46	61m	Oct. 27,'45	2693	....	
Strange Impersonation	Rep.	513	Brenda Marshall-William Gargan	Mar. 16,'46	62m	Feb. 23,'46	2859	2776	....
Strange Love of Martha Ivers (Block 6)	Para.	4529	Barbara Stanwyck-Van Heflin	Sept. 13,'46	117m	Mar. 23,'46	2907	2870	....
Strange Mr. Gregory	Mono.	516	Edmund Lowe-Jean Rogers	Jan. 12,'46	63m	Dec. 22,'45	2768	2598	. .
Stranger, The	RKO	683	Edw. G. Robinson-Loretta Young	Special	85m	May 25,'46	3005	2756	.
Strange Triangle	20th-Fox	630	Signe Hasso-John Shepperd	June,'46	65m	May 11,'46	2986	2951	....
●Strange Voyage	Mono.	521	Eddie Albert-Forrest Taylor	July 6,'46	61m	Mar. 2,'46	2870	....	....
Strange Woman, The	UA	....	Hedy Lamarr-George Sanders	Aug.,'46	....	....	....	2884	....
Strangler of the Swamp	PRC	....	Rosemary La Planche-Robt. Barrett	Jan. 1,'46	60m	Dec. 29,'45	2777	2686	....
Strike Me Pink (Reissue)	Film Classics	....	Eddie Cantor-Ethel Merman	May 15,'46	100m	Jan. 25,'36	....	....	....
Suddenly It's Spring	Para.	....	Fred MacMurray-Paulette Goddard	Not Set	....	....	....	2987	....
Sunbonnet Sue	Mono.	501	Gale Storm-Phil Regan	Dec. 8,'45	89m	Sept. 29,'45	2661	....	....
●Sunset Pass	RKO	704	James Warren-Nan Leslie	Block 1	59m	July 20,'46	3102	3090	....
Sun Valley Cyclone	Rep.	567	"Wild" Bill Elliott-Bobby Blake	May 10,'46	56m	June 15,'46	3042	2987	....
Susie Steps Out (formerly Miss Television)	UA	....	David Bruce-Cleatus Caldwell	Not Set	....	....	....	3078	....
●Suspense (Special)	Mono.	699	Belita-Barry Sullivan	June 15,'46	101m	Mar. 30,'46	2917	....	3100
Swamp Fire (Block 6)	Para.	4528	Johnny Weissmueller-Virginia Grey	Sept. 6,'46	69m	May 11,'46	2986	2963	....
Swing Parade of 1946	Mono.	503	Gale Storm-Phil Regan	Mar. 16,'46	74m	Jan. 26,'46	2817	2628	....
Symphonie D'Amour (French)	Alganzy	....	Fernand Gravet-Jacqueline Francell	Mar. 9,'46	90m	Mar. 23,'46	2906	....	....
TALK About a Lady	Col.	7016	Jinx Falkenburg-Joe Besser	Mar. 28,'46	71m	June 8,'46	3030	2818	....
Tangier	Univ.	522	Maria Montez-Preston Foster	Mar. 8,'46	76m	Mar. 16,'46	2895	2756	2975
Tars and Spars	Col.	7007	Alfred Drake-Janet Blair-Marc Platt	Jan. 10,'46	86m	Jan. 19,'46	2805	2710	2930
Tarzan and the Leopard Woman	RKO	618	Johnny Weissmuller-J. Sheffield-B. Joyce	Block 4	72m	Feb. 16,'46	2849	2655	....
Tenth Avenue Angel	MGM	....	Margaret O'Brien-George Murphy	Not Set	....	....	....	3031	....
Terror by Night	Univ.	517	Basil Rathbone-Nigel Bruce	Feb. 1,'46	60m	Feb. 2,'46	2830	2748	....
Terrors on Horseback	PRC	....	Buster Crabbe-Al "Fuzzy" St. John	Aug. 14,'46	55m	Apr. 20,'46	2951	2884	...
Texas Panhandle	Col.	7203	Charles Starrett-Tex Harding	Dec. 20,'45	55m	Jan. 12,'46	2795	2744	..
That Brennan Girl	Rep.	....	James Dunn-Mona Freeman	Not Set	....	....	....	3090	....
That Night With You	Univ.	504	Franchot Tone-Susanne Foster	Sept. 28,'45	84m	Sept. 29,'45	2662	2434	....
That Texas Jamboree	Col.	7222	Ken Curtis-Jeff Donnell	May 16,'46	67m	....	....	2786	....
That Way With Women	WB	....	Sydney Greenstreet-Martha Vickers	Not Set	....	....	....	3031	....
These Three (Reissue)	Film Classics	....	Merle Oberon-Joel McCrea	Feb. 15,'46	95m	Feb. 29,'36	....	....	....
They Made Me a Killer (Bl. 4)	Para.	4518	Robert Lowery-Barbara Britton	May 3,'46	64m	Jan. 26,'46	2817	2695	....
† They Were Expendable (Bl. 14)	MGM	609	Robert Montgomery-John Wayne	Nov.-Dec.,'45	136m	Nov. 24,'45	2725	2384	2930
They Were Sisters (British)	Univ.	....	James Mason-Phyllis Calvert	Not Set	115m	Aug. 3,'46	3125	....	....
This Happy Breed (Brit.) (color)	UA	....	Robert Newton-Celia Johnson	Not Set	115m	May 27,'44	1909	....	....
This Love of Ours	Univ.	508	Merle Oberon-Claude Rains	Nov. 2,'45	90m	Nov. 3,'45	2703	2662	2898
Three Little Girls in Blue (color)	20th-Fox	639	June Haver-Vivian Blaine	Oct.,'46	....	....	....	2907	.. .
Three Strangers	WB	511	Geraldine Fitzgerald-Sydney Greenstreet	Feb. 16,'46	92m	Jan. 26,'46	2817	2366	..
Three Wise Fools (Block 17)	MGM	628	Margaret O'Brien-Lionel Barrymore	Aug. 29,'46	90m	June 22,'46	3054	2907	..
Thrill of Brazil	Col.	....	Evelyn Keyes-Keenan Wynn	Not Set	....	....	....	3090	..
Throw a Saddle on a Star	Col.	7221	Ken Curtis-Adele Roberts	Mar. 14,'46	65m	Mar. 23,'46	2906	2850	...
Thunder Town	PRC	....	Bob Steele-Syd Saylor	Apr. 10,'46	57m	Apr. 6,'46	2926	....	....
Till the Clouds Roll By (color)	MGM	....	Robert Walker-Judy Garland	Not Set	....	....	....	2963	....
Till the End of Time	RKO	626	Dorothy McGuire-Guy Madison	Block 6	105m	June 15,'46	3041	2784	....
Time of Their Lives (formerly The Ghost Steps Out)	Univ.	546	Bud Abbott-Lou Costello	Aug. 16,'46	....	....	....	2939	....

						REVIEWED			
Title	Company	Prod. Number	Stars	Release Date	Running Time	M. P. Herald Issue	Product Digest Page	Advance Synopsis Page	Service Data Page
Time, the Place, the Girl (color)	WB	....	Dennis Morgan-Jack Carson	Not Set	....	....	....	2555	....
To Each His Own (Block 5)	Para.	4524	Olivia De Havilland-John Lund	July 5,'46	122m	Mar. 16,'46	2894	2861	....
Tokyo Rose (Block 3)	Para.	4511	Byron Barr-Lotus Long	Feb. 8,'46	69m	Dec. 8,'45	2745	2744	2930
† Tomorrow Is Forever	RKO	682	Claudette Colbert-Orson Welles	Special	105m	Jan. 19,'46	2805	2555	2975
Too Good to Be True (formerly Easy Come, Easy Go)	Para.	....	Sonny Tufts-Diana Lynn	Not Set	....	....	....	2748	....
Too Young to Know	WB	507	Joan Leslie-Robert Hutton	Dec. 1,'45	86m	Nov. 17,'45	2718	2384	2898
Traffic in Crime	Rep.	522	Kane Richmond-Adele Mara	June 28,'46	....	....	....	3055	....
● Trail to Mexico	Mono.	574	Jimmy Wakely-Lee "Lasses" White	June 29,'46	56m	July 6,'46	3077	3031	....
Trail to Vengeance	Univ.	1103	Kirby Grant-Fuzzy Knight	Nov. 30,'45	54m	....	....	2748	....
● Trigger Fingers	Mono.	....	Johnny Mack Brown-Raymond Hatton	Sept. 21,'46	....	....	....	3126	....
Trouble with Women	Para.	....	Ray Milland-Teresa Wright	Not Set	....	....	....	2776	....
True Glory, The	Col.	7050	Documentary	Oct. 4,'45	84m	Sept. 15,'45	2646	....	2798
Truth About Murder, The	RKO	624	Bonita Granville-Morgan Conway	Block 5	63m	Apr. 20,'46	2950	2776	....
Turn of the Century (Swedish)	Scandia	....	Edvard Persson-Stina Hedberg	Feb. 23,'46	110m	Mar. 9,'46	2882	....	....
Two Fisted Stranger	Col.	7208	Charles Starrett-Smiley Burnette	May 30,'46	50m	June 15,'46	3043	2951	....
Two Guys from Milwaukee	WB	524	Dennis Morgan-Joan Leslie	Aug. 17,'46	90m	Aug. 3,'46	3126	2884	....
Two Mrs. Carrolls, The	WB	....	Barbara Stanwyck-Humphrey Bogart	Not Set	....	....	....	2628	....
† Two Sisters from Boston (Bl. 16)	MGM	622	Jimmy Durante-June Allyson	Apr.-May,'46	112m	Mar. 9,'46	2881	2695	3088
2,000 Women (British)	Gains.-G.F.D.	....	Phyllis Calvert-Flora Robson	Not Set	97m	Sept. 9,'44	2626	....	....
Two Smart People	MGM	....	John Hodiak-Lucille Ball	Not Set	93m	June 8,'46	3029	2748	....
● Two Years Before the Mast	Para.	....	Alan Ladd-Brian Donlevy	Not Set	....	....	....	3055	....
UNCLE Andy Hardy	MGM	....	Mickey Rooney-Bonita Granville	Not Set	....	....	....	3127	....
Under Arizona Skies	Mono.	561	Johnny Mack Brown-Raymond Hatton	Apr. 27,'46	59m	June 8,'46	3030	2870	....
Undercover Woman	Rep.	515	Stephanie Bachelor-Robert Livingston	Apr. 11,'46	56m	July 6,'46	3077	2748	....
Undercurrent	MGM	....	Katharine Hepburn-Robert Taylor	Not Set	....	....	....	3007	....
Under Nevada Skies	Rep.	541	Roy Rogers-Dale Evans	Aug. 26,'46	....	....	....	3127	....
Unholy Garden (Re-Issue)	Film Classics	....	Ronald Colman-Fay Wray	July 29,'46	77m	Aug. 8,'31	....	....	....
Unknown, The	Col.	7027	Karen Morley-Jim Bannon	July 4,'46	....	....	....	3055	....
Up Goes Maisie (Block 15)	MGM	613	Ann Sothern-George Murphy	Jan.-Feb.,'46	90m	Dec. 29,'45	2778	....	2930
VACATION from Marriage (Block 14) (British)	MGM	608	Robert Donat-Deborah Kerr	Nov.-Dec.,'45	94m	Dec. 1,'45	2733	2710	2862
Vacation in Reno	RKO	....	Jack Haley-Anne Jeffreys	Not Set	....	....	....	3127	....
Valley of the Zombies	Rep.	520	Robert Livingston-Adrian Booth	May 24,'46	56m	June 1,'46	3017	3007	....
Verdict, The	WB	....	Sydney Greenstreet-Peter Lorre	Not Set	....	....	....	2764	....
† Virginian, The (color) (Bl. 4)	Para.	4516	Joel McCrea-Brian Donlevy	Apr. 5,'46	86m	Jan. 26,'46	2817	2242	2975
Voice of the Whistler	Col.	7024	Richard Dix-Lynn Merrick	Oct. 30,'45	60m	Feb. 23,'46	2859	2655	....
WAGON Wheels Westward	Rep.	564	"Wild" Bill Elliott-Bobby Blake	Dec. 21,'45	55m	Jan. 19,'46	2806	2555	....
Walk in the Sun, A	20th-Fox	616	Dana Andrews-Richard Conte	Mar.,'46	117m	Dec. 1,'45	2733	2242	2979
Walls Came Tumbling Down, The	Col.	7011	Lee Bowman-Marguerite Chapman	June 7,'46	82m	May 25,'46	3005	2963	....
Waltz Time (British)	Nat'l-Anglo	....	Carol Raye-Peter Graves	Not Set	95m	July 28,'45	2566	....	....
Wanderer of the Wasteland	RKO	609	James Warren-Audrey Long	Block 2	67m	Sept. 29,'45	2662	....	....
Wanted for Murder (Brit.)	20th-Fox	....	Eric Portman-Dulcie Gray	Not Set	103m	Apr. 13,'46	2937	....	....
Way Ahead, The (British)	20th-Fox	606	David Niven-Stanley Holloway	Aug.,'45	106m	June 17,'44	2626	....	2523
Wedding Night (Reissue)	Film Classics	....	Gary Cooper-Anna Sten	June 15,'46	83m	Feb. 23,'35	....	....	....
† Weekend at the Waldorf (Spcl.)	MGM	605	Ginger Rogers-Lana Turner-Walter Pidgeon	Oct.,'45	130m	July 28,'45	2627	2242	3018
Welcome, Stranger	Para.	....	Bing Crosby-Barry Fitzgerald	Not Set	....	....	....	2939	...
† Well Groomed Bride, The (Bl. 4)	Para.	4519	Ray Milland-Olivia DeHavilland	May 17,'46	75m	Feb. 2,'46	2829	2786	3088
West of the Alamo	Mono.	573	Jimmy Wakely-Lee "Lasses" White	Apr. 20,'46	58m	May 25,'46	3006	2883	....
What Next, Corporal Hargrove? (Block 14)	MGM	606	Robert Walker-Keenan Wynn	Nov.-Dec.,'45	96m	Nov. 17,'45	2717	2710	2975
Where There's Life	Para.	....	Bob Hope-Signe Hasso	Not Set	....	....	....	3078	....
While Nero Fiddled (Brit.)	Bacon-Bell	....	Tommy Trinder-Frances Day	Apr. 29,'46	65m	May 11,'46	2986	....	....
Whirlwind of Paris (French)	Hoffberg	....	Charpin-Marguerite Perry	Feb. 9,'46	88m	Feb. 23,'46	2859	....	....
Whistle Stop	UA	....	George Raft-Ava Gardner	Jan. 25,'46	84m	Jan. 12,'46	2793	2744	3100
Wicked Lady, The (Br.)	Eagle-Lion	....	Margaret Lockwood-James Mason	Not Set	103m	Dec. 15,'45	2757	....	....
Wife of Monte Cristo	PRC	....	John Loder-Lenore Aubert	Apr. 23,'46	80m	Mar. 30,'46	2918	2895	3018
● Wife Wanted	Mono.	....	Kay Francis-Paul Cavanaugh	Oct. 12,'46	....	....	....	3138	....
Wild Beauty	Univ.	545	Don Porter-Lois Collier	Aug. 9,'46	....	....	....	3076	....
Wildfire	Screen Guild	001	Bob Steele-Sterling Holloway	May,'46	60m	....	....	....	....
Wilson (color) (Special)	20th-Fox	602	Alexander Knox-Charles Coburn	Aug.,'45	154m	Aug. 5,'44	2094	1676	2342
Without Dowry (Russian)	Artkino	....	Olga Pyshova-Nina Alisova	Apr. 6,'46	81m	Apr. 27,'46	2962	....	....
Without Reservations	RKO	621	Claudette Colbert-John Wayne	Block 5	107m	May 11,'46	2985	2884	....
Woman Chases Man (Reissue)	Film Classics	....	Miriam Hopkins-Joel McCrea	May 15,'46	70m	May 1,'37	....	....	....
Woman on the Beach (formerly Desirable Woman)	RKO	....	Joan Bennett-Robert Ryan	Not Set	....	....	....	2883	....
Woman Who Came Back, The	Rep.	507	Nancy Kelly-John Loder	Dec. 13,'45	68m	Dec. 22,'45	2765	2555	....
YANK in London, A (Br.)	20th-Fox	622	Anna Neagle-Dean Jagger	Mar.,'46	106m	Feb. 23,'46	2858	....	....
Yearling, The (color)	MGM	....	Gregory Peck-Jacqueline White	Not Set	....	....	....	2883	....
Years Between, The (British)	GFD	....	Michael Redgrave-Valerie Hobson	Not Set	100m	Apr. 20,'46	2949	....	....
Yolanda and the Thief (color) (Block 14)	MGM	610	Fred Astaire-Lucille Bremer	Nov.-Dec.,'45	108m	Oct. 20,'45	2685	2354	2930
Young Widow	UA	....	Jane Russell-Louis Hayward	Mar. 1,'46	98m	Feb. 23,'46	2857	2454	3100
† ZIEGFELD Follies of 1946 (color) (Special)	MGM	617	MGM Contract Stars	Mar.,'46	110m	Aug. 25,'45	2638	1913	3088

Feature Product, including Coming Attractions, listed Company by Company in Order of Release on pages 3103 and 3104.

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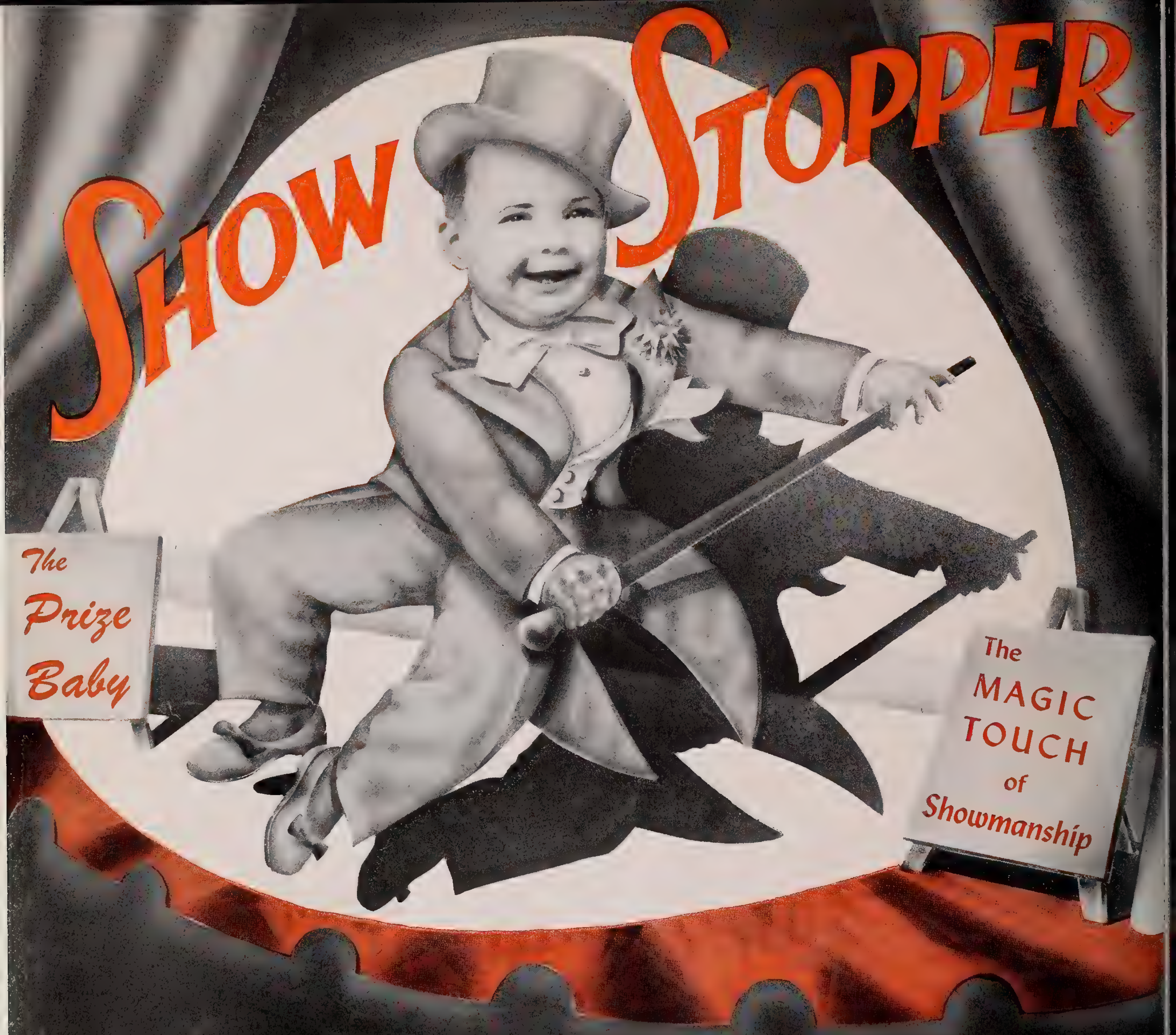
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VOL. 164, NO. 7; AUGUST 17, 1946

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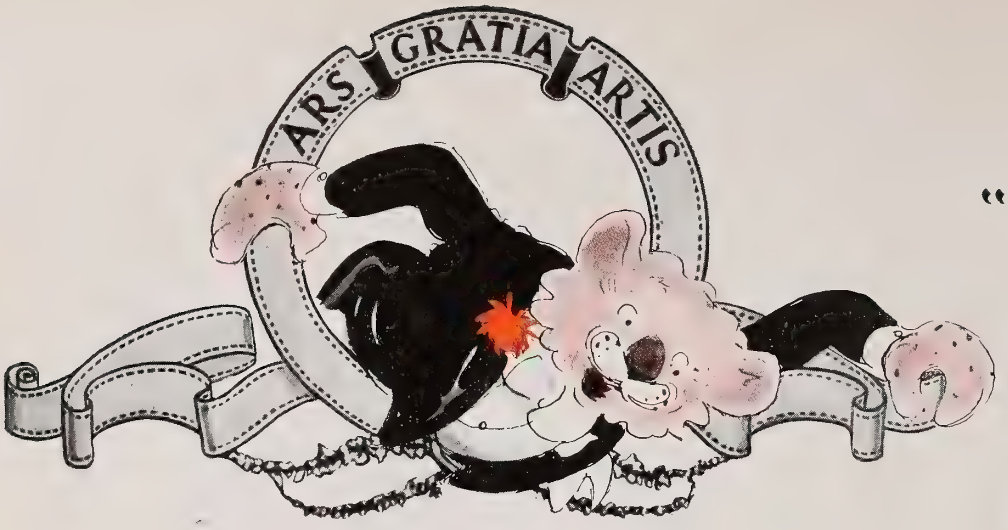

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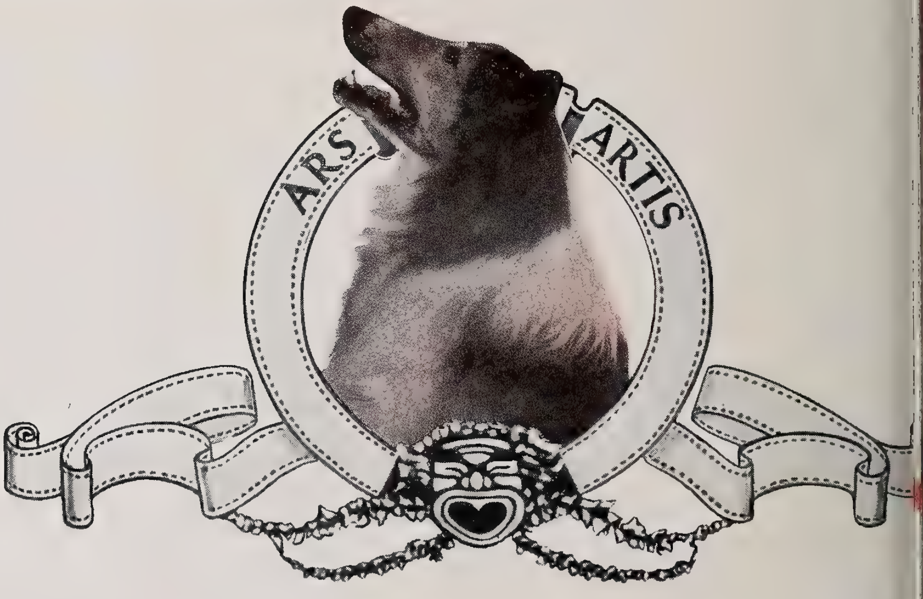

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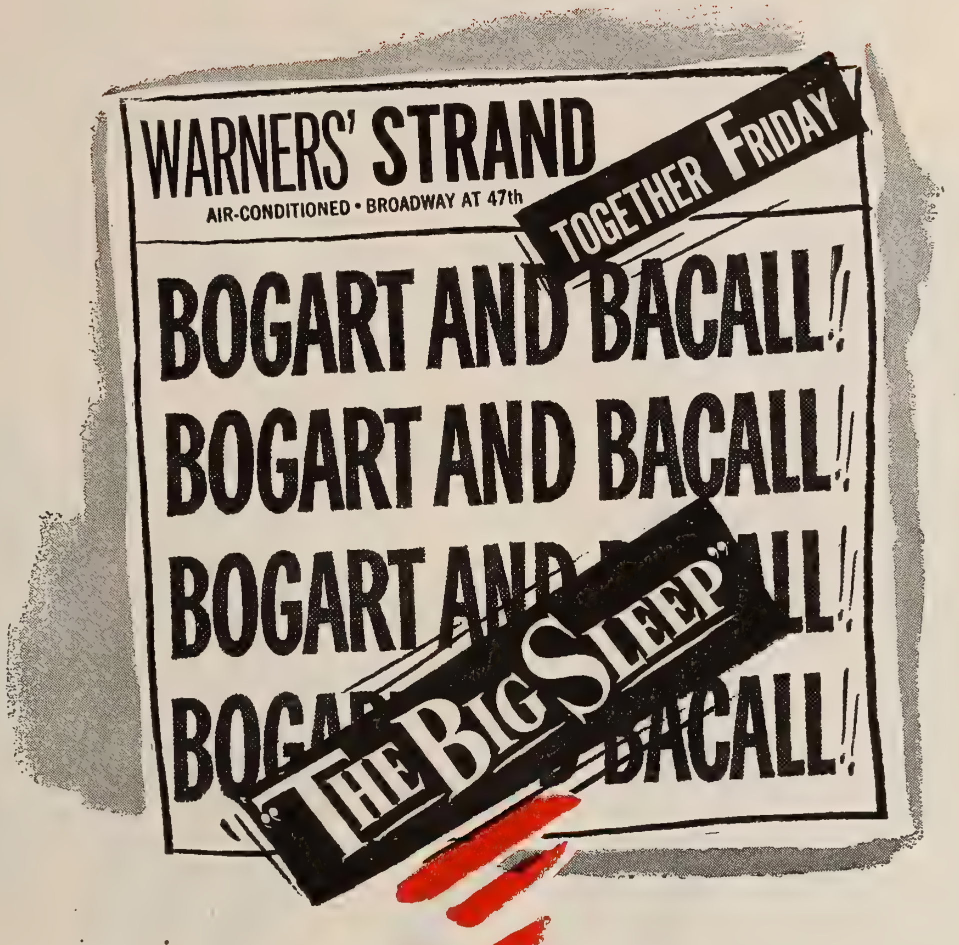

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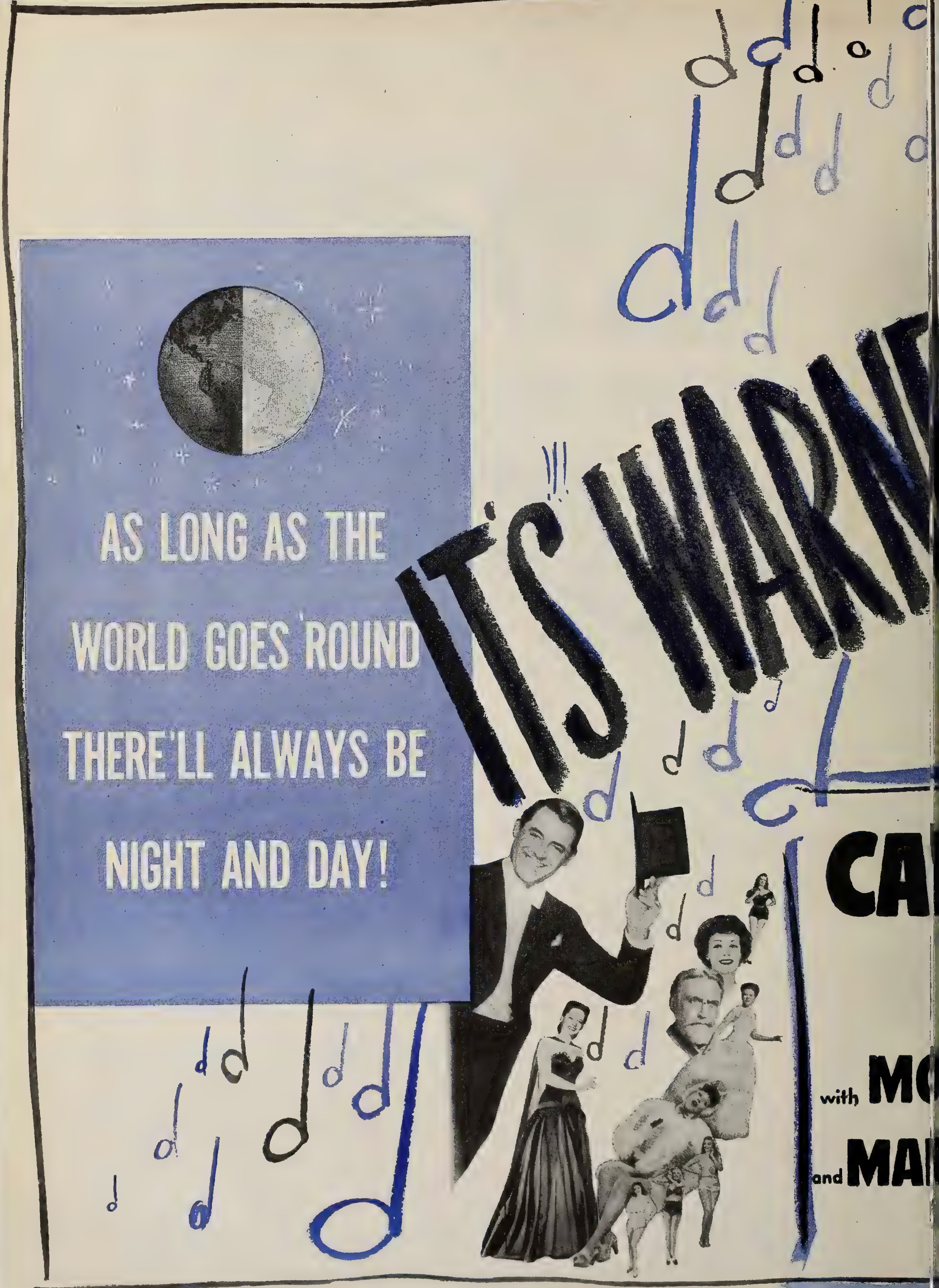
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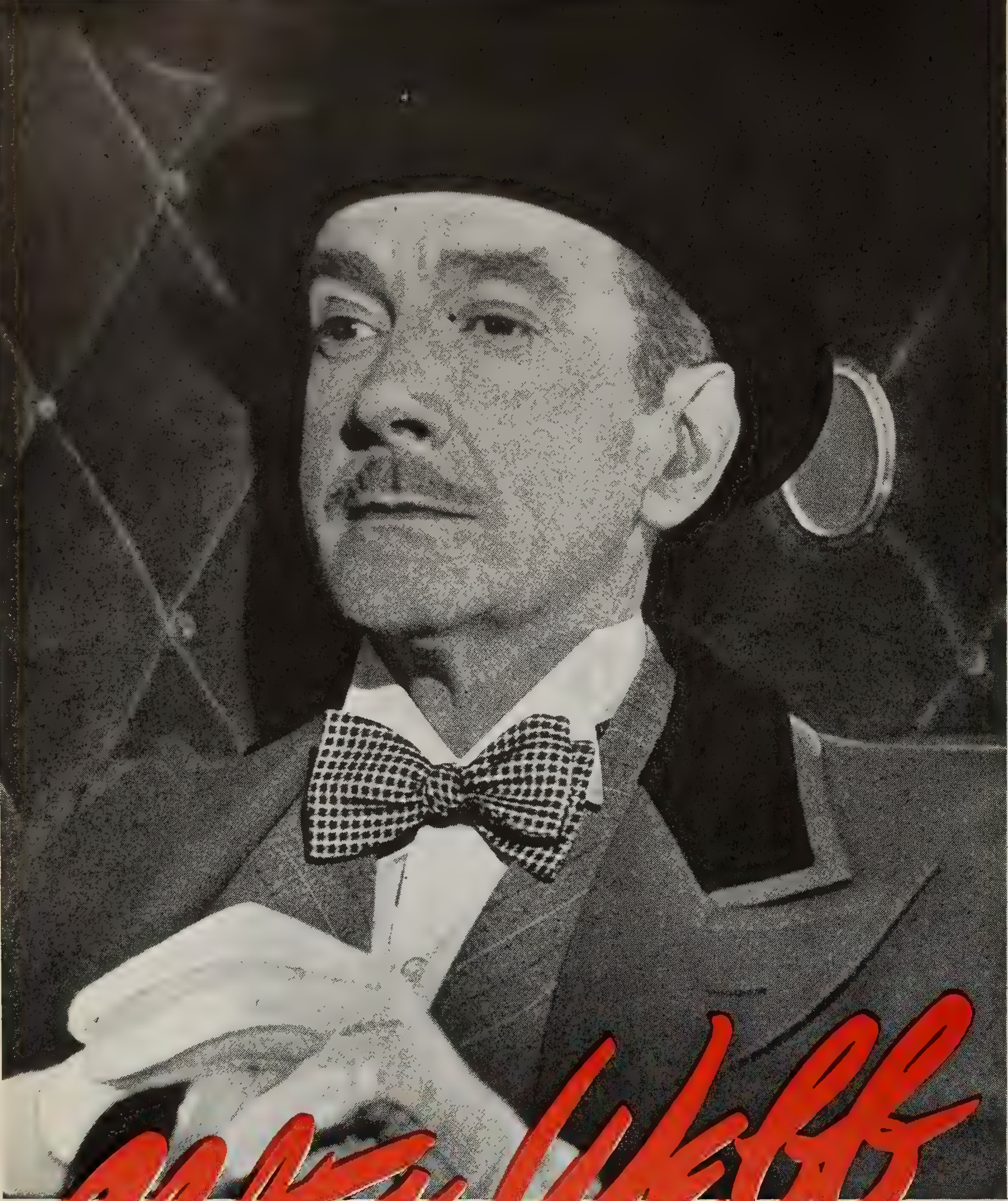

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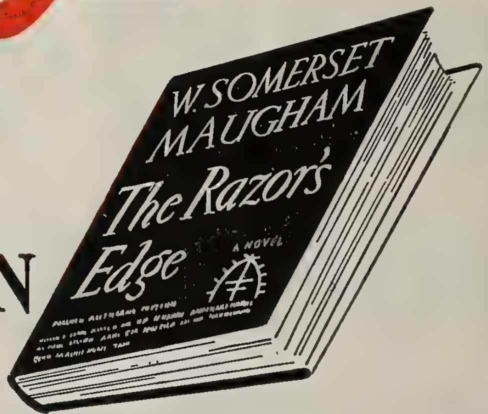
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MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher *TERRY RAMSAYE, Editor*

Vol. 164, No. 7 August 17, 1946

Within, not *By,* the Law

A HEADLINE in last week's Herald says: "Question Power of Court to Detail Sales System." It reports on the militant attitude of Columbia Pictures, of "the Little Three" in the Government case and various independent exhibition interests. Concurrently come expressions from the United States Chamber of Commerce on Government's attempts to "exercise supervisory control" over industries by consent decrees, and from Mr. Theodore R. Gamble for the American Theatres Association in promising a mobilization of interests against "policing inroads."

All this belongs at the top of the list in the "It's About Time Department."

The developments which bring this state of affairs, in the face of the endless confusions for the mechanism of the motion picture industry, in all departments, produced by the recent decision of the Federal Court and attempts to implement it, were visible for foreseeing for more than a decade. The full pattern was blueprinted in Washington before the Blue Eagle had more than a pin-feather.

The process of extending Administration and political influences over the entire industrial and social scene has been diligently pursued. That process found special opportunity, and colouring of provocation, through the national emergencies and extraordinary requirements of the World War, which has just come to troubled truce.

All the while there has been a steadily increasing trend among the courts to render decisions that many have observed to be often much more legislative than judicial.

That for the motion picture, among the industries, is reflected in The Herald's recording that the argument of the objectors is that the courts "can say what not to do, but not what must be done."

FOR about three decades the motion picture of America has been evolving a vast and inevitably intricate technology and system of service giving the whole people an order of entertainment at modest prices without precedent in the history of the dramatic arts. Mostly its practises have been products of the crucible of experience. There have been, inescapably, errors and abuses of special positions of power, as in every human institution. Those have not constituted the dominant aspect of the scene. Correctives have been applied with varying success. Centers of power and control have shifted. Differences within the industry have used the various devices of negotiation, arbitration and litigation on specific issues and claims—a set of processes long common to industry in this country.

An endeavour now by the lawyers in the Department of Justice to write a rule book on just how the motion picture business is to be conducted, in the light of their brief contact and abundant inexperience, is not encouraging. It is also not conducive to the respect for law which constitutes the only real authority of government and courts.

The device of complete government control of the motion picture, from studio to screen, has an experience background, in three nations, Russia, Italy and Japan.

This business, and every other business, like the citizen, is entitled to full liberty *within* the law, not *by* the law.

* * * *

THAT announcement by Mr. Byron Price, chairman of the board of the Association of Motion Picture Producers, of a committee to take over the international problems of production, superceding the Government-sponsored Motion Picture Society for the Americas, is a reasonable step in the process of divesting the industry of the wartime controls set up as part of the inescapable demands of the abnormal and destructive state of war.

In a normal world, if we are to have one, each man and industry would have his own business and attend to it. That way everything would be attended to — with result probably quite as good as the state of the world with so many people trying to attend to everything.

■ ■ ■

"RIDE 'em BOB"

ANY man who ever changed pants in an upper berth will be feeling a poignant sort of amused sympathy with the current showmanship of Mr. Robert R. Young's newspaper campaign, in behalf of his rail interests, under the text of "Why must sleeping car passengers put up with 'rolling tenements'?" With picture sense he cartoons again.

This Mr. Young, you'll be remembering, moved into movieland by way of the metamorphic developments of Pathe Exchange and sequelae and into PRC somewhat concurrently with other operations in the broad field of finance which brought him to the chairmanship of the Chesapeake and Ohio, with its Nickel Plate and Pere Marquette affiliations. His motion picture interests now have J. Arthur Rank, Eagle Lion affiliations.

Some while back we recorded on this page his initial attack on the entrenched lethargy of American railroading with its ancient and traditional requirement that transcontinental passengers change trains at such mid-continent points as Chicago and St. Louis. He had a pungent cartoon for that, too, with a picture of a pig going through on a stock car, without change, "but you can't." Mr. Young won a reluctantly conceded victory when the "old line" roads recently announced through-cars, and broke up the reservations racket. His present issue is over control of the Pullman sleeping car service, which is in process of "divorcement" by federal court order, from the manufacturing founder of the facility. The impression seems to be that the conservative old timers "ganged on him," and "included him out." He wants modernized sleeping cars and enough of them, so he is buying them for C. & O. In motion picture parlance he is a blithe "independent." He thinks strictly on his own.

The enlivening impact of Mr. Young on the American financial and industrial scene dates back to experience with du Pont, and special association with some of the stalwarts of General Motors, sparring in Wall Street and interests in the Allegheny Corporation. A typical New Yorker, he was born in Canadian, Texas—and never, they say, grabs leather. —*Terry Ramsaye*

THIS WEEK IN THE NEWS

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13

THE Skouras Theatres' lively publicity spark, Nick John Matskoukas, has set himself a new task. It is the combat of fear, superstition and ignorance. He has founded "The National Committee of 13 Against Superstition and Fear", which met in New York Tuesday, August 13. The 13 members, each a vice-president, entered room 13 of the Hotel Astor, New York, under a stepladder; after opening 13 umbrellas, they settled to listen to artist John Vassos. There were restless interludes during which they broke mirrors and lighted three cigarettes on one match. They will meet again at a theatre party, September 13, at the Skouras Academy of Music, New York, with the stage entrance on 13th Street.

Opportunity

THE JOB of the theatre manager, his duties, his responsibilities, and the opportunities within this particular field of exhibition are the subjects dealt with in a new occupational brief entiled "The Job of the Theatre Manager," published by the United States Employment Service for use by the Armed Forces and former servicemen seeking information on civilian occupations. In part, the pamphlet says that the popularity of motion pictures guarantees steady employment in the motion picture theatre, and that industry executives foresee an expansion of the number of local and neighborhood theatres on the basis of an expected trend toward small, self-sufficient communities even in the metropolitan areas.

Search for Rudolf

PRODUCER Edward Small is still after an actor to play the title role in his forthcoming "The Life of Rudolf Valentino." Within the two years that have passed since Mr. Small announced he would do a film biography of Valentino, he has received, according to a press agent's guess, applications for tests from no less than 50,000 men, each of whom feels he is especially endowed to play the role of The Great Lover.

But it's been hard to find the right man. The guy's got to look like Valentino, of course. Then he's got to be an actor and he's got to be a dancer. All right, you got all that, but now, if you want to play the role yourself, you must either know or be able to learn Spanish, since Small intends to use the same actor in both his English and Spanish versions. There's not a thing said about being able to whistle while drinking a glass of water.

A little tired of this catch-as-catch-can business, Mr. Small has now set aside a handsome budget exclusively for testing promising candidates. Getting into the matter, he has already winnowed out a likely 14 candidates. However, he anticipates that he will test anywhere from 100 to 200 players at the Hal Roach studios in Culver City and many more in other locations.

Slick down your hair and get out your guitars, boys!

Busy

THERE are limits to a music composer's horizon. The motion pictures have attracted many famous composers, for the writing of musical scores, but they do not attract Sibelius, aged and renowned Finnish bard. Recently he rejected an offer from a Swedish film company of 1,000,000 finmarks, roughly $7,300. He said he was too busy.

"Erroneous"

ORSON WELLES had better not enter Aiken, S. C. The citizens there are really mad; burning mad. The local police last week burned all posters advertising the picture in which he stars, "Tomorrow Is Forever"; and the City Council prohibited its showing in town. Mr. Welles, who has time to spare for the advancement of social justice, said in a broadcast that a New York Negro had been blinded by an Aiken policeman. Aiken police chief J. M. Sprawls called the broadcast "erroneous publicity."

Poor Return

PHILADELPHIA'S much disputed increased amusement tax—it's up from four to 10 per cent—is not yielding the amount the city fathers hoped to gain.

July 1, when the tax went into effect, it was explained that the increased tax was to be used to meet the increased pay scale of city employees. It was estimated that the increased tax would raise the necessary $4,500,000.

Yet unless the volume of collection speeds up considerably, receipts during the last half of the year will fall far short of the sum required. The first half of the year, on a four per cent tax, yielded $1,079,729. If admissions are the same the next six months, the 10 per cent tax will bring in only an estimated $2,699,322.

The first day of the new tax coincided with the date of the expiration of OPA and many patrons thought that local houses were taking advantage of the lapsed law and raising prices. Once this difficulty was explained, local operators were then faced with a penny shortage, due to odd-penny admissions.

Bingle

"DER BINGLE" is now on first base. He is one of a four-man syndicate which last week purchased the Pittsburgh Pirates for a reported $2,225,000. Bing Crosby, crooner and actor, thus again extends his interests, which have been in various businesses, in real estate, and in invention.

Trip

INFLATED production costs are preventing Continental Europeans from obtaining proper compensation within their own borders; they are looking to foreign markets, especially to the United States; and they are attempting to make their pictures more attractive to Americans, with dubbing and in content. Such was the report Wednesday in New York of James Mulvey, president of Samuel Goldwyn Productions, who returned from a four-week business survey in Eire, England and France.

Speaking chiefly about Continental Europe, Mr. Mulvey said he found tremendous admiration for American pictures which is transcending the post-war nationalism; that attendance at theatres has trebled since the war, and may be increased "tenfold, if the facilities are afforded"; that Europeans demand quality, however; and that it will be necessary for American companies to concentrate on quality and increase their advance exploitation.

He is recommending improvements in Goldwyn publicity methods, he said. The company will establish publicity offices abroad, will appoint a sales representative in France and possibly others elsewhere and will open story and talent departments in London and Paris.

Publicity

THE somewhat august New York Stock Exchange has been letting its hair down; even now to the extent of permitting motion pictures of its intimate operations. Last week, in the Exchange's 120-foot long quotation room, lights and cameras faced switchboard operators and their intricate boards, as first scenes were shot of a picture which will show the Exchange to the general public. The picture is part of a public relations program, in evidence lately and chiefly by newspaper advertisements designed to correct public conceptions of the Exchange. The March of Time is making the two-reel subject.

DeMille

ON MONDAY, in Hollywood, a man marked a birthday and the industry again noted a record. It is a long record, and a distinguished record; the man began with successes and is still with them. The man is Cecil Blount DeMille, 65 years old. Fifty of his years have been in the show business; 34 as a director; many others as producer. Mr. DeMille has directed 67 pictures, produced 215. His first picture, "The Squaw Man", made with Jesse Lasky and Samuel Goldwyn as partners, cost $20,000 and grossed $250,000. Paramount, for whom he works, estimates that the public has since paid more than $200,000,000 to see his pictures. Mr. DeMille currently is producing the Gary Cooper-Paulette Goddard picture, "Unconquered".

Rothschild

THE Rothschilds have been enlisted by United Artists, to produce pictures. Elie de Rothschild, of the French Rothschild family, will make at least one and possibly three pictures in France yearly during the next three years for the company, Edward C. Raftery, United Artists president, announced last week.

Oil

WHEN the executives of the Standard Oil Company of New Jersey cast about recently for a place where their stockholders could convene for the annual meeting, they sought comfort. And they chose a theatre, the Cloud Amusement circuit's Palace, at Flemington. Some 400 attended, and it was a homey affair. The illustrated stenographic report (with chair comfort amply shown) disclosed much laughter, a few probing questions and no acrimony. In opening the meeting, F. W. Abrams, chairman of the board, had this, among other things, to say: "This setting seems entirely in keeping with the purpose of the meeting, for we are here to consider a truly American institution, a company which has prospered under the American system of open competition. . . ."

Resurrection

A REVISED portrait of Adolph Hitler has reached Berlin; somewhat late, but it couldn't get there earlier. It is Charles Chaplin's creation, "The Great Dictator". Shown "experimentally" to a German audience last week, it was received unfavorably. Some Germans were incensed, because the picture they were invited to see was "Kitty Foyle". Others said Naziism was too close to be satirized. Most of the laughter was caused by Jack Oakie's characterization of Mussolini.

PEOPLE

A. J. O'Keefe, Universal western sales manager, Wednesday was appointed assistant general sales manager under **William A. Scully**, vice-president and general sales manager. **Charles T. Feldman**, western district manager, becomes western sales manager.

Reeves Espy, Eagle-Lion production executive, Monday in Hollywood submitted his resignation, effective September 1, to enter independent production. He will make two pictures annually for Eagle-Lion distribution.

Tony C. Reddin, Paramount International's director of theatres, advertising and publicity for Great Britain, arrived in New York Wednesday from England aboard the *Queen Mary*. While in New York Mr. Reddin will attend conferences with **George Weltner**, president of Paramount International.

Mrs. Marjorie Dawson, staff member of the Community Relations Department of the Motion Picture Association of America, left New York early this week on a tour of six cities to acquaint herself with the leaders of the various Motion Picture Councils. She will visit Chicago, Iowa City, Milwaukee, Detroit, Toronto and Montreal.

Paul W. Kesten last Wednesday resigned as vice-chairman of the board and a director of the Columbia Broadcasting System in New York. Mr. Kesten will continue to serve CBS as a consultant.

Nick Pery, managing director of Australasia, and **Lacy Kastner**, supervisor of Europe, are in New York for Columbia Pictures International Corporation home office conferences.

F. L. "Pat" Patterson and **Edward C. Rowden**, who have been doing business as Astor Pictures in San Francisco for the past year, are dissolving their partnership. Mr. Patterson will continue to operate Astor, while Mr. Rowden will devote his time to the theatre end of the business.

Norman Rolfe, manager of the Webb Playhouse in suburban Wethersfield, Conn., Monday was promoted by Lockwood and Gordon Theatres to district manager over seven theatres with headquarters in Waterville, Me.

Francis Harmon, vice-president of the Motion Picture Association of America, arrived in Prague Tuesday on his way to Vienna.

Walter T. Brown, former associate director of the War Activities Committee, and assistant executive director of the American Theatres Association, resigned the latter post Tuesday.

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THIS WEEK the Camera reports:

Avelon Studio

PLANNING, for the 13th annual convention of the national Allied States Association, to be held at the Hotel Copley Plaza, Boston, September 16, 17 and 18. Seated, at the Allied Boston headquarters is Leonard Goldberg, general chairman; standing are Meyer Stanzler, Les Bendslev, Arthur Howard, and Dan Murphy. Eric A. Johnston, president of the Motion Picture Association, will speak at the banquet, September 18.

GOVERNOR JAMES Houston Davis, of Louisiana, who will appear in Monogram's "Louisiana," a story of his life.

Western Photo

AN INFORMAL LUNCHEON, during the National Theatres' district managers' convention at Los Angeles: Left to right, Spyros Skouras, 20th-Fox president; Tom Connors, that company's vice-president; Charles P. Skouras, National Theatres president, and Elmer C. Rhoden, Fox Midwest Theatres president.

By the Herald

BERNARD KRANZE, who this week was appointed assistant general sales manager for the J. Arthur Rank organization of the United States, within Universal International.

Picture Surveys

THIRD BIRTHDAY, of International Pictures. Left: Betty MacDonald, author of "The Egg and I", assists Leo Spitz, seated, and William Goetz in cutting the cake.

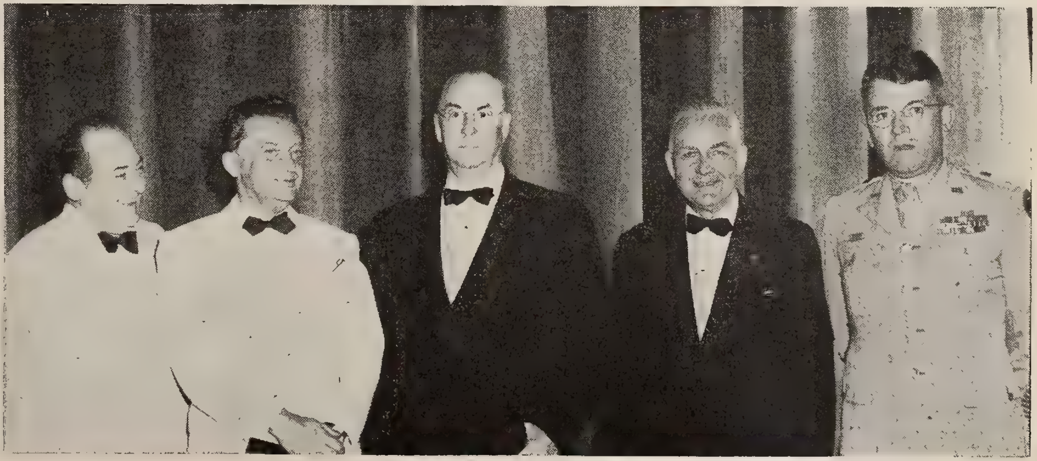
TAKING THE CAKE. Hedy Lamarr presents United Artists district manager Cliff Giesseman with a birthday cake. It represented the first anniversary of the four Music Hall theatres in Los Angeles. The houses, subsidiaries of the Blumenfeld circuit of San Francisco, shortly will play "The Strange Woman", and "Dishonored Lady". Miss Lamarr's interest stems from the fact that she is the star of those pictures.

WELCOME TO ENGLAND. Martha Scott, actress, is greeted by Adrian Scott, producer, at the reception tent, Heathrow, London, airdrome, after her flight from the United States. She will be starred with John Mills in the RKO-J. Arthur Rank initial production, "So Well Remembered". Mr. Scott will produce it at the Denham Studio, with Edward Dmytryk directing.

FROM CANADA—the Warner men who attended the company's sales convention in Atlantic City last week. In the usual left to right order are Morris Saifer, branch manager in Calgary; Mickey Komar, branch manager in St. John; Jules Lapidus, Eastern and Canadian division sales manager; Haskell Masters, Canadian district manager; Irvin Coval, branch manager in Toronto; E. H. Dalgleish, branch manager in Vancouver; Frank Davis, branch manager in Winnipeg; and Grattan Kiely, branch manager in Montreal.

AND FROM OTHER FOREIGN LANDS came other Warner men shown with company executives and actors. Seated: G. R. Keyser, foreign publicity; Michael Sokol, of Mexico; Michael Shathin, superviser for India, Singapore and Java; Armando Trucios, manager for Peru and supervisor for Colombia and Ecuador; Karl G. MacDonald, vice-president of Warner International and sales manager for Latin America, and John G. Glynn, vice-president and treasurer of Warner International. Standing are Victor Michaelides, distributor of Warner product in Greece; Peter Colli, supervisor for Cuba and the Carribean territories; Dennis Morgan and Jack Carson, actors; Arthur S. Abeles, Jr., manager for Argentina and supervisor for Chile and Uruguay, and Ary Lima, manager for Brazil.

TRIBUTE, right, from the Academy of Motion Picture Arts and Sciences, to Warners and the motion picture industry, on the Twentieth Anniversary of Talking Pictures. The tribute was at the special showing of "Night and Day", August 6, in the Warner Hollywood Theatre, Hollywood. Great names of past and present attended. At the right are Edward Arnold, Jean Hersholt, Donald Nelson, Byron Price and General Merrill.



MARKSMANSHIP DUEL, between six members of the New York Yankees and an archery group known as the "Canyon Passage" team. It preceded the Yankee-Red Sox game last week in New York's Yankee Stadium, and was watched by some 70,000. The ballplayers threw baseballs from home plate at a second base barrel target; the archers shot arrows at the same distance. You may have guessed by now that Walter Wanger's Universal release, "Canyon Passage" was playing at a New York theatre, the Criterion.

Ray Barrett

BESA SHORT, one of the pioneers in propelling the short subject into prominence on the theatre program, has left the Interstate Circuit, Texas, for a career in Holywood by the side of her husband, Paul Short, also once of Interstate, and now in Paramount production. Mrs. Short, as Interstate short subject department chief, was accustomed to screening at least five hours daily, and estimates she's seen approximately 155 million feet of film.

ALLAN DWAN, producer-director, the other day in Hollywood marked 40 years of directing. He is assisted at the ubiquitous cake by Allen Wilson, left, Republic's vice-president in charge of production.

Associated Screen News

A VISIT by Rochelle Hudson, to the Associated Screen News studio, Montreal, during editing of "Bush Pilot", Canadian feature. E. S. Roberts shows her some of the gadgets. Dominion Productions, Ltd., is planning another feature to follow "Bush Pilot", at a cost of about $500,000.

BERNARD MARINER, new United Artists St. Louis branch manager.

JOHN KIRBY, right, has been named Southeastern district manager for Warners, replacing Ralph McCoy, resigned. Mr. Kirby was southern district manager for Paramount, and was with that company 21 years. His headquarters will be in Atlanta, where he will supervise that city's branch, and those of Charlotte and New Orleans.

AUCTION PROTEST RISING; ATTACK DECREE "POLICING"

MPTOA Poll Shows Stand Against Ruling; Views Split on Divorce

The initial returns from the first national exhibitor association field survey and announcement by the Department of Justice that it would submit new proposals for a final decree highlighted developments in the industry anti-trust case during the last two weeks.

Opposition of exhibitors to the "auction block" type of licensing recommended by the U. S. District Court was registered 26 to three in the first week's returns to the questionnaire circulated by the Motion Picture Theatre Owners of America, according to the association office in New York.

Answers From 17 States; Most Dislike Decision

Representing 135 theatres, the early answers came from 17 states. "Do you approve of the methods of competitive bidding proposed by the Court, whereby pictures are to be sold theatre by theatre, picture by picture, to the highest responsible bidder having a theatre of the size and equipment adequate to show the pictures upon the terms offered by the distributor?", the exhibitors were asked. Of the 29 replies to this question, 26 answered negatively, three in the affirmative.

In reply to the query on the court's recommendation for arbitration covering disputes as to bids, clearances, runs and similar matters, the exhibitors disapproved 17 to eight, with four declining to answer.

"Do you approve of non-industry arbitration?", they were asked. They approved 22 to five, with two not expressing opinions.

The respondents split evenly, 14 to 14, one not voting, in answer to "Are you in favor of the distributors being completely divorced from their theatre holdings?"

Wehrenberg Denies Report Divorce Is Wanted

A report published elsewhere, implying that the MPTOA had taken a stand in favor of divorcement of theatres from the major distributors, brought a denial Monday from Fred Wehrenberg, president. The association has consistently maintained such action would solve exhibitor problems.

"Any statement that MPTOA has taken a position in favor of divorcement does not represent the facts," Mr. Wehrenberg said in St. Louis.

"The record discloses that some years ago at the time of the original Consent Decree, the association took a stand against divorcement as a cure of the evils complained of and no action taken by it since that time in any way alters that position.

"The only recent statement by MPTOA on the subject of divorcement is the expressed position that the association is in favor of an appeal by the Government and that appeal be all-embracing in character and not limited to the reported intention by the Department of Justice to appeal only from the failure of the court to grant complete divorcement."

JOHNSTON TO SPEAK AT ALLIED MEETING

Eric A. Johnston, president of the Motion Picture Association of America, has accepted the invitation of Allied States Association of Motion Picture Exhibitors to speak at the 13th annual convention, which begins September 16 at the Copley Plaza Hotel in Boston. He will address the banquet the evening of September 18. Announcement of Mr. Johnston's acceptance was made by Leonard Goldberg, Boston, general convention chairman.

The new draft of the Government's proposals for a final decree in the U. S. District Court will suggest machinery for the conduct of auction licensing, bidding, and other changes recommended by the decision, Tom C. Clark, U. S. Attorney General, indicated Monday in Washington. It would be submitted before September 15, he said.

Department Charged with Attempts at Control

Meanwhile, the industry "will just have to abide by this (auction) selling program until a complete divorcement results from the U. S. Supreme Court after appeal," Mr. Clark warned. He thereby confirmed reports that the Department of Justice would not depart from its intention to support these industrial "reforms."

The Department's indicated preoccupation with the machinery to carry out the court's trade practice revisions resulted in charges by industry leaders, the U.S. Chamber of Commerce, the National Association of Manufacturers, and other industrial organizations that it was more interested in "policing" than in reformation.

At this point, the American Theatres Association announced it planned to mobilize opposition to "policing" of the final decree by the Department of Justice. Ted R. Gamble, ATA chairman, said the organization hoped to marshal the support of the National Association of Manufacturers, U. S. Chamber of Commerce, National Association of Broadcasters and other large industry groups.

Mr. Gamble's announcement followed a blast by the Chamber against Department attempts "to exercise supervisory control over industries through the courts and by consent decrees." The Department was charged with attempting a control of industry not permitted under the anti-trust laws or provided by other statutes.

ATA Awaiting Ruling To Chart Its Course

A day later, Mr. Gamble said the ATA would delay activity of that nature pending a determination by its governing body as to whether it would thereby deal with trade practices, a function specifically prohibited by its constitution. Officials inclined to the belief that the "policing" movement came within the definition of legislative matters; that it constituted a threat from outside the trade, and therefore could be dealt with by ATA.

More manifestations of dissatisfaction continued to come from the field. The Southeastern Theatre Owners Association in a board meeting in Atlanta drafted a petition to the U. S. District Court to hear their objections. The organization claimed its members had not been represented in the case but would be greatly affected.

Unanimous opposition to the court's trade system was registered at a meeting in Detroit of the Independent Theatre Owners of Michigan. The consensus held that auction selling would inevitably increase film rentals.

Producers and distributors petitioned the Department of Justice to differentiate between features and shorts in single-film licensing.

Paul Williams, counsel for the Southern California Theatre Owners Association, reported he had drawn a blank in his conference with Robert L. Wright, Assistant Attorney General.

Government Limiting Suggestions to Methods

"No comment," Mr. Williams said when he left the meeting. It was understood Mr. Wright had made it clear the Department was interested primarily in exhibitor suggestions on machinery to put the decree into effect; that it was not interested in their opinions on the workability of the court's suggestions.

The Society of Independent Motion Picture Producers, whose petition to intervene at the time of the trial was denied, announced it would enter a new plea. Donald M. Nelson, president, conferred with his members in New York on a proposal developed by Gunther Lessing for the handling of bids under the auction system. Mr. Lessing's plan suggested regional boards to handle the bidding details for all producers and distributors.

NOTICE TO THE TRADE!

Meet M-G-M's "BESS," *The Horse with the Human Mind,* shown above with rising young star Marshall Thompson.

BESS who will shortly rival Lassie for box-office honors, makes her first screen appearance in M-G-M's sensational and novel ACTION-COLOR FILM entitled "GALLANT BESS."

WHY YOU SHOULD ATTEND THIS IMPORTANT
M-G-M TRADE SHOW!

ALLING ALL SHOWMEN!

ALLANT BESS"

A Remarkable Drama in
ACTION-COLOR

ntroducing **"BESS"**
HE HORSE WITH THE HUMAN MIND"

Soon you will hear of M-G-M's extensive exploitation plans for this unique attraction! This picture is the most unusual entertainment in many years of screen showmanship. Packed with drama, heart-throbs, action, it will attract like a circus! SEE IT AT THE TRADE SHOWS AND GET SET FOR ANOTHER M-G-M HIT!

"Here we go again, Mr. Exhibitor!"

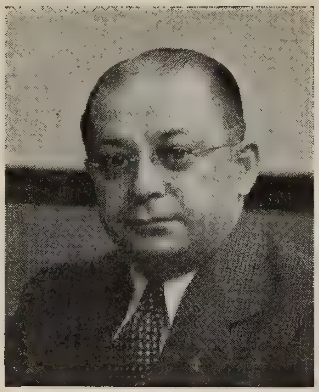
LEO
SHOWMAN

M-G-M presents "GALLANT BESS"
Marshall Thompson • George Tobias
Clem Bevans and "Bess" • Photographed in Natural Color by the Cinecolor Process • Original Story and Screen Play by Jeanne Bartlett
Suggested by an Incident as Told by Lt. Marvin Park, USNR
Directed by ANDREW MARTON
Produced by HARRY RAPF

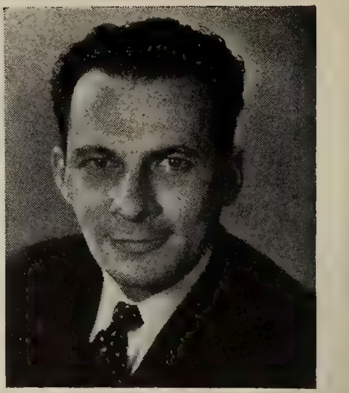
ALBANY	20th-Fox Screen Room, 1052 Broadway	THUR. 9/19	8 P.M.
ATLANTA	20th-Fox Screen Room, 197 Walton St., N. W.	THUR 9/19	10 A.M.
BOSTON	M-G-M Screen Room, 46 Church Street	THUR. 9/19	10:30 A.M. & 2:15 P.M.
BUFFALO	20th-Fox Screen Room, 290 Franklin Street	THUR. 9/19	2:30 P.M.
CHARLOTTE	20th-Fox Screen Room, 308 South Church Street	THUR. 9/19	1:30 P.M.
CHICAGO	H. C. Igel's Screen Room, 1301 South Wabash Ave.	THUR. 9/19	1 P.M.
CINCINNATI	RKO Screen Room, 16 East Sixth Street	THUR. 8/29	2 P.M.
CLEVELAND	20th-Fox Screen Room, 2219 Payne Avenue	FRI. 9/6	1 P.M.
DALLAS	20th-Fox Screen Room, 308½ So. Harwood St.	THUR. 9/19	2:30 P.M.
DENVER	Paramount Screen Room, 2100 Stout Street	THUR. 9/19	2:30 P.M.
DES MOINES	20th-Fox Screen Room, 1300 High Street	THUR. 9/19	1 P.M.
DETROIT	Max Blumenthal's Sc. Rm., 2310 Cass Avenue	THUR. 9/5	1:30 P.M.
INDIANAPOLIS	20th-Fox Screen Room, 326 North Illinois Street	TUE. 9/3	2 P.M.
KANSAS CITY	Vogue Theatre, 3444 Broadway	THUR. 9/19	1:30 P.M.
LOS ANGELES	Boulevard Theatre, 1615 W. Washington Ave.	THUR. 8/29	1 P.M.
MEMPHIS	20th-Fox Screen Room, 151 Vance Avenue	THUR. 9/19	1 P.M.
MILWAUKEE	Warner Screen Room, 212 W. Wisconsin Ave.	THUR. 9/19	1:30 P.M.
MINNEAPOLIS	20th-Fox Screen Room, 1015 Currie Avenue	THUR. 9/19	1 P.M.
NEW HAVEN	20th-Fox Screen Room, 40 Whiting Street	THUR. 9/19	2:30 P.M.
NEW ORLEANS	20th-Fox Screen Room, 200 South Liberty	THUR. 9/19	1:30 P.M.
NEW YORK NEW JERSEY	M-G-M Screen Room, 630 Ninth Avenue	THUR. 8/29	1:30 P.M.
OKLA'MA CITY	20th-Fox Screen Room, 10 North Lee Street	THUR. 9/19	1 P.M.
OMAHA	20th-Fox Screen Room, 1502 Davenport	THUR. 9/19	1:30 P.M.
PHILADELPHIA	M-G-M Screen Room, 1233 Summer Street	THUR. 9/19	11 A.M.
PITTSBURGH	M-G-M Screen Room, 1623 Blvd. of Allies	THUR. 9/19	2 P.M.
PORTLAND	B. F. Shearer Screen Room, 1947 N.W. Kearney St.	THUR. 9/19	1 P.M.
ST. LOUIS	S'Renco Screen Room, 3143 Olive Street	THUR. 9/19	1 P.M.
SALT LAKE CITY	20th-Fox Screen Room, 216 East First Street, So.	THUR. 9/19	1 P.M.
S. FRANCISCO	20th-Fox Screen Room, 245 Hyde Street	THUR. 9/19	1:30 P.M.
SEATTLE	Jewel Box Preview Theatre, 2318 Second Avenue	THUR. 9/19	1 P.M.
WASHINGTON	20th-Fox Screen Room, 932 New Jersey, N.W.	THUR. 9/19	1 P.M.

Majors Deploy Forces Abroad In New Moves

BEN MARTIN COHN



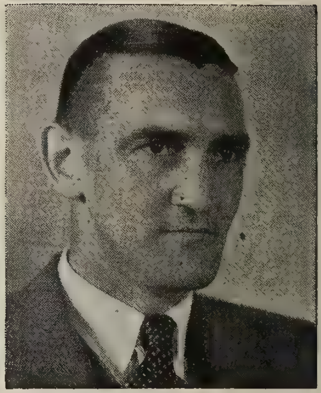
LOUIS LAZAR



HENRY GORDON

A. L. PRATCHETT

CLEMENT CRYSTAL



S. E. PIERPOINT

That foreign market, long investigated and now burgeoning, has the foreign sales divisions of the major companies in transitional activity, manifested this week by more personnel changes, occurring in both distribution and theatre operations.

Universal International Films appointed a general manager for its new Overseas Theatre Department, and Paramount International shifted, appointed and promoted several key figures in its sales and theatre departments.

The Universal appointee is Ben Martin Cohn, until recently chief of operations for Loew's International, and a veteran of 15 years with Loew's foreign department. Joseph Seidelman, Universal International president, announced the appointment this week, and said:

Cites Theatre Expansion

"It is the intention of the combined Rank-Universal group to add to its present interests in over 1,000 theatres throughout the world by the acquisition or building of new theatres. Mr. Cohn will maintain a close liaison with these combined interests, and will be in charge of operations of those theatres which come under the Universal International banner in territories other than the United States."

Paramount International's theatre department this week dispatched its new general manager for Continental Europe, to Paris. He is Louis Lazar, formerly general manager for the Schine circuit. He replaces André Ullman, who resigned two months ago.

Raymond Fried has left New York for Rome, Cairo, and Tel Aviv, on a three month assignment. Mr. Fried joined the company last month.

Antonio Sastre, who joined the theatre department last week, is now in Havana, as assistant to Eugene Street, the company's director of theatres in Cuba. Mr. Sastre, a former circuit owner in Puerto Rico, has recently been distributing pictures there.

Clement Crystal, department manager, will soon begin a Latin-American survey. This will take him to Mexico, Central America, Chile, Colombia, and Peru.

Sales Staff Changes, Too

Paramount International's foreign sales department, this week also disclosed changes affecting key personnel.

Arthur L. Pratchett, its Latin-American division manager, left New York last week for four months in Latin-America, and especially in Argentina, Chile, and Venezuela, where the changes are occurring.

Henry Gordon will succeed John B. Nathan as managing director for Argentina, Uruguay, and Paraguay. Mr. Nathan was recently appointed the company's general manager for Continental Europe, the Near East, and North Africa. Mr. Gordon is at present in Venezuela, organizing a new branch. He was formerly general manager for Central America. He has been with the company since 1926.

S. E. Pierpoint, general manager for Brazil, has been appointed district manager for that country, covering Argentina, Uruguay, Paraguay, and Chile, but will retain his Rio de Janeiro headquarters and Brazilian post.

Robert L. Graham is expected to succeed, temporarily, Benito del Villar as managing director for Chile, when Mr. del Villar resigns.

Would Regret Resignation

Mr. del Villar's contemplated resignation, Mr. Pratchett said before leaving New York, would be accepted only with deep regret, and the company recognizes it would be dictated by Mr. del Villar's pressing theatre and other interests in Chile. Mr. del Villar owns the Rex and Santiago theatres in Santiago, in that country, and operates the Real and Victoria, same city. He also controls a five-house circuit in Valparaiso and one theatre in Vina del Mar. He is a director of the Chilean Broadcasting Corporation.

Robert A. Pratchett will manage the Venezuelan branch when Mr. Gordon leaves for Argentina. Mr. Pratchett was formerly Paramount booker in St. Louis, and since his recent discharge from the Army has been in the Latin American division of Paramount International.

Kranze Gets Sales Post In Rank Organization

Bernard G. Kranze has been appointed assistant general sales manager of the J. Arthur Rank Organization, William J. Heineman, general sales manager, has announced. Mr. Kranze will have his headquarters in New York. He is Mr. Heineman's first selection in the building of a sales force to handle the future launching of J. Arthur Rank product for release through Universal. Mr. Kranze has been a sales executive in the industry for the past 24 years. He recently relinquished his post as eastern central district manager of RKO Pictures to join United World as eastern division manager. Mr. Kranze plans to visit several sections of the country within the next few weeks, then intends joining Mr. Heineman in a trip to England.

ATA Regional Meetings With Five Groups Set

Following the program of increasing the membership of the American Theatres Association, executives of the organization are to present its aims and purposes to five additional groups between now and October 1. A meeting is scheduled with Buffalo exhibitors August 21; one with the West Virginia Theatre Managers Association in Charleston September 10-11; with the Kansas-Missouri Theatre Owners in Kansas City, October 1-2. Additional meetings are scheduled with a group in Boston, and another in Albany, but dates for these have not been set. A further meeting will be held with a New Jersey group next month following one held recently.

36 FEATURES, 59 SHORTS ON NEW UNITED ARTISTS LIST

Raftery Sees $50,000,000 Investment in Product; Continue Single Sales

United Artists International Sales Convention
For the Biggest Year in U. A. History!
1946
1947

WELCOME. Edward C. Raftery, president, welcomes delegates to United Artists' four-day general sales conference at the Hotel Waldorf Astoria, New York. At the speakers' table, left to right, are Paul Lazarus, Jr., advertising and publicity director; Harry D. Buckley, exchange operations head; Edward M. Schnitzer, eastern sales manager; Mr. Raftery; J. J. Unger, general sales manager; Maury Orr, western sales manager; Paul N. Lazarus, Sr., contract manager; Harry J. Muller, treasurer, and Charles M. Steele.

United Artists will deliver 36 features and 59 short subjects during the 1946-47 season, J. J. Unger, general sales manager, told the opening session of the company's four-day international sales convention in New York this week.

Tucked away in a substantial corner of the ornate Waldorf-Astoria, some 100 home office executives, delegates and field representatives, bedecked with "gold cup" ties commemorating the "Grad Sears Sales Drive," met in the Sert Room Monday. The $100,000 drive begins August 19 and will end sometime in January.

Called a Stronghold of Independent Producers

On Tuesday and Wednesday plans for advertising and promotion for the next 12 months were discussed, and independent producers outlined plans. On Thursday the convention concluded with separate but concurrent meetings of the east and west divisions, presided over by Edward M. Schnitzer, eastern sales manager, and Maury Orr, western sales manager.

Highlighting Monday's meeting was a talk by Edward C. Raftery, United Artists' president, who said more than $50,000,000 would represent the investment in United Artists product during the industry year of 1946-47.

"United Artists today is the greatest stronghold of independent producers in the world," Mr. Raftery commented, observing there were 29 such producers now under contract to the company. He predicted the company's gross business in the new season would exceed previous years' grosses.

Mr. Raftery also told the meeting that the single picture method of selling imposed upon the industry by the New York Federal court opinion in the anti-trust suit was in the pattern established by United Artists at its founding 27 years ago and followed since.

Sears Comments on Outstanding Product

Gradwell L. Sears, vice-president in charge of distribution, was prevented from attending the morning session Monday by the illness of his wife, but arrived in time to address the afternoon meeting. In his talk, Mr. Sears commented on such forthcoming productions as "Duel in the Sun," Buddy Rogers' and Ralph Cohen's Comet Productions "Little Iodine," "Susie Steps Out" and "The Adventure of Don Coyote"; and Charlie Chaplin's "Monsieur Verdoux."

Buddy Rogers announced Wednesday that he and Mary Pickford would produce two films at $2,500,000 each next year for UA. Miss Pickford, Mr. Rogers and Ralph Cohn head the organization. The first will be "The Bat," the second a Western in color.

Tuesday's session was devoted to a discussion of the company's advertising program for the coming year. For this program, United Artists has appropriated $8,000,000, it was announced by Paul N. Lazarus, Jr., advertising and publicity director.

Of this total $3,000,000 will be spent on advertising the company's product through the end of this year, Mr. Lazarus reported. He pointed out that the current trend of industry advertising has been toward high-budget appropriations, and cited full-page national magazine advertisements, 1,000-line newspaper ads and more fan magazine space.

"In the future," Mr. Lazarus said, "a return to showmanship is inevitable, however. Not this year, perhaps, or next, but any slackening of buying power at the box office will bring field exploitation into full focus as in the pre-war years.

During the convention, Mr. Unger announced the formation of a select group of salesmen, to be known as the Golden Circle. In introducing the eight winners to be represented in this circle for their performances during the current year, Mr. Unger said that United Artists in this way encouraged initiative and created a pool of future executives from among the best men in the company's sales ranks.

The eight chosen for awards this year were Al Iscove, Toronto; James T. Blackmon, Charlotte; Buster Hammond, Kansas City; Roy Sachs, Dallas; Kenneth R. McKaig, Los Angeles; Herb Schaefer, Boston; Casper Chouinard, Chicago, and Mel Koff, Philadelphia.

Under the Golden Circle plan, branch managers recommend a first and second choice of salesmen to district managers, the choices being considered those best qualified for executive positions. District managers select three names for those submitted to them to pass along to Mr. Unger.

Planned Product for New Season Listed

Announced for the 1946-47 season are:

Preston Sturges' "The Sin of Harold Diddlebock," starring Harold Lloyd, and "Vendetta," with Hillary Broke and Faith Domergue; Hunt Stromberg's "The Strange Woman," starring Hedy Lamarr and George Sanders, and "Dishonored Lady," starring Miss LaMarr, Dennis O'Keefe and John Loder; Charles R. Rogers' "Angel on My Shoulder," with Paul Muni, Ann Baxter and Claude Rains, and "The Fabulous Dorseys," with Tommy and Jimmy Dorsey; Andrew Stone's "The Bachelor's Daughters," with Gail Russell, Claire Trevor and Ann Dvorak, and an untitled production based on the script, "Strange Bedfellows," starring Eddie Bracken and Priscilla Lane.

Also, David O. Selznick's "Duel in the Sun,"

(*Continued on following page, column 3*)

ON THE MARCH

by RED KANN

WHAT never should have been attempted as a one-man show no longer is. First over the line in centralizing government film messages [*Example*: housing for veterans] through the Office of War Mobilization and Reconversion, ATA no longer has greater billing than Allied or MPTOA. It's a good thing.

Good, because this is a service which can function best only if theatres in bulk are willing parties to it as there was occasion to point out here a few weeks ago. This, however, was hardly the case originally, although ATA had left the counter-impression lingering in Washington. Whether this was done deliberately or innocently is one of those conclusions which relies on which way your spyglass points.

Allied maintains it was no accident. This became evident soon enough. Out of the running at the outset, understandably disturbed and very cool about any formula under which a Government agency could reach out for playing time, Allied subsequently joined. Not, however, before its status became identical with ATA and/or any other exhibitor group collected under the same cause and banner. And not before, this crack was taken at ATA:

"Thus comes to an end the fantastic situation where the Government was deprived of the cooperation of the vast majority of exhibitors because the promoters of a paper empire made it appear that they, and only they, were privileged to carry on this important work."

ATA, Allied and MPTOA are going along now. Each association will operate through a reviewing committee. PCCITO, no doubt, will pursue the same formula. This will make four committees, minimum, which will review films submitted, each recommending or rejecting. No one can foresee what the outcome will be.

Meanwhile, the Motion Picture Association has pledged its own support to OWMR. This is interesting chiefly for what it does not say. It does not say, for instance, that distributors who were not cheering for the plan now are in favor of it. But indicated strongly is the fact that the decision was made for them at the topmost level. In this case its name is Eric Johnston.

Some distributors—and some theatremen, too—had approached the program with jaundiced eye on these counts:

Normally when the Government wants a private firm to do a job, it makes a routine, commercial contract. If the Government, therefore, wants a film, it ought to hire a producer and pay for the job. If it wants that film distributed, it proceeds further and does likewise. If the film is to be exhibited, it makes a deal with theatres. All of this on a coin-of-the-realm basis.

Our own view is that this is the narrowest of approaches; that it would serve to cut into the public service record which distinguished the industry during the war years. If the peace is yet to be won, surely time to help win it ought not be retarded by business-as-usual tactics.

◆ ◆

Ben Hecht, who dropped the writing business to produce and direct "Specter of the Rose" for Republic, to Douglas Gilbert, staff writer of the New York *World-Telegram*:

Most studios are not selling entertainment. Then this quote:

"They are selling profits; they provide a normal need. If you spend $2,000,000 on a picture, you've got to please an audience of 50,000,000 to make money."

What kind of double talk is this, anyway?

◆ ◆

UNDERSTATEMENT: Marquee on a small theatre along Hollywood Boulevard:

THE GREAT WALTZ
LOUIS VS. CONN

◆ ◆

UNDERSTATEMENT DE LUXE: "A very good short ['The House I Live In'] that should have been longer with more songs by Frank Sinatra, who I believe has a nice voice."—*Nick Raspa,* State Theatre, Rivesville, Va., in the HERALD's "What the Picture Did for Me" Department.

◆ ◆

A. G. Painter, who runs the Center Theatre at Oak Ridge, Tenn., [*atom bombs, sole industry*] describes this as his show stopper:

"We are running a serial called 'The Purple Monster Strikes.' As is custom, there was a one-sheet on a board in the lobby. A woman came in, read the printing on same and very calmly said, 'Even that guy is striking now.' "

◆ ◆

Sidney Skolsky reporting: "The marquee sign of a local [Hollywood] theatre got locked and the manager had no key available and went the entire day with no picture advertised, and yet the picture did sell-out business."

◆ ◆

EYEBROW-RAISER DEPARTMENT: A line in a Paramount trade ad on "The Bride Wore Boots":

"She's an outdoor girl but learning fast about an indoor sport from a fireside athlete who knows his business."

UA CONVENTION

(*Continued from preceding page*)

Jennifer Jones, Gregory Peck and Joseph Cotten; "The Paradine Case," Gregory Peck and Ann Todd, and "Little Women," Jennifer Jones, Shirley Temple and Diana Lynn; Benedict Bogeaus' "Mr. Ace," starring George Raft and Sylvia Sidney; "The Short Happy Life of Francis Macomber," in conjunction with Casey Robinson, to star Gregory Peck, Joan Bennett and Robert Preston, and "A Miracle Can Happen," in association with Burgess Meredith, with James Stewart, Henry Fonda, Mr. Meredith and all-star cast.

Several Musicals; Chaplin To Make and Star in One

Also, Seymour Nebenzal's "The Chase," Robert Cummings and Michele Morgan; Loew-Lewin's "Bel Ami," George Sanders and Angela Lansbury; Federal Films' "Carnegie Hall" (LeBaron-Morros), with all-star cast of musical artists; Jules Levey's "New Orleans," Arturo DeCordova, with Lena Horne; Charles Chaplin's "Monsieur Verdoux," starring Chaplin and Martha Raye; Crosby Productions' "Abie's Irish Rose," Joanne Dru and Richard Norris; Cagney Productions' "The Stray Lamb," James Cagney and Robert Cummings; Sol Lesser's "No Trespassing," Edward G. Robinson and Lon McCallister; Sam Coslow's "Copacabana," Carmen Miranda and Andy Russell; Arnold Pressburger's "Then and Now," George Sanders.

Also announced are six Hopalong Cassidy productions, including "Fool's Gold," "Dangerous Venture" and "The Devil's Playground," all to star William Boyd, and six Comet Productions, including "Little Iodine," with Jo Ann Marlowe and Marc Cramer; also "Susie Steps Out," with David Bruce and Cleatus Caldwell, and "The Adventures of Don Coyote," with Richard Martin and Frances Rafferty.

Fifty-nine short subjects are included in the 1946-47 product lineup. Thirty-nine of these will be supplied by the World Today, Inc., headed by John Grierson, and comprise 13 each of three series, "Worldwise," "Wondercraft" and "Venture." Thirteen Morey and Sutherland "Daffy Ditty" color cartoons will be furnished for the coming season, in addition to seven shorts to be made by David L. Loew.

Home office and foreign executives who attended the four-day convention, in addition to those named, included:

Paul N. Lazarus, Sr., contract manager; Harry D. Buckley, exchange operations manager; Harry J. Muller, treasurer; Thomas P. Mulrooney, assistant foreign manager; Harry W. Schroeder, foreign sales manager; Tom Waller, publicity manager; Mori Krushen, exploitation manager; Robert Goldfarb, home office manager; Howard LeSieur, advertising manager; Herbert Jaediker, art director; Charles M. Steele, and Sammy Cohen, foreign sales manager.

Independent Producers and Representatives Present

Independent producers and their representatives who were present included:

Boris Morros and William LaBaron, Federal Films; Carl Leserman, Benedict Bogeaus Productions, who also represents David L. Loew; Lowell Calvert of Hunt Stromberg Productions; Harvey Day, Sr., Jules Levey Productions; David E. "Skip" Weshner, Bing Crosby Productions; Budd Rogers, Charles R. Rogers Productions, who also represents Seymour Nebenzal; Harold Auten, J. Arthur Rank Organization; Sam Dembow, Golden Productions; Seymour Poe, Sol Lesser Productions; Ted Baumfeld, Arnold Pressburger Productions; Harry Kosiner, Edward Small Productions; Milton Kusell, Vanguard Films; Harry Gold, Howard Hughes Productions, and John Grierson, who heads The World Today, Inc.

Breen Reports British Visit on Code a Success

"Many of the details that were causing difficulty between the British and American industries were ironed out, and henceforth, I am sure there will be a better understanding of each other's production problems," Joseph I. Breen, administrator of the Production Code, told representatives of the trade press at a meeting at the Motion Picture Association's headquarters in New York Wednesday afternoon.

Mr. Breen returned on the *Queen Mary* from England Tuesday after three weeks in England with representatives of all branches of the British film industry and explaining to them the operation of the Production Code Administration.

Points Cleared Up

There were a number of points in the Production Code that many British film writers, producers and directors did not fully understand, Mr. Breen said, and the purpose of his visit was to discuss these points with them so that in the future much time and money would be saved before exporting the pictures to America.

Mr. Breen also visited France to reestablish contact with members of the French film industry, and to reinaugurate a system of film exchange on all scenes censored in American films by French authorities. Prior to the war this system was working not only in France, but in all the major countries, Mr. Breen said, and it is his intention to reestablish contact with these countries.

According to word from London Monday the British Film Producers Association has suggested that the Motion Picture Association of America station a delegate in England to consult with British producers from time to time on requirements of the Production Code Administration. The suggestion was made in a letter from the BFPA executive council to Eric A. Johnston, president of the MPA, thanking him for sending Mr. Breen to England.

Rank Favors Delegates

According to the letter, J. Arthur Rank, British production leader, has abandoned plans to send representatives to Hollywood to study the code, the indication being that he considers the MPA-delegate plan to be more than adequate.

Referring to Mr. Breen's visit, the letter said: "Nothing but good can arise from this frank exchange of views, especially since the American representative was of Mr. Breen's calibre."

Bureau Planning New Film

The U. S. Bureau of Mines, with the cooperation of various Ohio State agencies, will produce a 40-minute picture showing the mineral resources of Ohio.

Michigan Allied Will Meet in Detroit November 11-13

The annual convention of Michigan Allied will be held at the Hotel Book Cadillac, Detroit, November 11 through 13. It will be the first convention under supervision of the new general manager, Jack Stewart. Although the agenda has not been announced it is expected to concentrate upon the effects of the new Federal Court decision.

The convention will have its climax in a "Pioneer" banquet November 13, sponsored also by the Variety Club of Michigan.

Michigan Allied announced this week it will send approximately 40 members to the national Allied States Association convention in Boston September 16-18.

Offer 420,000 Shares of RKO

An investment banking group, Lehman Brothers and Goldman, Sachs & Company, last Thursday made public offering of 420,000 shares of Radio-Keith-Orpheum Corporation common stock, $1 par value, at $21 a share. Following the offering it was reported that the stock was heavily oversubscribed.

According to the company's announcement, the offering did not represent new financing for the corporation. Of the total offering, 400,000 shares were sold for the account of the Atlas Corporation, and 20,000 shares were sold through the exercise of option rights purchased from two officers of the company. The total net cash proceeds to be received by the corporation from the exercise of the option rights amount to $160,000, which will be added to the company's working capital.

The same report also revealed that gross film rentals from motion pictures distributed by RKO Radio Pictures amounted to $55,988,457 in 1945, of which $39,761,555 was derived from the United States and the balance from foreign countries. The RKO consolidated exhibiting subsidiaries had consolidated box office receipts of $39,391,233 in 1945.

West Virginia Managers Meet September 10-11

James C. Shanklin, head of the newly organized West Virginia Theatre Owners Association, an MPTOA affiliate, will represent the national organization at the meeting in Charleston, W. Va., of the West Virginia Managers Association September 10-11. Invitations have gone to MPTOA, Allied States and American Theatres Association to send representatives to the meeting, indicating it will vote on affiliation with one of them at the meeting. The managers group affiliated with Allied after having been in the MPTOA fold for many years. The action resulted in the withdrawal of Mr. Shanklin, former president, and others, from the organization.

See Paramount Quarter Profit Of $10,205,000

Paramount Pictures, Inc., estimates its earnings for the second quarter ended June 29, 1946, at $10,205,000 after all charges, including estimated provision for taxes on income, it was announced by the company last Thursday in New York.

This amount includes $1,054,000 representing Paramount's direct and indirect net interests as a stockholder in the combined undistributed earnings for the quarter of partially owned non-consolidated subsidiaries. Earnings for the quarter ended June 30, 1945, were estimated at $4,480,000, including $759,000 share of undistributed earnings of partially owned non-consolidated subsidiaries.

Earnings for the six months ended June 29, 1946, on the same basis are estimated at $21,792,000, including $4,140,000 share of undistributed earnings of partially owned non-consolidated subsidiaries, while earnings for the first six months of 1945 are estimated at $8,487,000, including $1,598,000 share of undistributed earnings of partially owned non-consolidated subsidiaries.

On June 29, 1946, and at the close of the corresponding quarter of 1945, there were outstanding 3,752,136 shares of common stock. Due to the two for one stock split on July 8, 1946, there are outstanding 7,504,272 shares. Computed for all periods on the basis of such 7,504,272 shares outstanding the $10,205,000 for the six months represents $2.90 per share, compared with $1.13 per share for the same period last year.

Concurrent with the announcement, the board of directors declared a regular quarterly dividend on the common stock outstanding after the two for one split, of 40 cents per share, payable September 27, 1946, to stockholders of record September 6, 1946. This increase was announced at the annual stockholders' meeting last June, and is equivalent to an annual dividend rate on the old stock of $3.20 instead of $2.

British Quota May Be Revised Next Year

The British Film Quota Act may not be renewed in its present form; it may be revised to include a plan to correlate imports to production prospects, London film circles believe. A suggestion for such correlation was advanced last week by Sir Henry French, new director general of the British Film Producers Association, who also asked members to submit their viewpoints on continuance of quota legislation. Mr. French has been conferring with Foreign Office officials on stimulation of that agency's emissaries to submission of reports on British film reception in various territories. The reports would resemble those made by the United States Department of Commerce film division.

Announcing M-G-M
REPRINTS of MASTERPIECES

with gratitude for a suggestion from our Friendly customers

Many of our accounts have told us of the constant queries of their patrons concerning M-G-M Masterpieces of All Time, great attractions which have never lost their power and significance.

There has been a growing interest among a new generation of picture-goers in many of the renowned Metro-Goldwyn-Mayer entertainments which have enabled this company to be acclaimed by more Academy Awards than all other companies.

Responsive as always to the showmanship guidance of our alert customers who express the public wish, we are therefore pleased to announce that from time to time we will issue Reprints of previously released M-G-M Masterpieces.

They will receive the promotion presentation which is their due; advertising and exploitation comparable to that which launches any new M-G-M release, with a full complement of new prints and fine new accessories.

We announce herewith the Trade Shows of the first Two, and bear in mind that they are greater attractions than ever because their Stars are greater than ever.

Her Best Role! *A Superb Performance!*

INGRID BERGMAN · ROBERT MONTGOMERY

in "RAGE IN HEAVEN"

with George Sanders · Lucile Watson · Oscar Homolka

Screen Play by Christopher Isherwood and Robert Thoeren • Directed by W. S. Van Dyke II • Produced by Gottfried Reinhardt

AN M-G-M MASTERPIECE REPRINT

Trade Shows

SPENCER TRACY

MICKEY ROONEY

in VICTOR FLEMING'S Production of RUDYARD KIPLING'S

"CAPTAINS COURAGEOUS"

with MELVYN DOUGLAS · LIONEL BARRYMORE · FREDDIE BARTHOLOMEW

Screen Play by John Lee Mahin, Marc Connelly and Dale Van Every • Directed by Victor Fleming • Produced by Louis D. Lighton

AN M-G-M MASTERPIECE REPRINT

ALBANY	20th-Fox Screen Room, 1052 Broadway	WED. 8/21	7 P.M.
ATLANTA	20th-Fox Screen Room, 197 Walton St., N. W.	WED. 8/21	10 A.M.
BOSTON	M-G-M Screen Room, 46 Church Street	WED. 8/21	10 A.M. & 2:15 P.M.
BUFFALO	20th-Fox Screen Room, 290 Franklin Street	WED. 8/21	2 P.M.
CHARLOTTE	20th-Fox Screen Room, 308 South Church Street	WED. 8/21	1:30 P.M.
CHICAGO	H. C. Igel's Screen Room, 1301 South Wabash Ave.	WED. 8/21	1 P.M.
CINCINNATI	RKO Screen Room, 16 East Sixth Street	WED. 8/21	7 P.M.
CLEVELAND	20th-Fox Screen Room, 2219 Payne Avenue	WED. 8/21	1 P.M.
DALLAS	20th-Fox Screen Room, 308½ So. Harwood St.	WED. 8/21	(A)2:30 P.M. (B)10:30 A.M.
DENVER	Paramount Screen Room, 2100 Stout Street	WED. 8/21	2:30 P.M.
DES MOINES	20th-Fox Screen Room, 1300 High Street	WED. 8/21	1 P.M.
DETROIT	Max Blumenthal's Sc. Rm., 2310 Cass Avenue	WED. 8/21	1:30 P.M.
INDIANAPOLIS	20th-Fox Screen Room, 326 North Illinois Street	WED. 8/21	1 P.M.
KANSAS CITY	Vogue Theatre, 3444 Broadway	WED. 8/21	1:30 P.M.
LOS ANGELES	20th-Fox Screen Room, 2019 South Vermont Ave.	WED. 8/21	1 P.M.
MEMPHIS	20th-Fox Screen Room, 151 Vance Avenue	WED. 8/21	1 P.M.
MILWAUKEE	Warner Screen Room, 212 W. Wisconsin Ave.	WED. 8/21	1:30 P.M.
MINNEAPOLIS	20th-Fox Screen Room, 1015 Currie Avenue	WED. 8/21	1 P.M.
NEW HAVEN	20th-Fox Screen Room, 40 Whiting Street	WED. 8/21	1:30 P.M.
NEW ORLEANS	20th-Fox Screen Room, 200 South Liberty	WED. 8/21	2:15 P.M.
NEW YORK **NEW JERSEY**	M-G-M Screen Room, 630 Ninth Avenue	WED. 8/21	1:30 P.M.
OKLA'MA CITY	20th-Fox Screen Room, 10 North Lee Street	WED. 8/21	(A) 10 A.M. (B) 1 P.M.
OMAHA	20th-Fox Screen Room, 1502 Davenport	WED. 8/21	1:30 P.M.
PHILADELPHIA	M-G-M Screen Room, 1233 Summer Street	WED. 8/21	(A) 11 A.M. (B) 2 P.M.
PITTSBURGH	M-G-M Screen Room, 1623 Blvd. of Allies	WED. 8/21	1 P.M.
PORTLAND	B. F. Shearer Screen Room, 1947 N.W. Kearney St.	WED. 8/21	1 P.M.
ST. LOUIS	S'Renco Screen Room, 3143 Olive Street	WED. 8/21	1 P.M.
SALT LAKE CITY	20th-Fox Screen Room, 216 East First Street, So.	WED. 8/21	1 P.M.
S. FRANCISCO	20th-Fox Screen Room, 245 Hyde Street	WED. 8/21	1:30 P.M.
SEATTLE	Jewel Box Preview Theatre, 2318 Second Avenue	WED. 8/21	1 P.M.
WASHINGTON	20th-Fox Screen Room, 932 New Jersey, N.W.	WED. 8/21	1 P.M.

NOTE: Where letters are used, (A) refers to "Captains Courageous"—(B) refers to "Rage In Heaven"

Hollywood One Year After Victory Day

by MARTIN QUIGLEY, JR.
in Hollywood

Hollywood one year after V-J Day has time to turn its attention exclusively to its own problems and away from the war to which it contributed its energies in every way possible. Out of this close, local attention has appeared evidences of wide discord.

The period of intensive application to war time film making for entertainment, instruction and propaganda is over. At present the articulate thinkers of the film production center are not glancing with apprehension at any foreign Hitler or Mussolini. Also there are no burning domestic political issues troubling the business of making motion pictures.

Hollywood Not Tranquil

This condition of relative peace with the rest of the country and the world might be expected to result in more tranquillity in Hollywood than ever before. However, the reverse is true.

The most serious problems immediately facing Hollywood, and indirectly of concern to everyone who exhibits Hollywood product, are company-employee relations, costs and the product backlog. The first two are inter-related but not identical; the third may solve itself.

The matter of employee-company relations is more than a "labor problem" in Hollywood. Many persons who contribute importantly to the production of films are unwilling to work more than a limited amount of time each year on account of high taxes. Some feel they should stop work when they reach a point at which almost all their income goes for taxes. That might be satisfactory for an individual but it is not so for the studio which needs the individual concerned for another picture.

The costs of all items which go into production increased during the war years and have soared during the first year of peace. The most common topic of Hollywood costs concerns the crafts or unions. Prior to the war the craft members received a wage total of about $30,000,000 per year. That figure has been tripled to $90,000,00 even though the number of pictures produced has been curtailed. And the wage trend is still sharply upward.

Three Viewpoints Cited

There are three viewpoints on how the labor question should be handled: 1) Relations with the 50 or more unions should be continued as in the past, with increases given here and there as circumstances dictate; 2) Wages should be markedly increased; and 3) When the right time arrives, the labor situation should be completely reorganized to put it on a more efficient and workable basis.

The first viewpoint, to continue as in the past, is the popular one. Even Hollywood, production headquarters of a young and growing business, resists change. The second viewpoint is restricted to leaders and members of the unions because others concerned realize that each new picture, to an extent, is a gamble and that for unpredictable reasons the public changes its theatre-going habits. The third viewpoint is admittedly the pessimistic one but it is held by some of the keenest and best informed observers who believe that the problem is so fundamental and the current condition so critical that it will get much worse before there is a lasting adjustment.

The fact that pictures now cost so much more to make than ever before is a definite worry to every member of the industry, in production, distribution or exhibition. That spells higher and higher rentals, or chaos.

Tax Ruling a Blow

Some of Hollywood's important creative talent had thought that a solution to the high personal income taxes was to be found in the establishment of a separate company for each picture. The idea was that returns would be subject to the capital gains tax of 25 per cent rather than an individual income tax which might amount to as much as 85 per cent. However, the Internal Revenue Department ruled in July that single picture companies would be disallowed for tax purposes and consternation was created in Hollywood.

In addition to the problems of labor and costs, Hollywood is confronted with the product backlog. That may not be a problem at all but a blessing. At the moment it is a worry.

Most Accumulated Backlogs

Most of the major companies accumulated during the war backlogs of unreleased pictures. Worries over possible reduction in production arising out of war conditions and the system of distribution flowing from Federal Court rulings both contributed to the growth of the product backlog. Some labor men now assert that the existing backlog has a relation to current and future studio employment. Some exhibitors have criticized the fact that pictures produced one, two or three years ago are sold at prevailing prices. On the other hand, if a backlog picture were made today it obviously would cost considerably more.

From the point of view of the studios the product backlog has both an insurance and a gambling aspect. Completed pictures are insurance against production difficulties, and to a limited extent, against rising costs. But pictures held for later release run the hazard that a change in public tastes may make a particular picture or personality a liability rather than an asset.

The American motion picture industry, with its long and meticulous preparation of stories, lengthy and lengthening shooting schedules and delays between completion at the studio and release to the exhibitors is building up rapidly expanding inventories. The condition also means that the studios must seek to keep far ahead of the contemporary scene.

The production colony for these many years has flourished, and so has the product. The fact that that area is currently enjoying a great peace boom on top of a tremendous war boom has a definite relation to the thinking of the people who make pictures. This California atmosphere of money and optimism, on top of the natural enthusiasm of producers of entertainment, makes it difficult for Hollywood to develop and apply policies which would offer assurances of protection against the uncertainties that loom on the economic horizon.

Praise Efforts of Industry in War

Chicago Bureau

Representatives of three government agencies, speaking at the Film Council of America meeting at the Continental Hotel last Wednesday night, praised the industry for its efforts during the war; reported on the Library of Congress' expansion program, and cited new trends and the acceptance of new responsibilities on the part of many exhibitors.

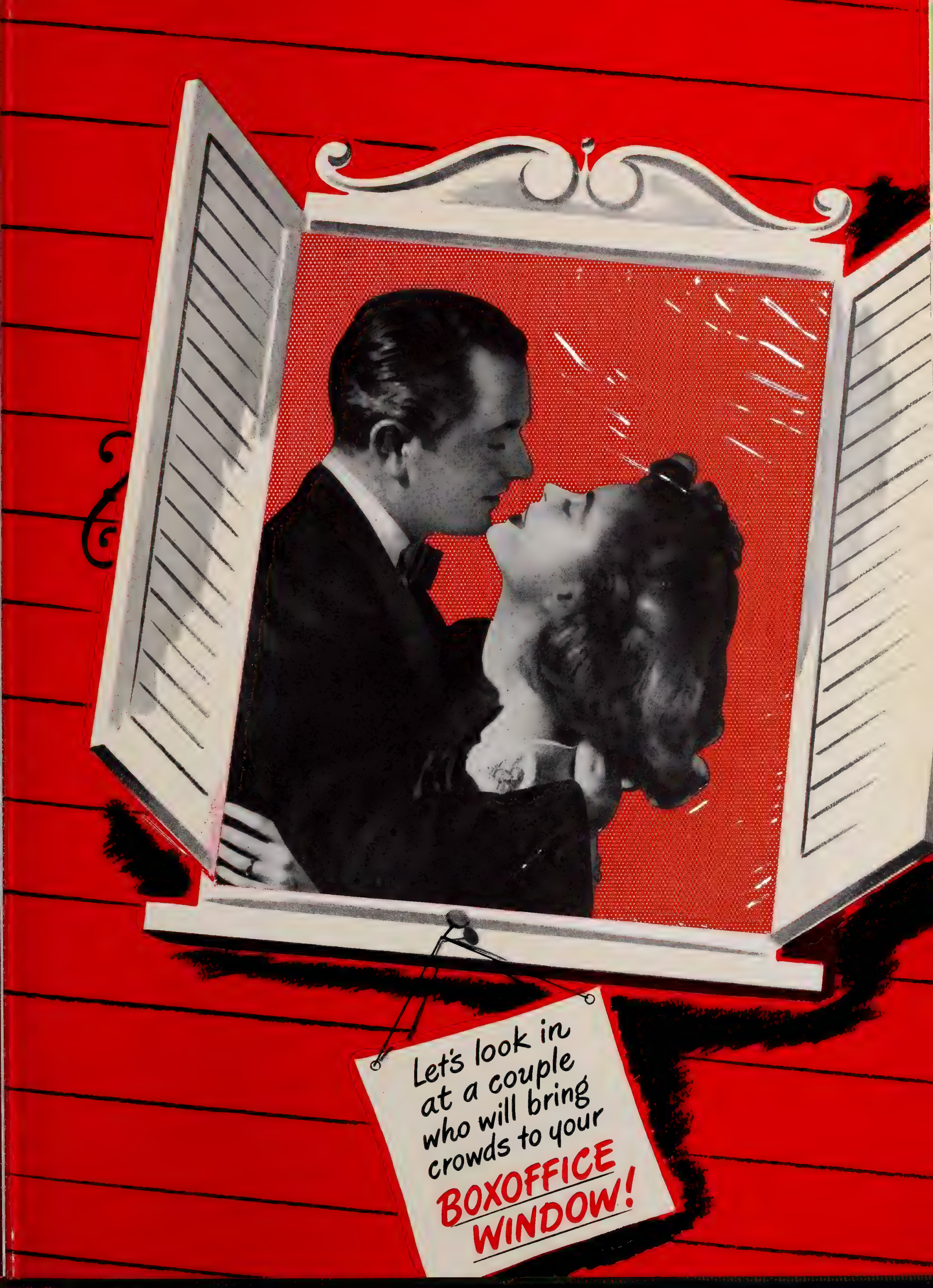
Chester A. Lindstrom, chief of the motion picture section of the United States Department of Agriculture, traced the history of the Department and then thanked commercial film interests for their wartime cooperation with the Department.

John Bradley, of the Library of Congress, discussed the operation of the Library's motion picture archives and said it expected to have 100,000,000 feet of film by the end of the year, and that he will have 21 people working with him instead of three as at present.

Arch A. Mercey of the Office of War Mobilization, commenting on Allied, ATA, and MPTOA's cooperative attitude in offering to play approved short message films, said, "There seems to be a trend of social significance and responsibility on the part of the exhibitors."

Air Unit Names Bell

Ray Bell, formerly with MGM and Loew's Theatres, has been elected chairman of the public relations advisory committee for the Air Transport Association. Mr. Bell is director of public relations and advertising for the Pennsylvania Central Airlines.


Let's look in
at a couple
who will bring
crowds to your
BOXOFFICE
WINDOW!

DOROTHY McGUIR

A

Claudia

with Mary Astor · John Sutton · Gail Patrick · Rose Hobart · Har
Florence Bates · Jerome Cowan · Else Janssen · Frank Twedell · A
Directed by **WALTER LANG** · Produced by **WILLIAM PERLBER**
Screen Play by Rose Franken and William Brown Meloney · Adaptation by Vera Caspary · From Stories by Rose Franken

·ROBERT YOUNG

Those
Best-
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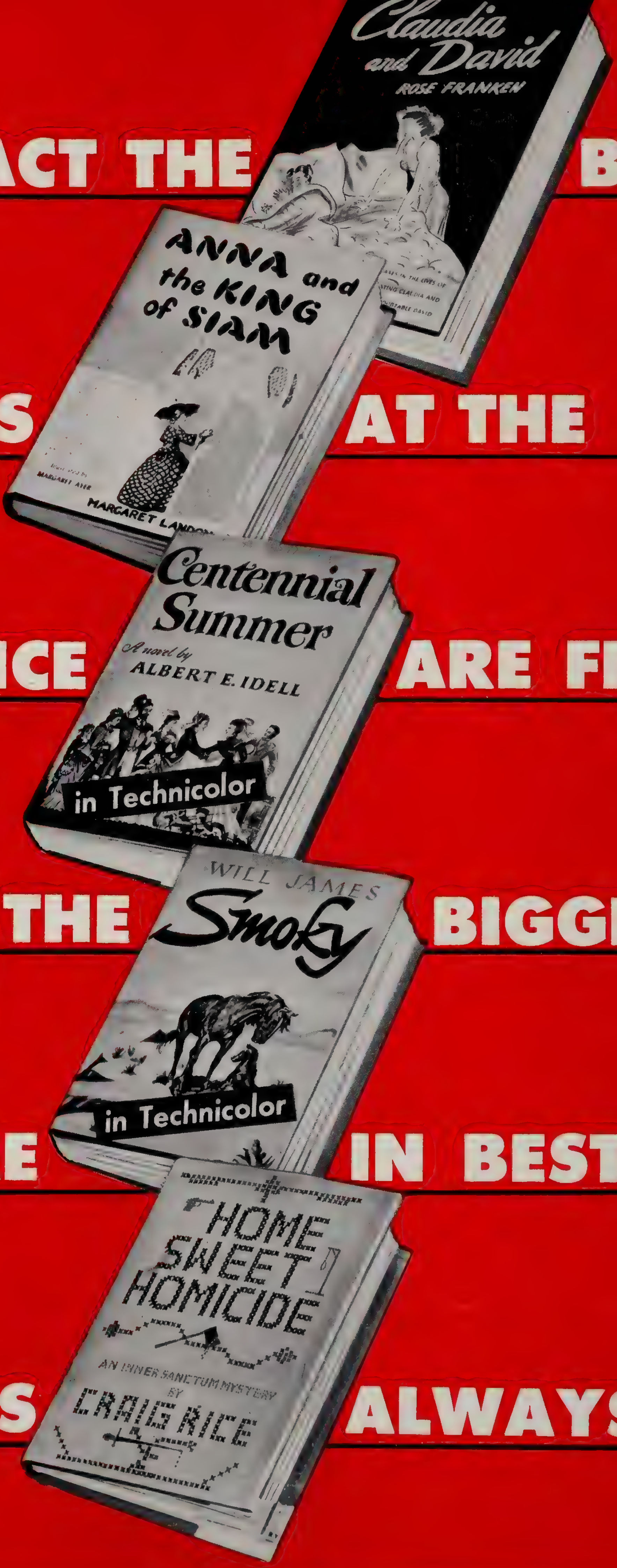
20th CENTURY-FOX

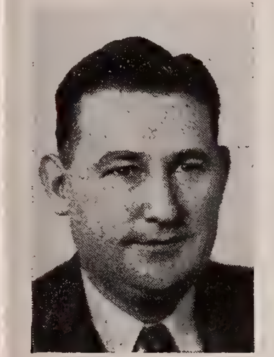
IT'S A FACT THE BEST-SELLERS AT THE BOXOFFICE ARE FROM 20th CENTURY-FOX THE BIGGEST FIGURE IN BEST-SELLERS ALWAYS!


Claudia and David
ROSE FRANKEN
ANNA and the KING of SIAM
MARGARET LANDON
Centennial Summer
A novel by ALBERT E. IDELL
in Technicolor
WILL JAMES
Smoky
in Technicolor
HOME SWEET HOMICIDE
AN INNER SANCTUM MYSTERY BY
CRAIG RICE

PRINTED IN U.S.A.

Sound Pioneers in Exhibition

THOUSANDS of exhibitors today are concerned with the presentation of Warners' Twentieth Anniversary of Sound picture, "Night and Day". Twenty years ago they were concerned with Warners' "Don Juan", the picture that first featured the sound of doors slamming, bells chiming and similar wonders. Below, in its continuing series on early sound pioneers, Motion Picture Herald presents exhibitor recollections of those early sound and talking pictures.



Charles F. Sweet

The "See and Hear" pictures appeared with regularity at the Stacy theatre, Trenton, during the lush days of 1926. Manager of the house was Charles F. Sweet, now manager of the Mayfair, Trenton.

D. F. Stevenson, publicity representative for the Stacy, recalls that the opening night for "The Adventures of Don Juan" was a "sensation," attended by municipal officials, a couple of Supreme Court justices and many other notables. The sounds in "Don Juan"—the swish of waves, the chime of a bell, the slamming of a door and the clatter of swords—were received with audible expressions of satisfaction from the audience.

The "talkie" for that inaugural show was the short of Will Hays and, says Mr. Stevenson, Mr. Hays' voice "was not out of 'synch' more than 40 times during the first week's showings."

Reminiscing about those initial weeks of sound pictures, Mr. Stevenson recalled that the house electrician complained that he could not possibly supply all the E's needed to fill the electric signs what with the constant use of "See and Hear" to identify each picture.

* * *

Al Hope, chief projectionist for 20th Century Theatres in Toronto, reports that "The Jazz Singer," which grossed $3,500,000 for Warners, was composed of 14 single reels, some running as short as four and a half minutes. Consequently a projectionist was hard put to it to trim the carbon-arc, thread the other projector, change to the next record, clean the record and change the needle, all in less than five minutes. Usually two sets of discs were distributed with each print and the larger houses had screenings to ascertain which were the better discs to use.

* * *

Frank H. Durkee

The advent of sound, many exhibitors believe, saved the industry from collapse. They point to the fact that when sound was first introduced everyone big enough to walk or not too big to be carried made a point of getting to a sound theatre as fast as he could. The resultant verbal pats on the back gave the medium a new impetus that cinched the screen's claim as Entertainmnt number One. Frank H. Durkee, head of F. H. Durkee Enterprises, Baltimore, concurs with this viewpoint. An early sound exhibitor himself, he recently wrote to Warners:

"It is a well known fact that our industry was in its doldrums and on the verge of collapse prior to the advent of talkies and when this innovation appeared we all were rescued from well nigh oblivion. To my mind Warner Brothers were our salvation and we will forever owe a debt of gratitude to them for talkies and the quality of entertainment they have established and have maintained throughout the years."

* * *

William Wagnon opened the first Vitaphone house in San Francisco early in November, 1927. The house was the Embassy, remodeled from the Rivoli, on Market Street, near Seventh. Early shows included short subjects showing various musical folk, "Lights of New York," "The Singing Fool," "The Desert Song" and "My Man," with Fanny Brice. The local papers reported that "the novelty of hearing the actors speak is a big one and the thrill something to remember." On March 30, 1929, Mr. Wagnon opened his Marion Davies theatre in San Francisco featuring "Sonny Boy," a Warner Vitaphone feature, starring Davey Lee in the title role. Included on that program was Al Jolson "on the Vitaphone" introducing stars of First National and Warner Brothers.

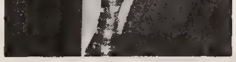
* * *

J. Real Neth

J. Real Neth, president and general manager of the J. Real Neth Theatres Company, Columbus, Ohio, reports it was the word-of-mouth publicity that brought the customers into his Grand to see Warners' "Don Juan" and "The Jazz Singer." "The customers came to hear the screen talk," he said, "and they went away doing their own talking." And it was not only the paying customers who were interested in the new invention. Mr. Neth recalls that "exhibitors who had been skeptical about sound flocked to the theatre from all over Ohio. Really, they came in in such droves that it was necessary to put on an extra assistant manager just to escort the gentlemen to the projection booth to see how the new wonder equipment worked.

"Looking back through the years," he reports from today's vantage point, "I can remember we had many a headache with the new medium, but the invention of sound pictures paid some rich and handsome dividends. I really believe had it not been for sound coming in just at the time it did many of us would not be in the motion picture business today."

* * *



Harry Zietz

Harry Zietz of the Zietz circuit, New Bedford, Mass., was one of the first to install sound equipment in the New England area—at the New Bedford theatre. "I'll never forget the opening day when Will Hays started to speak in a short subject. People were astonished. Then they followed their astonishment with a round of applause. Our first program also included Warners' 'Don Juan.' I thought sound was an excellent idea. In fact, it was a tremendously expensive proposition for installing this first sound machinery and it was an awful gamble. We were one of the first in the country who took the chance. We believed in it implicitly.

"Soon more talking pictures were being made and business picked up again. All in all, it was a happy invention and we are proud to be included as pioneers."

THE *HOLLYWOOD SCENE*

Audience Research to Key Services to New Auction Sales Policy

by WILLIAM R. WEAVER

Hollywood Editor

While exhibitors, distributors and government officials wrestle with the complexities of auction selling on the basis of when, as and if, Audience Research, Inc., is making hay—*and it's not hay*—in Hollywood.

Now supplying its many-sided service to 12 producing companies, four of which are also distributing companies, ARI is to be in the news September 1 for having added two more, both majors, to its list of clients (It's already servicing one of them, unofficially).

The prospect of auction selling is not exclusively responsible for the recent increase in the number of ARI clients, since most of its service features have been available to studios for more than seven years, but the shape of selling conditions-to-come does add attractiveness to some of the information and counsel offered, and ARI is adding features particularly designed to give its clients special advantage in tomorrow's market.

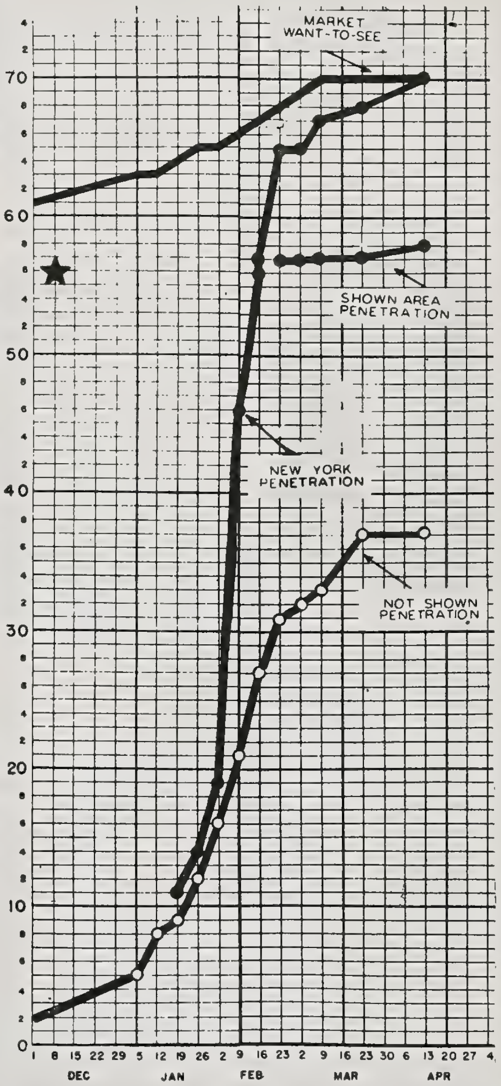
Poll of Exhibitors

For instance, ARI last week started a poll of exhibitors to determine their collective attitude toward auction selling and certain other things. The yield of that canvass, ARI's first polling of the men who operate the theatres, is to be harvested about a fortnight from now. Whether the findings will be disclosed to the trade or restricted to ARI clients has not been decided, but ARI is not delaying its preparations for the era of auction selling to see how the vote comes out.

On the contrary, ARI is setting up augmented and specially trained polling staffs in the principal cities of the country for the purpose of determining for a client the metropolitan center in which he can open a given picture to the biggest business, a detail of obvious importance to a seller putting his merchandise on the auction block. It's not so complicated as it sounds; ARI requires only three days to find out for a client whether his picture will crack a box office record in San Francisco or fall on its face in Chicago—or, as sometimes happens, both. And it's not done in terms of generalities, but in forecasts of dollars-and-cents grosses.

Similarly, in anticipation of the mounting tempo of trade transactions, ARI is inaugurating a Kiplinger-type letter, weekly or bi-weekly, with which to keep its clients steadily abreast of trends and changes in public attitude, national and sectional, toward such things as admission prices, double bills, the various types of entertainment, advertising copy and illustration, competitive amusements, and star values.

The last named is already covered regularly by ARI in a listing, provided clients quarterly, of the 175 players whose names on a marquee sell the most tickets. They are listed in the order of their drawing power, as per the findings of ARI field interviewers, and the abrupt rise of an individual's name in the listing results in such developments as the starring of Dana Andrews and Cornel Wilde, two who got their first big breaks that way.



Audience Research, Inc., chart used in forecasting domestic gross of a client's picture.

Suggests Advertising

In addition to telling a client the name of the city in which he can open his picture to best advantage, ARI supplies him with field-gathered information concerning the type of advertising campaign to use. There is the record of a picture in which classical music was predominant, and mighty successfully so, but never referred to in the ad copy lest it keep away the millions who turned out to be glad they'd bought tickets to see this particular picture.

And there is, at the moment, the ARI notification to all of its clients that sex-copy is box office poison, this advice being predicated on the perhaps not wholly obvious findings of ARI field interviewers, who asked people why they were staying away from the recent luridly exploited attractions and were told it was because they'd found out that pictures advertised like that don't live up to the advertising. A company that recently opened a certain picture disastrously in Cincinnati with feminine anatomy keynoting the advertising has withdrawn all the campaign material previously supplied exchanges and is substituting copy which is based on a crime *motif*.

ARI's services to studio clients are many and long-continuing. Last week, for instance, it conducted a Preview Jury System test (described on page 37 of the July 20 edition of MOTION PICTURE HERALD) of a picture already in release and doing well in its first engagements. In this case there was not, as normally, a physical possibility of improving the picture by editing or cutting, nor any wish to improve it, since it had turned out that the public liked it better than the producer had hoped it would. There was, however, the possibility that a burst of additional newspaper advertising in the cities where it was yet to open might produce enough more attendance to swell his final profit.

Test Confirmed View

Specifically, the test was conducted to determine whether another $75,000 worth of space might not net the producer twice that amount in total proceeds. The report indicated it would, and the money will be spent. Presumably, the same advertising burst which sweetens the producer's take, if ARI testings prove correct, will sweeten the exhibitor's likewise.

ARI's preparations for the advent of auction selling do not include, as yet at least, a forecasting of the price or terms a producer or distributor can obtain from exhibitors for a given picture. But ARI does forecast for its clients the total domestic gross of a picure, and it claims that these forecasts have never missed the mark by more than 3 per cent.

The relationship between this foreknowledge of ultimate gross and auction selling requires no elaboration, but the processes by which ARI derives its dollars-and-cents forecasts from cross-country questioning of the population do.

Process Explained

The chart reproduced herewith is the basis of a forecast of the total domestic gross of a melodrama released early this year, and although the name of the picture cannot be disclosed, the studio has verified the accuracy of the forecast.

That top line, starting at 61 and rising to 70, is what ARI terms the Market Want-to-see, and traces the increase of public interest in the picture from the time when interviewers started asking people about it, last December, until it opened in New York in February.

That line that runs into it, rising sharply from a January start at 11, is termed New York Penetration and indicates the increase of interest in the picture in New York after the local advertising started. (Advance news about a picture, in syndicated columns and so forth, usually establishes a National Penetration of 10 points for an A-budgeted picture, and stops there.)

That slightly rising line to the right of the New York Penetration line shows the degree of public-awareness of the attraction achieved in cities, other than New York, where the picture had gone into exhibition (the difference indicating that this picture did substantially better in Gotham than elsewhere).

Finally, that line starting at the bottom of the chart shows the increase of Penetration accomplished by the company's national advertising campaign in the areas of the country where the picture had not yet opened. (Typically, when this line levels off, as in this case at 37, nothing can be done to start it upward again).

A Simple Formula

It is by a combining of the top line (want-to-see) and the bottom line (penetration in areas where the picture has not opened) that ARI arives, by a simple mathematical formula, at the forecast of domestic gross. The formula itself cannot be divulged here, but some of the basic information backgrounding the information can be.

ARI relies on its field interviewers, who talked to some 450,000 people about such things in the two years before the service was offered to clients, for its contention that there are 80,000,000 persons in this country capable of going to the cinema (after infants, octogenarians, the sick and others are deducted from the total population) and that 56,000,000 of these are "regular picture goers" (specifically, people who go to a movie at least once in every three weeks). It is also a vital statistic in the ARI computation that these people pay an average admission price of 46 cents. With this data as a basis for calculation, and with the Penetration and Want-to-see figures denoting the public state of mind regarding a given picture, ARI mathematicians arrive at a dollars-and-cents forecast of total domestic gross in (this was demonstrated) 28 seconds

(*This is the third in a series of articles on Audience Research, Inc. The preceding articles appeared in the July* 13 *and July* 20 *issues.*)

Russian Film Cited

"The Turning Point," new Soviet film story of the strategy at Stalingrad, shortly to be released here through Artkino, has been awarded the Stalin Prize,

54 Pictures in Work at Studios

Hollywood Bureau

Production activity declined somewhat last week, as 12 films went to the cutting rooms, and seven reached shooting stages. The total number of pictures in work at the weekend was 54.

Marlene Dietrich's arrival in Hollywood signalled the start of "Golden Earrings," which Mitchell Leisen is directing and Harry Tugend producing for Paramount. Opposite Miss Dietrich is Ray Milland.

At Warners, United States Pictures launched "Pursued," melodrama starring Teresa Wright and Robert Mitchum, with Judith Anderson, Alan Hale, John Rodney and Harry Carey, Jr., featured. Raoul Walsh is the director; Milton Sperling the producer.

"Carnegie Hall," a Federal Films production for United Artists release, got under way on location in New York. Boris Morros and William LeBaron are the producers; Edgar Ulmer the director.

At RKO Radio, cameras were trained on two: "They Won't Believe Me," and "San Quentin." The cast of the first includes Robert Young, Susan Hayward, Jane Greer, Rita Johnson and Tom Powers. Joan Harrison produces; Irving Pichel directs.

"San Quentin" is being produced by Martin Mooney and directed by Gordon Douglas. Heading the cast are Lawrence Tierney, Marian Carr, Barton MacLane and Carol Forman.

Columbia launched another in its "Boston Blackie" series of mystery-dramas, titled "Boston Blackie and the Law."

PRC's new venture is "Don Ricardo Returns," which James S. Burkett is producing, and Terry Morse directing. Isabelita and Fred Coby have the two top roles.

COMPLETED

COLUMBIA
Ghost Town

MGM
Sea of Grass
Sacred and Profane

MONOGRAM
Song of the Sierras
Untitled Cisco Kid
Sweetheart of Sigma Chi

PRC
Gas House Kids (formerly "Untitled Comedy")

RKO RADIO
Best Years of Our Lives (Goldwyn)
It's a Wonderful Life (Liberty)

REPUBLIC
Calendar Girl

UNIVERSAL
Vigilantes Return
Ramrod (Enterprise)

STARTED

COLUMBIA
Boston Blackie and the Law

PARAMOUNT
Golden Earrings

PRC
Don Ricardo Returns

RKO RADIO
They Won't Believe Me
San Quentin

UNITED ARTISTS
Carnegie Hall (Federal Films)

WARNERS
Pursued

SHOOTING

COLUMBIA
Mr. District Attorney
Lone Star Moonlight
My Empty Heart
Johnny O'Clock
Dead Reckoning
Return of Monte Cristo (Small)

EAGLE LION
It's a Joke, Son
Born to Speed

INDEPENDENT
Fabulous Joe (Roach)

MGM
It Happened in Brooklyn
Life's for the Loving
Arnelo Affair
This Time for Keeps
Summer Holiday
High Barbaree
Unfinished Dance (formerly "Ballerina")

MONOGRAM
The Trap
Rainbow Over the Rockies

PARAMOUNT
Unconquered (DeMille)
My Favorite Brunette
Big Haircut
Emperor Waltz

RKO RADIO
Trail Street
Bachelor and the Bobby-Soxer
Katie for Congress
Secret Life of Walter Mitty (Goldwyn)

REPUBLIC
Spoilers of the North
That's My Gal
Trail to San Antone

20TH CENTURY-FOX
I Wonder Who's Kissing Her Now
Bob, Son of Battle
Homestretch
Late George Apley
13 Rue Madeleine
Brasher Doubloon

UNITED ARTISTS
Fabulous Dorseys (Rogers)
Miracle Can Happen (Bogeaus-Meredith)
Strange Bedfellows (Stone)
Monsieur Verdoux (Chaplin)

UNIVERSAL
Flame of Tripoli
Arch of Triumph (Enterprise)
Smash-Up (Wanger)
Swell Guy (Hellinger)
Magnificent Doll (Skirball-Manning)

WARNERS
Possessed
Deception
Life with Father

BOX NOW RANK'S TOP PRODUCER

Takes Over Gainsborough Pictures Studios; Plans to Treble Output

by PETER BURNUP
in London

Sydney Box has assumed control of Gainsborough Pictures and their production centres at Shepherd's Bush and Islington a month earlier than expected. Gainsborough's former managing director, Maurice Ostrer, wanted to move out and get cracking on his own plans for independent production.

Mr. Ostrer has formed his own $50,000 company, Atlas Film Corporation. Currently, he is on vacation, but declares he will be back in work before the year's end.

Plans 12 a Year

Mr. Box, in the meantime, has engaged in whirlwind reorganization of the plants which have come under his hand. He aims at trebling their output, with three films always in simultaneous production; hopes to make at least 12 pictures each year. Gainsborough has for years been the principal Rank money-maker, with its comparatively modestly-budgeted pictures grossing fortunes at the box office.

Mr. Box states he will continue to keep the cost of each film well below the £200,000 mark. If he succeeds in that aim and implements his promise of trebling the company's output his studios should be on top as the foremost production centre this side.

Box Started with Shorts

There's been meteoric quality in Mr. Box's rise to the job of premier producer in the J. Arthur Rank organization. He was in the short-film business in the early days of the war. In two years his firm—Verity Films—made more than 120 shorts for the Government and the Services. In 1942 he embarked on feature production for Two Cities. Breaking away to form his own independent company at Riverside Studios, he made "Seventh Veil" and "The Years Between." Followed his appointment to the incumbency at Shepherd's Bush.

Financial interests operating in Mr. Box's behalf have been engaged for many months in negotiating the purchase of Riverside and also the bomb-damaged plant at Twickenham. Treasury consent has now been given for the transfer. Difficulty arises, however, in a pledge which Mr. Rank gave the Government three years since that he wouldn't acquire further studios. It might be said that Mr. Box, the owner of the Riverside freehold, wasn't the Mr. Box who works for Rank at Shepherd's Bush.

But, in the present delicate state of political differences this side, critics of Mr. Rank in the House of Commons might well regard such an inference as more than a little disingenuous. So some other arrangement regarding Riverside will require to be reached, with Mr. Box unloading his newly acquired properties elsewhere. Whatever the plan it may be taken as assured that the Riverside product will be distributed through Mr. Rank's G.F.D. concern.

Child Films Shifted

First step in the new Gainsborough setup was to transfer Miss Mary Fields children's film department from Islington to Elstree. Miss Field quits Islington some time in August. Muriel Box—wife of the producer and collaborator with him on "Seventh Veil" and numerous other scripts—takes over as scenario editor in control of the selection of subjects and of the writers working for Gainsborough. Ernest Gartside—pre-war production manager at Twentieth-Fox's Wembley Studio—becomes general manager of the studios and production controller.

At Denham Studios the latest complainants are Roy and John Boulting, whose production firm, Charter Films, is down to make Howard Spring's novel, "Fame Is the Spur." The novel was an expensive buy for the Rank Organization at the outset; it promises to have many more thousands of pounds added to its budget before one foot of film is shot by reason of continual postponement of the starting date.

The film was scheduled to start early in July. The date was amended to August 16, then again to August 26. Four days before set construction was due to start the brothers heard by chance that Denham couldn't take the film until September 9. Labor problems are cited as the reason.

Korda Plans Take Shape

Korda-British Lion plans are taking shape now that Sir Alexander has got down to the job of allocating space at the two studios controlled by the combine, Sound City and Worton Hall. His own company, London Films, has two productions on the tapis, both to be directed by Leslie Arliss. "Bonnie Prince Charlie" can't start studio work until David Niven is free around March next. So Mr. Arliss is going to Italy to supervise location work on Production II—"Man About the House" based on the novel by Francis Brett Young.

Meanwhile, George King Productions—another of the independent units operating under the Korda Umbrella—has started at Worton Hall on "The Shop at Sly Corner," in which Oscar Homolka stars.

Pascal Film Productions—trade name for the one and only Gabby—move into Sound City (so it is planned) with Bernard Shaw's "Doctor's Dilemma."

Mr. Arliss follows George King in at Worton Hall with "Man About the House." Immediately that one is completed Arliss takes over at Sound City with the Highland subject; that is if Mr. Pascal is finished with the plant by that time.

Behind that queue somewhere is Herbert Wilcox, who has a large production lined up to start whenever space can be found at either of the establishments.

Sir Arthur Jarratt said when he took over as British Lion's managing director that he would have a first-rate bunch of British product ready by next summer. Certainly he is doing his best to implement that promise.

Rank to Merge Eagle-Lion and GFD Facilities

Beginning October 1, 1946, the distribution activities in the United Kingdom of General Film Distributors, Inc., and British Eagle-Lion Distributors, Ltd., will be merged, it was announced Wednesday in London by J. Arthur Rank. Distribution in the future will be conducted by General Film Distributors, Ltd.

Under the terms of the merger, GFD will handle the entire output of J. Arthur Rank British pictures and Universal-International American pictures, which will total in all about 50 features annually.

Edward T. Carr, managing director of Eagle-Lion since its incorporation, will become joint managing director of GFD, with John Woolf, son of the late C. M. Woolf, founder of GFD. Frank Ditcham, now managing director of GFD, has announced his retirement from the industry.

Plans are currently in work for absorption of the existing United Kingdom Eagle-Lion staff within the framework of GFD. There are no changes in the distribution arrangements for overseas markets. Eagle-Lion Overseas will continue to distribute outside of the Western Hemisphere, while Universal, by arrangement with GFD, will distribute throughout the United States and Latin America. Canada will be serviced through Eagle-Lion of Canada under the supervision of GFD.

In addition to feature pictures to be distributed by GFD, the company also will be responsible for the distribution of Gaumont British Newsreel, Universal Newsreel and the new monthly screen feature, "This Modern Age."

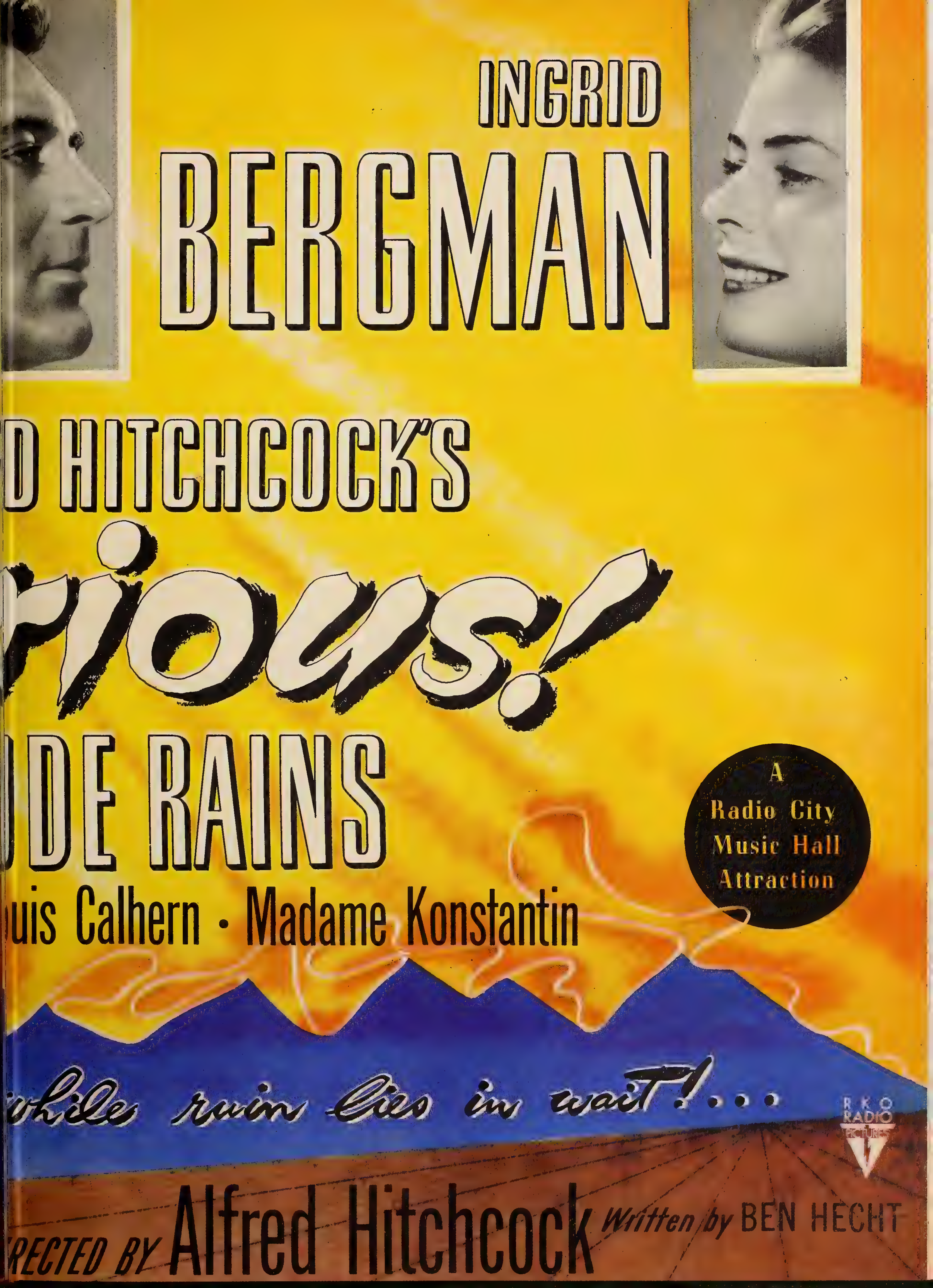
English Films Acquires "Man"

English Films, Inc., has acquired distribution rights in the United States and Canada to Associated British Productions' "The Man from Morocco." The film was produced in England by Warwick Ward and directed by Max Greene.

GRANT
BERGMAN
HITCHCOCK

and RKO
RADIO
PICTURES

Loving
in
Secret
CARY
GRANT
in ALF
Noto
with CLA


INGRID
BERGMAN
D HITCHCOCK'S
rious!
DE RAINS
uis Calhern · Madame Konstantin
A
Radio City
Music Hall
Attraction
while ruin lies in wait!...
RKO
RADIO
PICTURES
RECTED BY Alfred Hitchcock Written by BEN HECHT

MORE THAN 5,000 ADS EACH FOR EVERY THEATRE IN THE LAND!*

FIGURING 18,000 THEATRES *

That's what it means when RKO tells you that the national advertising campaign on "NOTORIOUS" covers a total magazine and newspaper supplement circulation of

97,060,072 COPIES!

including five different insertions in LIFE and LOOK . . . Four different insertions in WOMAN'S HOME COMPANION . . . Full pages in LADIES' HOME JOURNAL —SATURDAY EVENING POST—McCALL'S —COSMOPOLITAN—TIME—GOOD HOUSEKEEPING —REDBOOK—COLLIER'S—AMERICAN —TRUE STORY—LIBERTY—THE FAN LIST —THE AMERICAN WEEKLY—THIS WEEK and Canadian magazines.

THE NATIONAL SPOTLIGHT

ALBANY

Heavy business in the Summer towns continues. Some estimates put it ahead of the pre-war years. . . . The Warner exchange set a new record for prints shipped during the final week of the 20th Anniversary celebration. . . . The projectionists union at Fabian Theatres cooperated with several trade concerns in an advertising salute to Warners. . . . A. W. Smith, Jr., 20th-Fox eastern sales manager, spent two days with the local exchange force. He took time out for the races at Saratoga. . . . Arthur M. Loew has a cottage at the Spa. . . . James Faughman, contract chief for the Warner branch, has bought a summer residence in the Grafton Mountains, an area already housing Charles J. Latta, Warner Theatres zone manager. . . . Larry Cowan, upstate publicity director for Fabian, and manager of the Proctor's, at Troy, has returned from vacation.

ATLANTA

Athens, Ala., city authorities have lifted the ban on theatres, which were closed because of infantile paralysis. Restrictions remain in Florida, where more than 80 cases have been recorded. . . . Hardie Kent has been appointed assistant manager of the Paramount theatre, Montgomery, Ala. . . . Leonard Allen, director of publicity for the Paramount exchange is back from a trip to Jacksonville and Miami. . . . Hugh Braly, district manager of Paramount in Philadelphia, and co-captain of the "34th and Greatest Year" drive, visited the local branch.

Jack Kirby, former district manager of Paramount, is back from a business trip to New York. . . . Babe Cohen, Atlanta branch manager of Monogram, is in New Orleans for a rest after a months stay in Emory Hospital here. He suffered a heart attack. . . . Columbia Pictures notes: Louis Weinberg, special representative paid the local office a short stay. Grace Wooley, of the booking department, is back after two weeks in Savannah. Wynelle Smith, of the bookkeeping department is vacationing. Lois Cagle was married on July 14. Herbert Legg, former head shipper moved up to the booking department.

Frances Hudgins, former secretary to Universal manager, moved over to Film Classic in the booking department. . . . Lou Arrwood, National Screen Service, was a New York visitor. . . . Mrs. Lucille Cobb, of the Cobb theatre, Fayette, Ala; J. L. Love, Colony theatre, Winter Park, Fla., and Forman Rogers, Tivoli, Montgomery, Ala., were visitors. . . . Bob Helms, special home office representative of Universal visited the local branch. . . . Jerry Gold, of the Showboat circuit in Pahokee, Fla., stopped off in Atlanta en route to New York for a vacation.

BALTIMORE

The M. P. Operators' Union, Local, 181, arranged to have all members, not in any similar association, to join Associated Hospital Service of Baltimore. Charles J. Grauling is chairman of the Sick Committee arranging it. . . . To make an album of members' pictures, William K. Saxton, chief barker of the Variety Club arranged with a photographic studio to furnish a free photo of each member. . . . Also instead of a stag event August 13, of members visiting the Police Boys' Club at Camp Ritchie, postals were sent out inviting the ladies to attend with members. The camp, a month long affair, is sponsored by donation from the Variety Club for underprivileged children.

The Dean theatre has been opened here by George Jacobs. . . . Thomas Luby managed the Met while Harold Grott was away, and now he is managing the Broadway while Robert Ashcroft is visiting in Shreveport, La., Harry Vogelstein, Midway and Baltimore Poster, and his wife will visit in New York and then go to Boston to attend the VFW Convention. . . . Others on vacation: L. M. Ammons, Edgemere; William Zell, of Rome Theatres; Mrs. Anna Fitzhugh, Aurora, and William King, Plaza projectionist. At home ill is John Grauling, New Glen, Glenburnie, projectionist.

BOSTON

This is the season for country fairs in Massachusetts and the "big ones" are just now ready to open. There are more than 100 fairs in the state. A dozen of these have parimutuel racing and actually are serious competitors with other amusements. The first is at Marshfield, August 18 through Agust 24, while the Brockton Fair, largest in the East, is September 8 through September 14. . . . Vincent J. Mollica, manager of the Opera House in Lebanon, New Hampshire, died August 5, after a lingering illness. . . . Mrs. John Anthony, manager of the Modern Theatre in Manchester, New Hampshire, is in the Sacred Heart Hospital after an operation. . . . Paramount's district manager, Al Kane, is one of the captains on the seven-week trip for the 34-year drive.

Paramount's booker, Al MacIntyre, is in Rockport vacationing. . . . Stanley Blodgett's mother died last week. He is manager of the Town Hall in Charleston, N. H. . . . Angela Carbone of PRC is vacationing in Washington, D. C. . . . The wife of Ira Low, of PRC, is in the hospital for an operation. . . . Phil Berler, who for 25 years was PRC's booker, is now in business for himself in Charlotte, N. C. Fred Stone has taken his place at PRC.

The Capitol Theatre in Providence, which was wrecked by fire four months ago, is scheduled to reopen around Labor Day after being completely renovated. . . . Catherine Ferrick, returning from a vacation at Hampton Beach, is back at M-G-M. . . . Others on vacation include Mrs. Nini Pastore, switchboard operator at PRC; Lewis Richmond, PRC; Mrs. Sara Galben, bookkeeper at Paramount; Mrs. Evelyn Hollis, Paramount contract clerk, and Helen Grell of M-G-M.

BUFFALO

Glass slides of types used in Buffalo theatres in the early 30s to announce coming attractions have been presented to the Buffalo Historical Society. . . . Burglars gained entrance to Louis Sannella's Masque theatre in South Buffalo last week, obtaining $10 worth of candy. A lobby door was unlocked. . . . Western New York exhibitors will attend the August 21 meeting at Hotel Statler during which ATA officials will speak. . . . Jack Chinnell, RKO, and Emerson Dickman, 20th-Fox, were co-chairmen of the Variety Club annual golf tournament and clambake at South Shore.

Arnold Febry, RKO office manager, will vacation in Northern Canada. M-G-M reports J. P. Byrne, new eastern sales manager, in town. It was his first official visit here. Herman Ritts accompanied him. . . . Vacationists: Mary Bischoff and Sally Schmitz, M-G-M; Alice Rucker and Doris Maes, RKO. and Bobbie Adams of UA. . . . Salesmen Dave Less, Bert Freese and Jack McGrath, UA, were in town for a meeting. . . . Mischa Auer appeared at Batavia to entertain wounded veterans at the Vets' Administration Hospital there.

Lush business is reported at both Buffalo area Drive-In Theatres. For disturbing patrons at the Aurora theatre, East Aurora, a motorist was fined $10 in police court. He was blowing the horn of his car in an attempt to attract the attention of his wife, in the theatre. . . . Horse racing has disappeared from the Buffalo scene for another year, the trotters having left Hamburg and the runners departing from Ft. Erie, Ont., just across Niagara River. . . . Plans for construction of a $2,500,000 race track in suburban Buffalo have been announced, the strip expected to be ready for a race meet in 1947.

CHICAGO

The local RKO exchange will honor the branch manager by celebrating November as "Sam Gorelick 30th Anniversary Month." . . . Jack Cohn, Columbia vice-president, and Henri Elman, Capitol Films head, boarded the Chief together Saturday for Hollywood. . . . Harold Perlman, advertising and publicity head for Filmack, is back following a vacation in his hometown, Madison, Wis. . . . The Variety post of the American Legion will hold "open house" at the Congress Hotel on September 9. Twelve new members—bringing the total membership to 85—were sworn in at the Aug. 5 meeting.

The local Allied group will occupy a special car to Boston for the National Allied Convention next month. More than 50 are expected to attend. . . . Chicago's second Drive-In theatre will open here August 29. Located at Irving Park and Harlem and called "Outdoor Theatre," it will have a capacity of 1,000 cars. Irving Gandall and Frank Fink are the owners. Si Griever will do the booking and buying.

The opening of "Caesar and Cleopatra" at the Grand will shift Walt Disney's "Make Mine Music" to the Palace. . . . Irv Kup-

(Continued on following page)

(Continued from preceding page)

cinet, *Times* columnist, and Dale Harrison, *Sun* columnist, are vacationing. . . . Charles Harris has been appointed head of the newly created RKO Theatres advertising department. He was formerly with the circuit in Rochester, N. Y.

The local Variety Club will hold a combination Golf tournament and all-day party at the Hickory Hills Country Club on August 22, according to Jack Rose, Chief Barker.

CINCINNATI

Maurice Maurer, supervising director of Cincinnati Playhouse, Inc., has announced that his company, a subsidiary of the City Investing Co., New York, operators of the Astor there, has assumed complete control of the 1,500-seat Keith theatre in downtown Cincinnati. The theatre and office building were sold some time ago by the United Theatres Company to the New York interests. No change in operating personnel is contemplated, Mr. Maurer said, adding that an extensive redecorating and refurnishing program would get under way soon. . . . Abbott and Costello, supplemented by a name band, will make a one-day personal appearance at the Music Hall here, September 1.

Louis Wieth, operating a local circuit, has been made defendant in a suit filed by Miss Anna Kaplan, who seeks $5,000 damages for injuries claimed to have been sustained when she slipped and fell in a parking lot at the suburban Roselawn theatre. . . . John A. Schwalm, manager of the Northio Rialto, in Hamilton, Ohio, has returned from a Florida vacation. . . . Arthur Frudenfeld, Cincinnati division manager for RKO, is recovering from a recent operation at Christ Hospital.

CLEVELAND

Abe Kramer, official of the Associated Circuit, and Mrs. Kramer, held a double feature reception in honor of the marriage of their daughter, Hope, and the approaching marriage of another daughter, Marylin. . . . Ernest Schwartz, president, and George W. Erdman, secretary, will attend the National Allied convention in Boston as representatives of the Cleveland Motion Picture Exhibitors Association. . . . M-G-M exchange closed at noon Monday to allow the employees to attend the annual company picnic held this year at Shady Lake. . . . Jack Walsh, M-G-M city sales manager, announces the birth of a daughter, K-Lynn, as companion piece to his three sons. . . . Wallace Elliott, Warner Lima city manager, is playing tournament golf during his vacation. . . . The Variety Club, whose lease at the Hollenden Hotel has expired, is temporarily located over the Hickory Grill on Chester Avenue pending availability of suitable permanent space.

Edwin R. Bergman, PRC branch manager, and wife are back from a New York vacation. . . . Robert Casper, Jr., has joined Al Kolitz, RKO branch manager, Nat Barach, National Screen Service branch manager and Harold Raives, Schine district manager, are sporting new Dodges. . . . Major "Mike" Cullen has taken over for vacationing manager Frank Hensen of Loew's, Akron. . . . Moe Dudelson, UA district manager, was one of the week's visitors. . . . Gordon Bugie has been appointed PRC booker.

THE NATIONAL SPOTLIGHT

The Eddie Catlin testimonial dinner was voted one of the most successful of its kind held here. The 92 guests included representatives of every exchange and every exhibitor circuit. Mr. Catlin received an onyx desk set to adorn his Warner managerial desk in Buffalo. . . . Mrs. M. B. Horwitz, wife of the general manager of the Washington circuit, is home following an operation. . . . P. J. Wood, secretary of the Independent Theatre Owners of Ohio, was in town.

COLUMBUS

The management of the Gallipolis theatre, Gallipolis, is offering a reward for identity of the miscreant who lighted a red flare in the balcony and caused a rush for exits by crying "Fire!" No one was injured. C. E. Herpich is now sole operator of the Noble theatre, Caldwell, and Mrs. Fleeman is in full charge of the Roxy of the same town, dissolving a partnership of five-years' standing. . . . Robert Blashek, general manager of the Standard Paper Company, and Harry Murphy, entertainment chief of the local Veterans Administration office, are new members of the Variety Club.

Jack Needham, Twentieth Century-Fox salesman who is celebrating his silver jubilee year with Fox, is looking forward to a vacation in Northern Minnesota starting August 25. Jack recalls that he started as a salesman in the Columbus territory with "Over the Hill" as the big picture of that year. Mary McGavran, *State Journal* theatre editor, vacationing at Virginia Beach, hopes to see Paul Green's "The Lost Colony" at nearby Roanoke Island. . . . John Barcroft, Palace and Grand publicity agent, spent his holiday in a Buckeye Lake rowboat. . . . Carl Rogers, Broad manager, will be married September 15 to Frances Wallingford in United Brethren Church in the bride's home town, Chillicothe. . . . John Brobst, Ohio electrician, is back on the job after an eight-week layoff caused by a stage accident which injured his foot.

DALLAS

R. J. O'Donnell, chief barker of the Variety Clubs, and John McGraw, executive director, are making plans to attend the University of Minnesota dinner for the Minneapolis Variety Club there September 23. The affair is in honor of the goal reached by the Minneapolis tent in a drive for $250,000 to build a Heart Hospital on the University campus. . . . Closed since July 14 for installation of air-conditioning equipment, the Lucas, local suburban, opened in May, reopened August 6. The house was purchased by W. S. McLemore, Jr., from Roy Lumplin. Before entering the Army, Mr. McLemore operated the Palace in Plano, Tex. . . . Members of the Variety Club will be entertained August 18 at a barbecue dinner at Boys' Ranch, the rehabilitation camp to which the Club contributes.

DENVER

Tom Conners, vice-president in charge of sales for Twentieth Century-Fox, is holding a district meeting in Denver this week to acquaint the personnel with sales problems, especially arising out of the U. S. court decree. Attending the sessions being held at the Brown Palace Hotel are his assistant, Peter Lavathes; John Caskey of the legal department; Herman Wobber, division manager; Charles Walker, district manager. From Salt Lake City: Clyde Blasius, manager; Roy Pickerel, office manager and booker; Kenny Lloyd, Harry Swanson, Bishop Tidwell, salesmen. From Denver: James Dugan, manager; Carl Larson and Howard Metzger, bookers; Geo. Tawson, Hugh Rennie, Robert Hamel, salesman, and Ann LeGendre, Dugan's secretary.

Robert Hill, Columbia branch manager, went to Los Angeles for branch managers' meeting. . . . Gibralter Enterprises entertained at a cocktail party and banquet at the Brown Palace hotel for exchange and supply personnel, with 150 attending. Gibralter officials present included Ed Schulte, Clarence Chidley, Casper, Wyo.; Wm. Ostenberg II, Scottsbluff, Neb.; Eddie Ward, Silver City, N. M.; Tom Murphy, Raton, N. M., and Charles R. Gilmour, president; Fred Knill, and Robert Sweeten, Denver. On the evening previous the Gibralter managers and directors were entertained at a cocktail party by Charles Walker, district manager, and James Dugan, Denver branch manager, 20th Century-Fox.

Local PRC exchange shoots from 17th to sixth place in the Employes' Bonus Drive, according to Eddie Ashkins, manager. . . . Lynn Fetz, Metro head shipper, and Ann Ellis were married. . . . Joe and Tony Martinez are opening their new 400-seater, Rancho de Taos, N. M., by October 1, they hope, as is N. P. Fidel, his new theatre at Espanola, N. M.

DES MOINES

Council Bluffs' Mayor Phil Minner has seen too many second-run motion pictures. Last week he decided to do something about them. He wrote nine major film companies demanding first-run pictures for his city. Council Bluffs is not a suburb of Omaha, he wrote, and should not be forced to see pictures 30 days after they appear in the "sister city" across the Missouri river. "We have been discriminated against unjustly," said the mayor.

The Orpheum has broken all house records during its showing of "Night and Day" here. More than double average receipts were taken in during the two weeks of its

(Continued on page 38)

WARNER BROS.' TRADE SHOWINGS OF

HELMUT DANTINE · ANDREA KING

in

"SHADOW OF A WOMAN"

MONDAY, AUGUST 26th, 1946

CITY	PLACE OF SHOWING	ADDRESS	TIME
Albany	Warner Screening Room	79 N. Pearl St.	2:00 P.M.
Atlanta	RKO Screening Room	191 Walton St. N.W.	2:30 P.M.
Boston	RKO Screening Room	122 Arlington St.	2:30 P.M.
Buffalo	20th Century-Fox Sc. Rm.	290 Franklin St.	2:00 P.M.
Charlotte	20th Century-Fox Sc. Rm.	308 S. Church St.	10:00 A.M.
Chicago	Warner Screening Room	1307 So. Wabash Ave.	1:30 P.M.
Cincinnati	RKO Screening Room	Palace Th. Bldg. E. 6th	8:00 P.M.
Cleveland	Warner Screening Room	2300 Payne Ave.	2:30 P.M.
Dallas	20th Century-Fox Sc. Rm.	1803 Wood St.	10:00 A.M.
Denver	Paramount Sc. Room	2100 Stout St.	2:30 P.M.
Des Moines	20th Century-Fox Sc. Rm.	1300 High St.	12:45 P.M.
Detroit	Film Exchange Bldg.	2310 Cass Ave.	2:00 P.M.
Indianapolis	Paramount Sc. Room	116 W. Michigan St.	2:00 P.M.
Kansas City	20th Century-Fox Sc. Rm.	1720 Wyandotte St.	1:30 P.M.
Los Angeles	Warner Screening Room	2025 S. Vermont Ave.	2:00 P.M.
Memphis	Paramount Sc. Room	362 S. Second St.	2:00 P.M.
Milwaukee	Warner Th. Sc. Rm.	212 W. Wisconsin Ave.	2:00 P.M.
Minneapolis	20th Century-Fox Sc. Rm.	1015 Currie Ave. N.	2:00 P.M.
New Haven	Warner Th. Proj. Rm.	70 College St.	2:00 P.M.
New Orleans	20th Century-Fox Sc. Rm.	200 S. Liberty St.	12:30 P.M.
New York	Home Office	321 W. 44th St.	2:30 P.M.
Oklahoma	20th Century-Fox Sc. Rm.	10 North Lee St.	1:30 P.M.
Omaha	20th Century-Fox Sc. Rm.	1502 Davenport St.	1:00 P.M.
Philadelphia	Vine St. Sc. Room	1220 Vine St.	11:00 A.M.
Pittsburgh	20th Century-Fox Sc. Rm.	1715 Blvd. of Allies	1:30 P.M.
Portland	Jewel Box Sc. Room	1947 N.W. Kearney St.	2:00 P.M.
Salt Lake	20th Century-Fox Sc. Rm.	216 East 1st South	2:00 P.M.
San Francisco	Republic Sc. Room	221 Golden Gate Ave.	1:30 P.M.
Seattle	Jewel Box Sc. Room	2318 Second Ave.	2:00 P.M.
St. Louis	S'renco Sc. Room	3143 Olive St.	1:00 P.M.
Washington	Earle Th. Bldg.	13th & E Sts. N.W.	10:30 A.M.

THE NATIONAL SPOTLIGHT

(*Continued from page 36*)

showing, according to Manager Jerry Bloedow. . . . B. L. Edelman, Tri-States Theatre Corporation attorney, has resigned his post and returned to Chicago to enter the manufacturing business. . . . G. Ralph Branton and Myron Blank, Tri-States, were guests at the annual Quad-City managers outing in Davenport. . . . Mrs. Charlotte Elmets is back in her old post at Monogram. She is replacing Mrs. Kay Bottenfield, resigned.

Mary Benjamin, Columbia cashier for the last 18 years, is leaving the exchange for a similar post in California. She'll leave here September 6 for Los Angeles. She will be replaced by Lois Ewing, who has been assistant cashier for the last few years. . . . Banks in eleven major cities showed a 10 per cent increase in check payments handled during the first half of this year, as compared with the first half of 1945. Largest percentages of gain were reported in Des Moines, Dubuque, Mason City and Sioux City. Only Burlington showed a decline.

DETROIT

Earl Hudson tried to convince daily newspaper critics "The Outlaw" was "just another western with a bad reputation" gained from advertising in other cities. . . . The Michigan Catholic weekly newspaper, however, thought differently. It ran an eight-column head urging a boycott of the film at the Palms State and listed 20 other current pictures for patronage instead. . . . Producer Mark Hellinger was here to aid exploitation of "The Killers." . . . Robert Salter, manager of the Fox theatre, is spending his vacation at Owen Sound. . . . He must find a replacement on his return for Jean McLean, cashier, who was married August 10.

HARTFORD

Captain Walter Stiles, head of the theatre inspection division, has retired. Captain E. Erqhart succeeds him. Henry Roux, who recently purchased the Town Hall, Canaan, N. H., has leased the Opera House, Dixfield, Me. . . . Hartford's Building Commission has issued a new ruling that varies the provisions of the Building Code to permit installation of "an independent directly connected telephone system." The new ruling was released, following anouncement that local theatres would have to install fire alarm boxes. Showmen protested and petitioned the Common Council. Under the new ruling, theatremen may now use telephone communication to the Fire Department.

Frank Meadow has been promoted from salesman to branch manager, at the UA exchange down in New Haven. . . . Russ Grant of Loew's home office publicity-advertising staff, is engaged to Miss Penny Tragakiss of Hartford. . . . Paulette Goddard and Burgess Meredith are endowing courses in motion pictures at Smith and Amherst colleges through the Motion Picture Association of Colleges and Universities. . . . Mrs. Estelle O'Toole, secretary to Warner Hartford District Manager Henry L. Needles, is back in the city from a vacation. . . . Mr. and Mrs. Al Yester have returned to Hartford from a New York honeymoon. The bride's daughter of Mickey Daly, head of Daly Theatres Corporation, Hartford. . . . Charlotte Daddio of the RKO, New Haven, exchange, was married recently to George Nuziello, former shipper there, now in the Army. . . . Edgar S. Hill, 93, former president-treasurer, Athol Amusement Co., operating the Athol, Mass., Theatre, died recently.

INDIANAPOLIS

A nip of fall weather over the weekend was all to the good for show business. Most attractions are running above normal and "Night and Day," the blue-ribbon entry, will take about $23,000 and a holdover at the Indiana. . . . Co-owners Sam Roberts and Nick Boila spiked a persistent rumor that Keith's has been sold and say they may try a straight film operation instead of a combination policy in the house this season. It is the only downtown house closed for the summer.

Ken Collins, state chairman of the cancer drive, anounced a total of $23,370.33 was raised through the cooperation of 100 Indiana theatres. . . . Earl Cunningham, manager of the Fountain Square, is vacationing in Chicago. . . . Frank Paul, manager of the Lyric, returned from his vacation too sick to work, but is back on the job now after a few days' rest cure.

The Associated Theatre Owners of Indiana are urging members to campaign for stricter enforcement of the "No Smoking" rule. . . . Out-of-towners on film row last week included Harold Reckley, Greencastle; Harry Vonderschmitt and Arthur Clark, Bloomington; Iva Moore, Mitchell; Stanley Cooper, Brazil; A. McCarthy, Pendleton, and William McNabb, Mooresville.

KANSAS CITY

Effects of the infantile paralysis situation are being felt in more and more communities. The tendency to keep teen-age children at home is less pronounced as August advances, however. Cooler weather also has caused tension to relax somewhat. . . . Lawrence Lehman, Orpheum manager, and Mrs. Lehman are in the West for a vacation. J. T. Kelly, assistant manager, is pinch-hitting. . . . A short film for use in the campaign against vandalism is in the making. The idea, developed by the Kansas City Theatre Committee, composed of first-run managers, has the cooperation of city officials.

Jerry Drake's new theatre is nearing completion at Bolivar. He operates the Ritz there. . . . Russell Bovim, manager of the Midland, is back from vacation. Martin Maher, his assistant, is away on his holiday. . . . Glen Newbold will close his Temple theatre at Yates Center, Kan., soon for remodeling. . . . Glen L. Hall announces the opening of his new theatre at Cassville, Mo., where he also operates the Ozark. . . . F. Bellew, UA publicity representative, has been here on the opening of "Caesar and Cleopatra." . . . Jim Nutz is building a theatre in Joplin, for opening within the next three months.

MEMPHIS

George Crumpler, Dyersburg, Tenn., is building a new theatre, the Savoy, now under construction, which he plans to open shortly. Mr. Crumpler was in Memphis on business for his new show this week. . . . Catherine Locke, inspectress at the Monogram exchange, was married last weekend to Lieut. Claude Bartley, U. S. Army. . . . Leonard Shea has resigned as salesman for RKO to become branch manager of PRC which plans to open a new film exchange in Memphis before September 1.

Mr. and Mrs. Burris Smith, Imperial theatre, Pocahontas, Ark., were in Memphis on the way to Yellowstone National Park for a vacation. . . . Mr. and Mrs. Don Landers, Harrisburg, Ark., and Mr. and Mrs. Orris Collins, Paragould, were in Memphis on business for their theatres. . . . Mrs. Robert Sellers went to work this week as office manager's secretary at the Warner exchange. . . . Columbia added two new inspectresses, Vera Cannon and Nettie Thompson. . . . Mrs. Winfred Ryan, manager's secretary at National Screen Service, is on vacation.

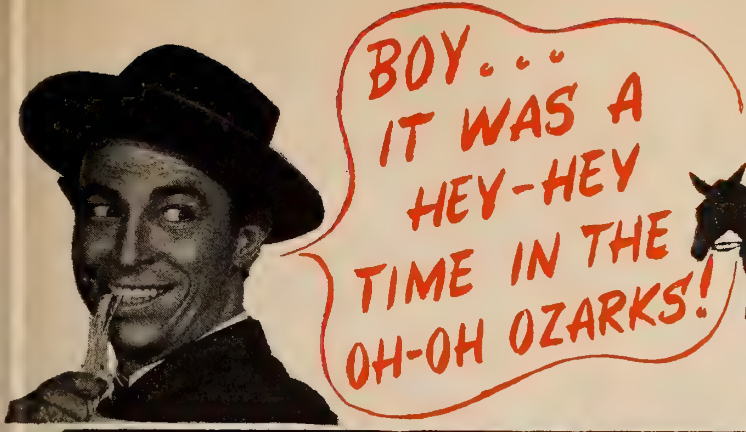
MINNEAPOLIS

Theatre business still is running a poor second to the polio epidemic. "Night and Day," expected to break the Radio City record of $25,000, did only $18,000 its first week. . . . Ralph Cramblet, Minneapolis UA branch manager, has chosen Casper Chouinard, sales veteran, for the company's "Golden Circle," a group considered best qualified for executive promotion. . . . Leon J. Bamberger, RKO sales promotion manager in New York, is vacationing at Lake Minnetonka. Bamberger formerly was Paramount exploiter in Mineapolis for about 20 years. . . . Judy, five-year-old daughter of Abbott Swartz, Minneapolis PRC manager, is a polio patient.

Comedian Fred Allen will be master of ceremonies at the Northwest Variety Club victory dinner September 23, marking success of a $250,000 fund drive for a heart hospital. . . . John J. Friedl, president of Minnesota Amusement, has been ordered to take a long rest following a nervous breakdown and a recent operation. . . . Twentieth Century-Fox meeting on distribution problems, which was scheduled for Minneapolis August 16-18, was transferred to Kansas City due to the polio epidemic.

Don Guttman, independent circuit operator, has retired from active business and moved to California. Ted Mann, partner of Guttman in a seven-theatre circuit, will continue to operate the business with Guttman retaining his interests. . . . North Central Allied, Mineapolis, will carry to the U. S. Supreme Court its fight against

(*Continued on page 42*)


BOY... IT WAS A HEY-HEY TIME IN THE OH-OH OZARKS!

WORLD PREMIERE Showing!
DOWN MISSOURI WAY
"DOWN MISSOURI WAY"

UP GOES THE BOXOFFICE!

FOR **PRC**'s
3rd *
SMASH HIT
IN A ROW—

DOWN Missouri WAY

ORIGINAL
SONGS
by the authors of
"WHITE CLIFFS OF DOVER"
KIM GANNON and WALTER KENT

"TOODLE LOO, MY DARLIN'"
"OLD MISSOURI HAYRIDE"
"THERE'S A ROSE THAT GROWS IN THE OZARKS" · "NO VACANCY"
"BIG TOWN GAL" · "MONKEY BUSINESS"
"NEVER KNEW THAT I COULD SING"
"I'M SO IN LOVE WITH YOU"
"JUST CAN'T GET THAT GUY"
"IF SOMETHING DON'T HAPPEN SOON"

TURN THE PAGE
AND SEE FOR YOURSELF HOW RECORD AFTER RECORD IS TUMBLING!

HIT NO.—

1. **"THE ENCHANTED FOREST"**
2. **"THE WIFE OF MONTE CRISTO"**

AND NO. 4. ON THE PRC HIT PARADE **"HER SISTER'S SECRET"**

NOW BEING PRE-SOLD IN HUGE NATIONAL AD CAMPAIGN!

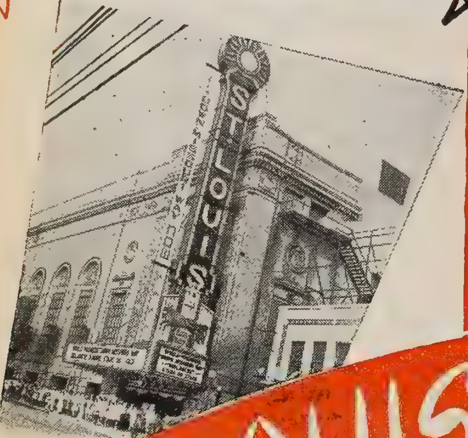
it's THE SAME STORY

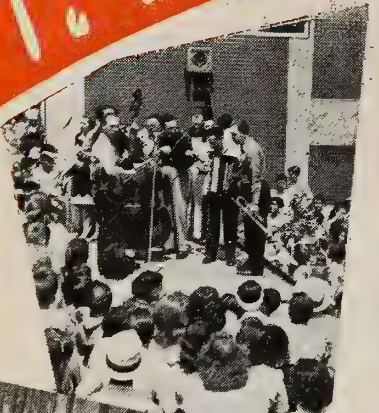
BIG CITIES . . . TOWNS . .

PRC'S NEW MONEY MAKER

"DOWN

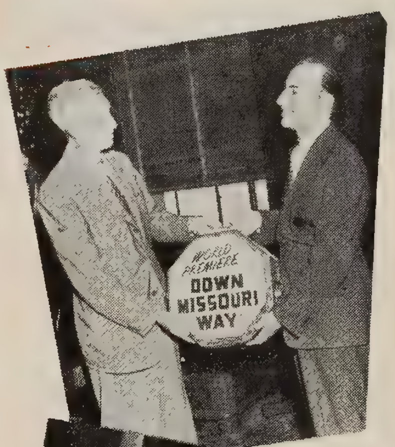
ST. LOUIS

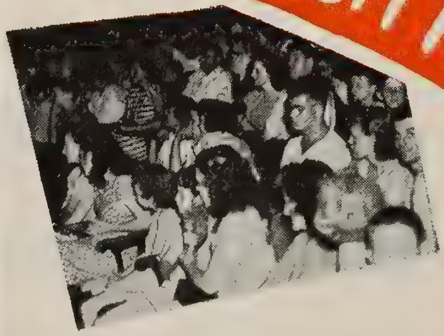




OPENING TRIPLES AVERAGE BUSINESS AT TREMENDOUS ST. LOUIS THEATRE IN SPITE OF 100-DEGREE HEAT WAVE—NEW RECORD FOR 1st WEEK'S BUSINESS!

KANSAS CITY


WORLD PREMIERE
DOWN MISSOURI WAY



FOX MIDWEST'S BARNEY JOFFEE SAYS: "WEEKEND BUSINESS EXCELLENT. CUSTOMERS LOVE ITS ENTERTAINMENT QUALITY."

SPRINGFIELD

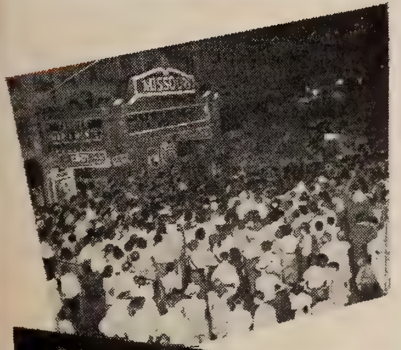
WORLD PREMIERE
Down Missouri Way

TURNED AWAY BUSINESS FOR A NEW RECORD OPENING!

FROM 30 OPENINGS . . .

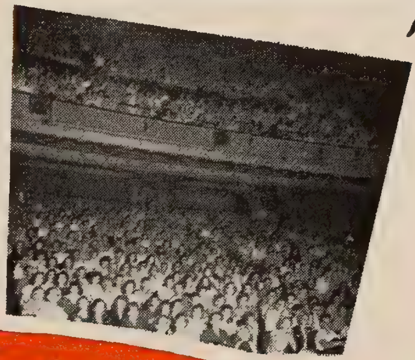
HAMLETS . . . ALL BREAK RECORDS WITH

. . . "MISSOURI WAY"

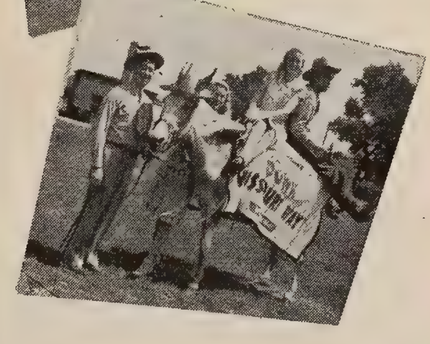


ST. JOSEPH

OVER SIX THOUSAND HAD TO BE TURNED AWAY FROM THE THEATRE AT THE EXTRA MIDNIGHT SHOW! BUSINESS CONTINUES PHENOMENAL!



JOPLIN



PATRONS HUNG FROM THE RAFTERS. BIGGEST BUSINESS IN TOWN HISTORY—EVERY INCH OF SPACE COVERED FROM ORCHESTRA PIT TO FRONT DOOR!

JEFFERSON CITY

Sensational grosses of opening day holding up!

INDEPENDENCE

Greatest crowds since the President's last visit!

TOPEKA

They almost broke down the doors, trying to get in!

SALINA

New house records for opening day and opening week!

WICHITA

Biggest opening in history of the city!

LEAVENWORTH

Topped all previous grosses by plenty!

★

AND IT'S THE SAME IN EVERY OTHER TOWN . . . JUST MORE PROOF THAT "DOWN MISSOURI WAY" IS YOUR TOP MONEY HIT OF THE YEAR!

PRC Pictures

THE NATIONAL SPOTLIGHT

(*Continued from page 38*)

license fees charged theatres by Ascap, according to president Ben Berger. . . . John R. McDonald, 70, for 30 years manager of the Majestic theatre at Barron, Wis., is dead.

OMAHA

A "million dollar rain" for the corn soaked Nebraska fields. Box office receipts were fair with one standout among the first runs. . . . D. V. McLucas, United Artists branch manager, is attending a sales convention in New York. . . . H. B. Johnson's Wangdingers shaded the Hot Potatoes, captained by Jess McBride, 7-6, in the softball game featuring the Variety Club picnic. No substitutes were used. . . . Jim Castle, Paramount exploiteer from Kansas City, and Walter Hoffman, 20th-Fox publicity man from Minneapolis, were in town. . . . Al Kane, Boston district manager and Paramount co-drive captain, will be here August 19. . . . Frank Hannon, Warner Brothers branch manager, attended the company's sales meeting at Atlantic City.

T. B. Noble, Jr., district manager for Dent Theatres, was in Omaha. . . . Bob Ballantyne, theatre equipment manufacturer, is vacationing near Walker, Minn. . . . C. V. Stone, an Omahan, has taken over the St. Mary's Hall at Valparaiso, Neb., and is running the Valparaiso theatre. . . . Republic will premiere "Roll On, Texas Moon," at the Rivoli, Falls City, Neb., August 29. . . . Omaha has had its third polio death of the year, but considering its population state officials say the number of cases have not yet reached epidemic stages. . . . Dorothy Weaver, assistant cashier at 20th-Fox, is vacationing in Colorado.

PHILADELPHIA

Matty Presby is the new assistant booker at PRC. . . . Sam Palan, Monogram's sales manager, here, on vacation last week. . . . Other operators are wondering if Goldman's new hours will catch on and force all first-run houses into that time schedule. . . . George Evans, booker for Universal, another vacationer this week. . . . Louis Goffman, counsel for Warners, is back from his summer rest. . . . Charlie Donohue, booker for RKO, another August vacationer. . . . Vivian Blaine, the 20th Century-Fox star, in town for a personal appearance at the Earle, being ballyhooed by Mike Weiss of 20th Century Fox and Irv Blumberg, of Warners.

Ted Schlanger and Ev Callow, of Warners, were the first of the local office to leave for the Atlantic City convention site of Warner Bros., as they had pre-convention arrangements to make at the Ambassador Hotel, there. . . . Iz Perlin, manager of the Stanley, in Camden, N. J., is a Pocono Mountain boy this week.

PITTSBURGH

A. W. Smith, Jr., eastern sales manager for 20th-Fox, has called the Pittsburgh, Philadelphia and Atlanta salesmen in for a meeting in Washington next week. . . . Arthur Molans, the former Warner manager, who re-enlisted in the Army, is now stationed in Alaska. . . . Milton Ripp, who was assistant manager at the Enright theatre before being inducted into the Army, has been discharged and is working for Pete Dana at Universal as a student salesman.

Almost $7,000 went into the Variety Club's Camp O'Connell swimming pool fund from the recent midnight show in the Stanley. . . . Ruth Schwirian, of the RKO office, will marry Jimmy Georhing, September 23. Bill Hoch, manager of the Ambridge, is celebrating his 17th year with Warner Theatres. His son, Corporal Bill Hock, Jr., came home from Texarkana, Tex., to help celebrate.

Tom Birks is sitting in for Karl Krug while the *Sun-Telegraph* drama critic is on vacation. Krug expects to see a few Broadway shows. . . . Johnny Harris is taking a gang of the Pittsburgh newspapermen down to Atlantic City for the launching of the 1946-7 edition of the Ice-Capades. The boys will spend the last few days of the month at the seashore.

PORTLAND

Following a four-week capacity run at Parker's Broadway, "Canyon Passage" moved into the Mayfair for a continued run. Extra heavy lines for "Night and Day" celebrated Warner's sound anniversary at the Broadway. . . . Eddie Dean, singing Cowboy, was the "Admiral" at the Coos Bay Pirates regatta. . . . Frank D. Drew, branch manager 20th-Fox in Seattle, went to San Francisco with his staff for a conference. . . . Al Rosenberg, Herbert Sabottka, and Frank Christie of the Evergreen staff, went to Los Angeles for a National Theatres conference. . . . Maurice Saffle, Keith Beckwith and Dwight Spracher were honored with a dinner at the Northwest Film Club.

SAN ANTONIO

The Alamo City's newest outdoor theatre, the Follies, slated to open on or about September 15 with a vaudeville-picture policy. Located on the West Side of town, the house will seat 1,000 and will cost $42,000. Ramiro Cortes and Paul Garza are the owners. . . . The Zaragosa, West Commerce street Latin-American house, has been remodeled into a modern theatre. N. Straus Nayfach, architect, did the work. . . . New manager for the Fredericksburg Road Drive-In is Harry H. Gleaves, whose brother, Maurice, is managing director of the Texas. . . . Business is picking up at all local theatres since the polio ban has been lifted by the board of health. . . . Spillman & Spillman, local architects, have drawn plans for two more Texas show houses. They are the Dale in Stockdale and the West in George West, now under construction. W. D. Glasscock and Son, the owners, expect to have the houses ready for occupancy sometime this fall.

ST. LOUIS

A break in the torrid weather relieved the fast-growing irritation developing among heat-ridden St. Louisans. With good product at all first-runs, business jumped. . . . Loew's State, with a $32,000 week for "Easy to Wed," led the town. . . . Spike Jones and his "City Slickers" drew a good crowd of 6,000 at a single performance at the Municipal Auditorium. . . . William F. Canavan, veteran projectionist at F&M's St. Louis Theatre, was the subject of a four-column feature in the *Globe-Democrat*, entitled, "38 Years of Grinding Out Movies." Canavan was president of the Local 143 of the Operators' Union from 1921 to 1931.

Robert Davilla of Stronghurst, Ill., has bought the Bond theatre, 300-seater in Galesburg, Ill. . . . The Dixie at Brookfield, Mo., was taken over by Herbert Newman from Eldon Roles. . . . D. F. Riddle, who served with the army in the Middle West, returned from Virginia to buy the Palace at Ridgeway, a 200-seater formerly owned by Mayor D. A. Lisenby. . . . Tom Edwards, owner of the Ozark at Eldon, Mo., plans to reopen his old Electric theatre in the same town. He will call it "Tom's."

Wayne Shepler, formerly manager of a Loew's theatre in Evansville, Ind., has succeeded Milt Kaufman as manager of Loew's Orpheum in St. Louis. . . . Kaufman goes to Norfolk, Va., for Loew's. Shepler used to be in St. Louis as assistant manager of Loew's State. . . . The Will Rogers theatre in West End St. Louis, was the only theatre victim of a severe electrical storm last week and was forced to delay opening.

NLRB Reverses Local Unit In Paramount Appeal

The National Labor Relations Board in Washington last Thursday reversed the decision of the Los Angeles board in favor of Paramount in a claim filed by the Technical engineers, Architects and Draughtsmen's Union, A. F. of L. in behalf of two employees. Paramount in discharging the two employees maintained it was because of inefficiency while the union claimed it was because of union activity. The decision of the local NLRB was appealed by Paramount and after argument on the appeal in Washington, the Los Angeles findings were reversed on all points in favor of the studio.

Rename Dorchester Theatre

The old Shawmut theatre in Dorchester, Mass., was officially named Roxie August 4, following a new-name contest. The house also has been renovated. The inauguration of the new name was marked by ceremonies in which Harry James, band leader, and star of "Do You Love Me," opening attraction under the new name, threw the switch illuminating the marquee.

Paralysis Wave Hurts Grosses In Many Spots

The infantile paralysis wave, which in some sections of the country is reaching epidemic proportions, is hurting theatres.

Reports this week indicate that Minneapolis has been hardest hit. Theatre owners in that city and St. Paul have agreed to ban children under 15. According to one circuit executive there, business is off between 20 and 25 per cent. Independent Minneapolis theatre owners, who have complied with the commissioner's suggestion to keep children out of the theatres, have called on Mayor Humphrey to seek similar cooperation from sponsors of sports and civic events.

Kansas City, also hit hard, has not banned children, although receipts are off between 15 and 20 per cent. In Columbus, O., a ban on juvenile attendance was under consideration, as well as other parts of the state, following the health director's urging that parents keep children out of groups.

Should the epidemic threat continue, it is expected that neighborhod houses will feel the blow most severely. A major circuit spokesman pointed out that children do not patronize key city first runs in large numbers.

Polio cases are reaching epidemic proportions in Arkansas and Mississippi counties also. Numbers of cases have been reported in Louisiana, Florida, Alabama, Memphis, Tenn., California, New Mexico, Washington, Colorado, Montana, Oklahoma, Nebraska, Missouri and other spots in the middle West, south and west.

There is no evidence yet that the epidemic will spread to New York, Dr. Israel Weinstein, Health Commissioner, declared.

Treasury Department Unit Is Established on Coast

The Treasury Department has established a unit in Hollywood with authority to hold hearings on contested income tax returns, relieving taxpayers of the necessity of presenting their cases in Washington, according to Walter Campbell, assistant to the Attorney General. Cases stemming from the recent change in the ruling affecting capital gains will be handled by the unit, although that was not the reason for setting it up, Mr. Campbell said.

Show Spanish Versions of Hollywood-made Films

The Spanish version of MGM's "The Picture of Dorian Gray" opened at the Rex theatre, Bronx, N. Y., last Saturday. The theatre's new policy will enable the audience to vary their fare of foreign films with Hollywood-made product. Following the present film, Spanish versions will be shown of "Lost in a Harem" and "Valley of Decision."

IN NEWSREELS

MOVIETONE NEWS—Vol. 28, No. 99—First look inside the home of the atomic bomb. . . . Truman goes home to vote. . . . Tennessee election violence. . . . Caribbean 'quake. . . . Gambling ship. . . . Weed killer. . . . Family of four sets of twins. . . . Sailboat racing. . . . Fun in the bull ring.

MOVIETONE NEWS—Vol. 28, No. 100—Film reports from abroad: Palestine, Brazil, Germany, Manila, Belgium. . . . News of the nation: Washington, Moses Lake, Hollywood, Wildwood. . . . Hambletonian trotting classic won by favorite. . . . Lew Lehr featurette.

NEWS OF THE DAY—Vol. 17, No. 297—Atom secrets revealed. . . . Quake strikes as Dominican Republic has anniversary. . . . Luxury gambling ship. . . . Citizen Truman votes. . . . Yacht race. . . . Bullfight.

NEWS OF THE DAY—Vol. 17, No. 298—V-J Day a year later. . . . Tel Aviv under martial law in Palestine crisis. . . . Brazil acclaims Eisenhower on hemisphere defense tour. . . . Navy clears Manila Bay. . . . Hambletonian Cup classic.

PARAMOUNT NEWS—No. 100—Lightning sets tanker afire. . . . The Trumans go home to vote. . . . Earthquake! Carribean area hit. . . . Tribute to F. D. R. . . . Atom bomb city.

PARAMOUNT NEWS—No. 101—Film report from Germany: U-boat nest destroyed. . . . Dump Nazi poison gas. . . . New tension grips Middle East. . . . Rio hails Eisenhower. . . . Welsh bards honor Princess Elizabeth.

RKO PATHE NEWS—Vol. 17, No. 102—Inside Oak Ridge. . . . Voting causes peace conference conflict. . . . Truman votes in primary.

RKO PATHE NEWS—Vol. 17, No. 103—Rio roars welcome to Gen. "Ike". . . . Mash two million potatoes. . . . UNRRA hears La Guardia. . . . Hold mass baptism in Lake Erie. . . . Palestine violence reopens. . . . Send gas-laden ship to bottom.

UNIVERSAL NEWSREEL—Vol. 19, No. 527—Atom bomb birthplace. . . . Reds balk over vote plan. . . . Quake hits Santo Domingo. . . . Lightning hits tanker. . . . Gold rush—afloat. . . . Flight of the "snowbirds". . . . French gymnasts excel.

UNIVERSAL NEWSREEL—Vol. 19, No. 528—Nazi sub-pens get bomb test. . . . Rio welcomes Eisenhower. . . . Chinese parents graduate. . . . Sluds of spuds. . . . Thousands baptized catch as catch can.

Building Bans to Be Eased By CPA After October 1

The gradual elimination of commercial building bans, including theatres, will begin about October 1, it was announced in Washington by the Civilian Production Administration this week. Although it was indicated that new theatre construction may be limited for some months to come, it was said that building regulations would be relaxed sufficiently to permit alterations and extensive repair work.

Progress in the veteran's housing program, which is termed "excellent," and the availability of materials were given as reasons for the potential easing of the construction bans.

Meanwhile, in Reading, Pa., work is going ahead rapidly on the reconstruction of the Plaza theatre, formerly the Orpheum, which has been leased by Keeney Theatres, Inc. The theatre is expected to open for business about August 30.

Columbus Film Biography To Be Made by Small

"Christopher Columbus," a film biography of the great explorer, has been added to the production list of Edward Small. A budget of $2,500,000 has been set up for the picture, it was announced, and it will go into production as soon as preparations permit. It will be filmed in Technicolor.

Theatre Building Pace Continues Over Country

Despite the continuing crisis in the availability of building materials for commercial construction, exhibitors are making plans for the erection of new and better theatres, in which are to be incorporated the latest in equipment, furnishings and decorations. Six such plans were announced within the past week while one new theatre was opened.

According to reports from Lewiston, Idaho, Mrs. Mary Pulver, president of the Lewis-Clark Amusement Company, which owns the Liberty, Granada and Roxy theatres in that area, will begin construction on a $150,000 project within a few days. The theatre, to be located on the main street in the heart of the downtown area, will have a seating capacity of 1,200. There will be ample room around the theatre for automobile parking and every convenience will be afforded patrons, including all safety features. Whitehouse & Price, of Spokane, are the architects.

Harland Rankin of Chatham, Ontario, owner of the Plaza at Tilbury, has signed contracts to build two theatres, one in Wheatly and one in Belle River. Each theatre will seat about 400 persons. Vannie Chauvin, manager of the Plaza, will be associated with Mr. Ranking in the venture. Construction of a new theatre in Bothwell, the Joy, has already started by Mr. Ranking and Mr. Chauvin.

Two new theatres are being planned for the Portland, Ore., territory. The first will be erected at Mill City, Ore., and will be built along the lines of Fox West Coast theatres, at an estimated cost of $15,000. The second theatre is to be built at Stayton, Ore.

Another suburban theatre, within easy reach of Seattle and Puget Sound areas, was added to the growing list of Pacific Northwest open-air theatres, when the Aurora Motor-In theatre was opened last week. The house was built by E. W. Johnson of Spokane who also operates the Northwest Motor-In, on the Seattle-Tacoma highway. Dwight Spracher, formerly of the sales staff of Paramount, is an associate of the firm.

Develop Editing Unit

A new sound editing machine for use by film editors as a supplement to regular moviola has been developed and put into use by Colonel Nathan Levinson and his sound department staff at Warners. The new machine is said to localize sound and can be stopped at will. The device, used first in editing "Deception," is useful in musical sequences, as the cutter may stop on a certain note, while other standard appliances take some 30 to 50 frames to stop, necessitating winding back footage.

BLAZING
AN EXCITING
NEW TRAIL
OF *ACTION*
MUSICAL
THRILLS!

COLUMBIA
PICTURES
presents

COLUMBIA'S
SILVER ANNIVERSARY
1946

THE TRAIL

with
THE
HOOSIER HOTSHOTS from
THE NATIONAL BARN DANCE
KEN CURTIS · JEFF DONNELL
GUY KIBBEE · DUSTY ANDERSON
GUINN (BIG BOY) WILLIAMS
FOUR CHICKS AND CHUCK
DEUCE SPRIGGENS AND HIS BAND
with THE PLAINSMEN and
CAROLINA COTTON

Stars of the Range...
Stars of Radio...
Stars of Rhythm...
Stars of Romance...

Original screenplay by J. Benton Cheney · Produced by COLBERT CLARK · Directed by RAY NAZARRO

SMPE to Honor 8 at Convention

As a highlight of the 60th Semi-Annual Convention of the Society of Motion Picture Engineers, to be held October 21 through 25 at the Hollywood Roosevelt Hotel in Hollywood, eight citations in recognition of outstanding achievement in the field of motion pictures will be presented, it was announced by Don E. Hyndman, president of the Society, in New York Monday.

The awards are to be made in celebration of the 20th Anniversary of Talking Pictures, which the SMPE already has honored by the presentation of a scroll to the Warner Brothers, who pioneered sound as commercial entertainment, at the organization's 59th Semi-Annual Convention in New York last May.

The additional awards, recommended by the recently formed committee on citations and unanimously approved by the board of governors of the SMPE, will be presented to the following:

Dr. Lee DeForest for his pioneering work in producing sound-on-film pictures for theatrical entertainment; 20th Century-Fox for pioneering work in producing improved quality sound-on-film pictures; Bell Telephone Laboratories, Western Electric, General Electric, RCA and Westinghouse Electric, all for technical developments which resulted in greatly improved sound quality, and MGM for outstanding research and contribution to the fundamental knowledge in sound recording and reproduction.

SMPE Monthly Forums Resume in September

The Atlantic Coast Section of the Society of Motion Picture Engineers will resume its monthly forum meetings, which have been recessed for the summer, about the middle of September. Plans for the autumn program were discussed at a conference recently in the SMPE headquarters, Hotel Pennsylvania, New York. Colonel Frank E. Cahill, Jr., director of sound for Warner Theatres, is chairman of the society's Atlantic Coast Section.

Plan to Use Thomascolor In Television Field

Free licenses to television receiving-set manufacturers for the installation of Thomascolor units, and to all radio repair men for handling them, will be granted by Richard Thomas, inventor of the process, it was reported from Hollywood this week.

Thomascolor, described as a "natural color photography process," requires the installation of special optical apparatus in the television camera and receivers. A switch on the latter enables the set owners to receive black-and-white normally when no Thomascolor telecast is in progress.

Mr. Thomas was expected in New York this week where he was to confer with set manufacturing companies and major networks on the use of the process.

FROM READER

CITES IMPORTANCE OF INDUSTRY PRESS

To Terry Ramsaye:

Your editorial with its crystal-clear thinking on a taken-for-granted subject, the "Industry Press" which is looming importantly into the sphere of our operations as a mighty pressing matter, is not only of timely significance with every swing of the pendulum right now, but of great moral sustenance.

If ever there were times that tried the soul of our trade press, or put to test its moral fibre, we are upon them now. Because, never in the history of our industry has its three branches—production, distribution, exhibition—needed so much the impartial reporting, the mature guidance (editorial), the help and strength of its trade press. And, never has the trade pillar, the untrammelled, indispensable, irrepressible mouthpiece of the industry proved so convincingly that it held tenaciously with Zola that truth is on the march to ever greater goals.

That a meaty segment of our trade press has been, and will continue to be found wanting in the more hallowed canons of a progressively constructive inter-industrial journalism, is evident from what this former trade paper editor hears and sees about him.

There are some who will shrink from the fearless implications of your piece. Others will by-pass the sharp, but sage, inferences in back of it. But, all will realize the import of the transitions through which we're going. Never has so much taken place in so little time which hits so many of us so much. Men entrenched in their own tasks will have to depend more and more on what "it says in the trade papers."

Only those of worthy purpose will be able to endure against the test to which the trade press will be put. What the trade press says from here in will mean a whole lot even to the Johnny-Come-Latelys and the Get-Rich-Quick-Wallingfords who've poured their war profits into this glamorous, exciting business of ours. The old guard, the backbone and sinew of production, distribution, exhibition—well, out of their moral fibre, out of their sound policies, out of their faith and hope was cleaved the enduring foundation upon which this whole business of ours rests today.—*MARTIN STARR.*

RKO Grand in Chicago Opens with "Caesar"

The RKO Grand theatre, Chicago, reopened Wednesday with the Midwestern premiere of Bernard Shaw's "Caesar and Cleopatra." The opening of the theatre was attended with a fanfare mustered by Frank Smith, RKO Theatres division manager, and his staff. A number of guests from stage, screen and radio were on hand. A delegation of RKO executives headed by Malcolm Kingsberg, president of RKO Theatres; Sol A. Schwartz, vice-president and general manager, and William W. Howard, in charge of RKO Out-of-Town Theatres, also attended.

20th-Fox to Use More Billboards

Twentieth Century-Fox has inaugurated teaser 24-sheets in the outdoor phase of its advertising campaigns, Charles Schlaifer, director of advertising, publicity and exploitation, announced in New York Monday.

By the use of these posters, which have been designed to sell the title and importance of forthcoming pictures, exhibitors throughout the country can start advertising the pictures long in advance of release dates, he said.

So far 20th Century-Fox has prepared paper for seven pictures on the 1946 schedule. They are: "Leave Her to Heaven," "The Dark Corner," "Somewhere in the Night," "Claudia and David," "Three Little Girls in Blue," "Margie," and "The Shocking Miss Pilgrim."

For the posters the company has employed nationally-known artists. Norman Rockwell is currently painting a poster for "The Razor's Edge"; Sol Tepper's paintings of Irene Dunn and Rex Harrison were used as the keynote for "Anna and the King of Siam," and for "Claudia and David," Arthur William Brown has been commissioned. Gilbert Bundy, *New Yorker* artist, did a logotype of dancing figures, spelling out the title "Margie" for the posters on this picture.

Paramount's Move to Dismiss Film Checking Suit Delayed

The motion made by Paramount for dismissal of the petition filed in the 18th Judicial Court of Kansas by O. F. Sullivan, former mayor of Wichita, and operator of the Civic, Crawford and West theatres there, will be heard in September. Mr. Sullivan's petition came up for hearing last Thursday.

Mr. Sullivan's action is the result of his complaint against a checker of Confidential Reports, Inc., whom he sought to exclude from his theatre, with the result that Paramount claimed its license contract had been breached. Mr. Sullivan then sued for $2,999 and served Paramount in the action on the theory that the checker was an employee of that company.

Under a Wichita law "no person shall use the public streets or sidewalks of the City of Wichita for the purpose of checking people, actions, things without first having obtained a permit." Mr. Sullivan was mayor of Wichita at the time the ordinance was passed.

Legion of Decency Reviews Seven New Productions

The National Legion of Decency this week reviewed seven new films, approving all. In Class A-I, unobjectionable for general patronage, are: "Heading West" and "Personality Kid." In Class A-II, unobjectionable for adults, are "Blonde for a Day," "Bowery Bombshell," "I Cover Big Town," "Notorious" and "Strange Holiday."

U. S. Releases Rise in Sweden

by GOSTA ERKELL
in Stockholm

More U. S. pictures were distributed during the 1945-46 season in Sweden than in any of the previous four. The total that season was 203. During the 1944-45 season, 200 were distributed. In 1943-44, 176; 1942-43, 165, and in 1941-42, 167.

▽

Four American pictures were listed among the 10 best foreign productions of the 1945-46 season as selected by Stockholm critics. They were: "The Great Dictator," "The Ox-Bow Incident," "The Woman in the Window" and "The Southerner."

▽

Edward Persson, the well-known Swedish comedian, is preparing to tour the United States. He will be accompanied by his wife, Mim Persson, and the composer, Alvar Kraft.

▽

C. L. Conradsen, Warner Brothers' Scandinavian district manager, has been decorated with the Danish Freedom Medal for his services during the war in the underground movement in Denmark.

▽

Greta Garbo has arrived in Sweden.

Union Projectionists Halt 16mm Showings in Chicago

Following a decision of the recent IATSE convention, which ruled that the unionization of 16mm operators was a matter of local jurisdiction, the first test of the policy came last week in Chicago, when the Motion Picture Operators Union stopped showings of several 16mm exhibitors who refused to hire union projectionists. The films were being shown at the National Association of Visual Education Dealers at the Continental Hotel. The group affected by the union's action included Bell & Howell, Mills Industries, Inc., Planet Pictures, Encyclopedia Britannica Films and Valette, Inc.

20th-Fox to Release Eight In September and October

Eight films will be released by Twentieth Century-Fox during September and October, according to William J. Kupper, general sales manager. Released in September will be "Claudia and David," with Dorothy McGuire and Robert Young; "If I'm Lucky," Vivian Blaine and Perry Como; "Black Beauty," and one re-release, "Sun Valley Serenade." In October, the company will release "Three Little Girls in Blue," a Technicolor musical with Sonja Henie and John Payne; "Home Sweet Homicide," with Peggy Ann Garner and Randolph Scott; "Strange Journey," with Paul Kelly and Osa Massen; and the re-release of "The Bowery."

LATE REVIEW

Earl Carroll Sketchbook

Republic **— Musical Revue**

Constance Moore and William Marshall co-star in a light, gay film. There is a generous portion of entertainment value in an abundance of musical numbers elaborately staged. Albert S. Rogell directed the film, which combines music, comedy and romance.

The film is studded with tunes by Jule Styne and Sammy Cahn, the composer team famous for "I'll Walk Alone" and "Let It Snow, Let It Snow." The musical numbers in this film include "I've Never Forgotten," "I Was Silly, I was Headstrong and Impetuous" and "What Makes You Beautiful, Beautiful?" Johnny Coy, talented dancer, presents a group of spectacular dance routines.

The humorous moments are supplied by Vera Vague and Edward Everett Horton, ace comedians, who give characteristically good performances. Bill Goodwin, noted radio announcer and comedian, plays the producer of the current Carroll show.

Miss Moore and William Marshall supply the romance. She works as the secretary to the successful writer of commercial jingles for the radio and encourages Marshall to write better music. Miss Moore is interviewed by Bill Goodwin, the producer of the show, and gets a starring role and takes this opportunity to get one of Marshall's songs into the show. It is altogether pleasant and diverting entertainment.

Robert North was the associate producer. The screenplay by Frank Gill, J., and Parke Levy is based on the original story by Gill. The musical numbers were directed by Cy Feuer and staged by Nick Castle.

Seen at the home office projection room. Reviewer's Rating: Good.—M. R. Y.

Release date, not set. Running time, 90 min. PCA No. 11653. General audience classification.

Pamela Thayer........................Constance Moore
Tyler Brice ....William Marshall
Richard Starling..........................Bill Goodwin
Johnny Coy, Vera Vague, Edward Everett Horton, Hillary Brooks, Dorothy Babb, Robert Homans.

Ansco Has Patent Rights To AGFA Color Process

Ansco, a branch of General Aniline, has exclusive patent rights to the AGFA color film process procured from Germany by Nathan D. Golden, Commerce Department consultant, it was announced in Washington Monday by the Alien Property Custodian. Falling under the rules for "captive patents," the APC said that holding the color process off the market might result in a monopoly. Licensing of the AGFA color process for open market use is left to Ansco, it was said, and companies desiring to use the process should apply directly to General Aniline and not to the Alien Property Custodian.

Has Safety Trailers

A series of 10 "Safety-in-Traffic" trailers has been readied by National Screen Service for exhibitors to tie in with the safety campaigns of various safety councils and civic groups.

Bacon and Smart Producing

Lloyd Bacon and David A. Smart, publisher of *Esquire*, will produce independently a Technicolor musical, "The Esquire Girl." Mr. Smart will arrive in Hollywood shortly from Chicago for conferences with Mr. Bacon.

4 Loop Houses Raise Scales

Four Chicago Loop theatres have advanced their prices on showing of certain pictures with Balaban & Katz's flagship, the Chicago theatre, the latest to raise admission prices. Because of the business brought in by "The Bride Wore Boots" combined with the personal appearance of the Ritz Brothers on the stage, the Chicago has moved its 95-cent evening price—which normally begins at 5 P.M. back to 12:30 P.M. It is understood that the Ritz Brothers "refusal to do six stage shows daily" prompted this move.

While B&K is reluctant to charge a straight 95 cents, it is believed that MGM's percentage terms for "The Green Years" forced the circuit's United Artists theatre to charge a straight 95-cent price from the 8:45 A.M. opening on.

"The Kid from Brooklyn" at the Essaness Woods theatre, now in its seventh week, is scaled at a straight 95-cent admission price for both adults and youngsters.

At the B&K State-Lake, where "To Each His Own" has been tagged "For Adults Only" by the local censor board, a 65-cent admission prevails until noon with a 95-cent admission price in effect from noon on.

Chicago RKO Exchange To Honor Gorelick

The Chicago RKO Radio Pictures exchange this week completed plans for the celebration during November of "Sam Gorelick 30th Anniversary Month" honoring their branch manager, who entered the picture business here in November, 1916.

Associated with RKO since 1931, Mr. Gorelick has been the local branch manager since 1941.

Seymour Borde, sales manager of the Chicago RKO exchange, is currently making plans for the celebration. Primary goal of each of the branch salesmen is a playdate a day from each theatre for each day of November, as a tribute to Mr. Gorelick.

Hughes Leaves Hospital

Howard Hughes, on the road to recovery, left Good Samaritan Hospital, Los Angeles, Monday, where he had been under treatment since a plane crash seven weeks ago. The Federal Communications Commission hearings on Mr. Hughes' application for a television station license have been postponed until September that he may be able to testify personally.

"Dagger" Tradeshow Set

"Cloak and Dagger," first production by United States Pictures, headed by Joseph Bernhard and Milton Sperling, will be nationally tradeshown on Monday, September 9. Gary Cooper and Lilli Palmer are starred and Warner Brothers will release the picture.

Leon Gaumont, Screen Pioneer, Dies in France

Leon Gaumont, 82, a leading figure in the French motion picture industry and a pioneer in its early development, died August 11 at his home at Sainte Maxime sur Mer, the Riviera, France.

Leon Gaumont

Mr. Gaumont was credited with numerous inventions in the fields of photography, motion pictures and optics. He also founded and was at one time chairman of the board of directors of the Gaumont Company, Limited, now the Gaumont British Distributing Company in Great Britain, as well as two important film companies.

In 1898, he opened an office on Charing Cross Road, London, to market films he made in France, those made by a few English producers, and Chrono Proejctors. Among the first pictures he released were "An Attack on a Chinese Mission Station," "A Terrible Railway Disaster" and "Queen Victoria's Visit to Dublin."

In 1902, Mr. Gaumont's company began producing pictures in London at an open-air studio in Freeman's Cricket Ground in Dulwich. Some of these early releases included "A Runaway Match," "Napoleon and the English Sailor" and "Lost: a Leg of Mutton." The films were an instant success and he moved his studio into a new office building in Piccadilly Circus.

The following year, 1903, Mr. Gaumont experimented with his first talking picture. This was accomplished by synchronizing a phonograph record with the action and lip movements of the screen players.

Next Mr. Gaumont started making newsreels, filming royal processions, horse races, football games, shipwrecks and other news events. However, with an increase in motion picture production in England and other countries, British exhibitors eventually cancelled orders for Mr. Gaumont's French product. He then enlarged his English branch, acquiring more studio property at Shepherd's Bush, where he continued his experiments with sound motion pictures and studied the application of color to films.

Had Talking Film in 1910

In 1910 Mr. Gaumont presented his first talking picture at the Academy of Sciences of Paris, and at the Royal Institute of Great Britain two years later. He was also credited with introducing color motion pictures, made by the trichrome method. His color films of the Victory Parade on Bastille Day in Paris in 1919 was presented at the Academy of Sciences in Paris the same year.

Honorary president of the French Chamber of Cinematography, he was former president of the French Society of Photography and Cinematography. During the years of his retirement, Mr. Gaumont served as honorary president of the French Film Chamber of Commerce.

In 1888, he married Camille Maillard, who later died. They had three sons and two daughters.

Randall R. Bryan

Randall R. Bryan, Sr., prominently associated with the industry in Atlanta, Ga., died there August 8. For the past two years he was branch manager of National Screen Service. During his career, Mr. Bryan was associated with Fox Film Corporation, Warner Brothers Distributing Corporation and Monogram.

J. G. Lightner

J. G. Lightner, 62, who as manager of the Opera House in Odessa, Mo., introduced motion pictures there, died August 1. He is survived by his wife. Funeral services were held in Odessa with burial in Mt. Moriah Cemetery, Kansas City.

Harry Roth

Harry Roth, 67, owner of theatres in Morristown, N. J., and former operator of houses in Madison and Summit, died at his home August 6 of a heart attack. Surviving are his widow, two daughters, a son, and three brothers and two sisters.

L. Howell Davis

L. Howell Davis, 69, former chairman of the Pennsylvania Board of Motion Picture Censors, died August 7 in Philadelphia, after a short illness. He became chairman of the Board of Censors in 1935.

Kinematograph's Year Book Out

Britain's Kinematograph Year Book, 1946, published by Kinematograph Publications, Ltd., London, has just been issued.

A 610-page annual, the Year Book contains, in addition to a lengthy introduction, 10 sub-divisions: tradeshown films, Renters' offers of the year, films registered and documentary producers, an equipment section, a listing of trade personnel, studio and production, a general trade directory, a classified trade directory, a listing of theatre circuits and a theatre directory.

The introduction contains an article on U. S. motion picture business by James P. Cunningham, news editor of *Motion Picture Daily,* and notes on the foreign markets and the British Empire overseas.

Also included in the hand book is a legal section, financial and directory sections, and official data concerning government departments dealing with the film industry.

Biblical Shorts Set for Release By Paramount

A series of six two-reel subjects in color to be based upon popular stories from the Bible will be produced by B. P. Fineman, president of The Living World, Inc., and distributed by Paramount on a non-profit basis, it was announced last Friday in New York at an executive and trade press meeting at the Waldorf-Astoria.

In making the announcement, Mr. Fineman said the subjects will be selected from both the Old and New Testaments in which leading religions are in agreement and will be non-denominational in subject matter. Biblical stories having dramatic and entertainment qualities will be selected. Scripts, as well as completed subjects, will be shown to a clerical advisory board for approval.

Members of the advisory board are: Dr. John A. Mackay, president of Princeton Theological Seminary; Dr. Daniel A. Poling, editor of *The Christian Herald;* Bishop F. J. McConnell, Methodist; Rev. Patrick W. Skehan, professor at Catholic University; Father La Farge, editor of *America;* Dr. Louis Finkelstein, president of the Jewish Theological Seminary of America; Dr. Leo Jung, The Jewish Center, and Bishop C. Polyzoides, Greek Orthodox Church.

The production and distribution of the Biblical subjects have the approval of the Motion Picture Association of America, which believes that the undertaking is in the public interest and will reflect credit on the industry as well as on the theatres which exhibit the subjects.

Original plans called for the production of the subjects in Palestine and Syria, but unsettled conditions and the political situations in these countries make the venture impossible at the moment.

Following theatrical release, 16mm versions will be made available to churches, educational and other institutions.

Mr. Fineman, who left New York for Hollywood over last weekend to begin production on the first subject in the series for release sometime early in 1947, was the producer of such feature pictures at "Mata Hari" and "Journey for Margaret."

Filmack Trailer Company Now Filmack Corporation

The Filmack Trailer Company, Chicago, has been incorporated and is now known as the Filmack Corporation. For many years it had been a partnership. The company was established in 1919 by Irving Mack, president. Other officers and directors of the new corporation are Joseph Mack, vice-president; Bernard Mack, secretary; Donald Mack, treasurer, and Samuel S. Cohen. The company plans to expand its operations and open new offices in key cities throughout the country.

"WHAT THE PICTURE DID *FOR ME*"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Columbia

GENTLEMAN MISBEHAVES, THE: Osa Masson, Robert Stanton—Strictly a program picture that did not do any extra business. Played Sunday midnight, Aug. 4.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

HIT THE HAY: Judy Canova, Ross Hunter—As a rule, our patrons like Judy Canova well enough, so we play her pictures on Sunday. Too bad we didn't pay attention to the box office reports about Judy's attempt to impress the people with the fact that she was an opera singer. While it has a couple of laughs, it is not the kind of picture her fans expect and we had plenty of walkouts. Stick to the corn, Judy, and no more like this one. Played Sunday, Monday, Aug. 4, 5.—Abe H. Kaufman, Fountain Theatre, Terre Haute, Ind.

KISS AND TELL: Shirley Temple, Jerome Courtland—This picture is not what it is cracked up to be. Played Sunday, Monday, July 28, 29.—Harry T. Wachter, Gentry Theatre, Gentry, Ark.

LAWLESS EMPIRE: Charles Starrett, Mildred Law—Bob Wills made this show for me. He is money in the bank in this community and the Dartmouth cowboy is O.K. here, too. Everyone went home happy. Played Friday, Saturday, Aug. 2, 3.—Harry T. Wachter, Gentry Theatre, Gentry, Ark.

OVER 21: Irene Dunne, Alexander Knox—Divided opinion. Business fair.—R. R. Kiefer, Kiefer's Theatre, Hardisty, Alberta, Can.

SING ME A SONG OF TEXAS: Rosemary Lane, Tom Tyler—Average Western. Played to below average business.—R. R. Kiefer, Kiefer's Theatre, Hardisty, Alberta, Can.

THOUSAND AND ONE NIGHTS, A: Cornel Wilde, Evelyn Keyes—This type can get by once in a while. No draw.—R. R. Kiefer, Kiefer's Theatre, Hardisty, Alberta, Can.

Film Classics

PACK UP YOUR TROUBLES: Laurel and Hardy—Very good Laurel and Hardy reissue, and the fans liked it. Built the program up with the Frank Sinatra short, "The House I Live In," and "Star in the Night." Both are the kind of shorts exhibitors should play on their best days. Played Sunday, Monday, July 28, 29.—Abe H. Kaufman, Fountain Theatre, Terre Haute, Ind.

Metro-Goldwyn-Mayer

HOODLUM SAINT: William Powell, Esther Williams—Not a preferred playing time picture. Powell and Miss Williams are O.K., but something is lacking in the scenario. Played Sunday, Monday, June 2, 3.—Troy L. Canady, Dixie Theatre, Swainsboro, Ga.

LASSIE COME HOME: Roddy McDowall, Edmund Gwenn—Good picture. Well liked and good business.—R. R. Kiefer, Kiefer's Theatre, Hardisty, Alberta, Can.

MEET ME IN ST. LOUIS: Judy Garland, Margaret O'Brien—Better than average draw. It pleased.—R. R. Kiefer, Kiefer's Theatre, Hardisty, Alberta, Can.

MUSIC FOR MILLIONS: Margaret O'Brien, Jose Iturbi—Very good picture with a good woman's angle, but it was liked by the men. Business fair.—R. R. Kiefer, Kiefer's Theatre, Hardisty, Alberta, Can.

NATIONAL VELVET: Mickey Rooney, Jackie Jenkins—Very well liked and business a little above average.—R. R. Kiefer, Kiefer's Theatre, Hardisty, Alberta, Can.

SAILOR TAKES A WIFE: Robert Walker, June Allyson—A nice little comedy from Metro that paid off at the box office. Bought right and it pleased the customers. Failed to hold up the second day. Played Sunday, Monday, July 21, 22.—Jack Hammond, Hart Theatre, Ferndale, Cal.

UP GOES MAISIE: Ann Sothern, George Murphy—Another "Maisie" picture that drew above the average. It is a picture that gives the patrons a laugh now and then. Liked by all who saw it. It is a small town natural. Played Tuesday, Wednesday, July 30, 31.—Clarence E. Kundert, Community Theatre, Athens, Wis.

UP GOES MAISIE: Ann Sothern, George Murphy—One of the best "Maisie" stories to date. Right up to the minute and very comical. Well received, although competing with nearby rodeo. Played Friday, Saturday, July 26, 27.—Jack Hammond, Hart Theatre, Ferndale, Cal.

Paramount

INCENDIARY BLONDE: Betty Hutton, Arturo de Cordova—Well liked, but it did not draw.—R. R. Kiefer, Kiefer's Theatre, Hardisty, Alberta, Can.

KITTY: Paulette Goddard, Ray Milland—Did avererage business for preferred playing time. Miss Goddard always draws here and Milland's support is great. Played Sunday, Monday, July 7, 8.—Troy L. Canady, Dixie Theatre, Swainsboro, Ga.

MISS SUSIE SLAGLE'S: Sonny Tufts, Veronica Lake—With a title like this it is a wonder that I did any business at all. Fair picture, but it didn't click. Should have doubled with something stronger, but Charlie Chan helped a little. Played Tuesday-Thursday, July 9-11.—Walter E. Foley, Lancaster Theatre, Boston, Mass.

ROAD TO UTOPIA: Bob Hope, Bing Crosby, Dorothy Lamour—One of the best yet. Played this one on a percentage basis. Business well above average. Would recommend this highly for neighborhood houses. Played Tuesday-Thursday, July 16-18.—Walter E. Foley, Lancaster Theatre, Boston, Mass.

ROAD TO UTOPIA: Bing Crosby, Bob Hope, Dorothy Lamour—Better than average draw. Mood is cheerful and the picture seemed to please.—R. R. Kiefer, Kiefer's Theatre, Hardisty, Alberta, Can.

STORK CLUB: Betty Hutton, Barry Fitzgerald—Well liked, but business was only fair.—R. R. Kiefer, Kiefer's Theatre, Hardisty, Alberta, Can.

RKO Radio

ALONG CAME JONES: Gary Cooper, Loretta Young—Not as good as most Cooper pictures, either in quality or at the box office. Business fair.—R. R. Kiefer, Kiefer's Theatre, Hardisty, Alberta, Can.

CRACK-UP: Pat O'Brien, Claire Trevor—This is a fair picture. The acting was good, but there are too many characters to follow through the picture. There were many walkouts and remarks about the picture. Played Sunday, Monday, July 28, 29.—Steve Amato, Post Theatre, Fort Mason, Cal.

IT'S A PLEASURE: Sonja Henie, Michael O'Shea—Satisfactory picture which played to average business.—R. R. Kiefer, Kiefer's Theatre, Hardisty, Alberta, Can.

FALCON IN SAN FRANCISCO: Tom Conway, Rita Corday—A good "Falcon" picture spoiled for us by the murder and screaming of the preview. Free nylons and Roy Rogers couldn't balance this. Business below average. Murder stories are really murder for our trade. Played Friday, Saturday, July 19, 20.—Jack Hammond, Hart Theatre, Ferndale, Cal.

FROM THIS DAY FORWARD: Joan Fontaine, Mark Stevens—If you like a tear-jerker, this is it. Musical background best of all. Thank you so much. Played Tuesday-Thursday, July 2-4.—Walter E. Foley, Lancaster Theatre, Boston, Mass.

GAME OF DEATH, A: John Loder, Audrey Long—The edge of my seats are worn out. This was really a hair-raiser. You can play this without any regrets. A very good and different story with a little phantasy thrown in, making it good, solid entertainment. Played Tuesday-Thursday, June 25-27.—Walter E. Foley, Lancaster Theatre, Boston, Mass.

MAMA LOVES PAPA: Leon Errol, Elizabeth Risdon—Played this with a stage feature to capacity house. A very funny comedy that brought plenty hearty laughs. Business above average. Played Thursday, July 25.—Jack Hammond, Hart Theatre, Ferndale, Cal.

MY PAL, WOLF: Jill Esmond, Sharyn Moffett—Very well liked. Business fair.—R. R. Kiefer, Kiefer's Theatre, Hardisty, Alberta, Can.

PINOCCHIO: Disney Feature Cartoon—Right up the kids alley and of course, they brought their parents, to give us very satisfactory box office results. A dandy picture of that type. Played Sunday, Monday, July 14, 15.—Jack Hammond, Hart Theatre, Ferndale, Cal.

TARZAN AND THE LEOPARD WOMAN: Johnny Weissmuller, Brenda Joyce, Johnny Sheffield—A weekend natural everywhere it played around here. We did big business. Played Friday, Saturday, Aug. 2, 3.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

TALL IN THE SADDLE: John Wayne, Ella Raines—Very good Western, which played to fair business.—R. R. Kiefer, Kiefer's Theatre, Hardisty, Alberta, Can.

Republic

DON'T FENCE ME IN: Roy Rogers, Dale Evans—A good little Western picture with an unusual twist, which was spoiled by a murder picture on the same bill. Business below average. Played Friday, Saturday, July 19, 20.—Jack Hammond, Hart Theatre, Ferndale, Cal.

GIRLS OF THE BIG HOUSE: Lynne Roberts, Richard Powers—Very good action picture and if your patrons like stories of this type it should do well at the box office midweek. Played Thursday, Friday, Aug. 1, 2.—Abe H. Kaufman, Fountain Theatre, Terre Haute, Ind.

MY PAL TRIGGER: Roy Rogers, Dale Evans—This is one a little off the standard of Rogers' track. Rogers' fans missed the usual gunplay and songs. Instead they got Republic's imitation of Flicka, with Trigger as the hero. Drew usual Rogers fans, but didn't appeal at all. Played Friday, July 26.—W. A. Ufford and J. P. Lowe, Post Theatres, Buckley Field, Denver, Colo. Army patronage.

SAN ANTONIO KID: Bill Elliott, Bobby Blake—Red Ryder is well liked here and it played to average business for us in the face of the nearby rodeo. Cowboy shows seem to be sure fire in small towns. Maybe it would be good to play two on a weekend. It might be better than trying to jam murder pictures down their throats. Played Friday, Saturday, July 26, 27.—Jack Hammond, Hart Theatre, Ferndale, Cal.

Twentieth Century-Fox

CAPTAIN EDDIE: Fred MacMurray—Fell down on this one, although it was not the fault of the picture. Hard to get rural folks out in midweek especially in the summer. Receipts below average. Played Wednesday, Thursday, July 16, 17.—Jack Hammond, Hart Theatre, Ferndale, Cal.

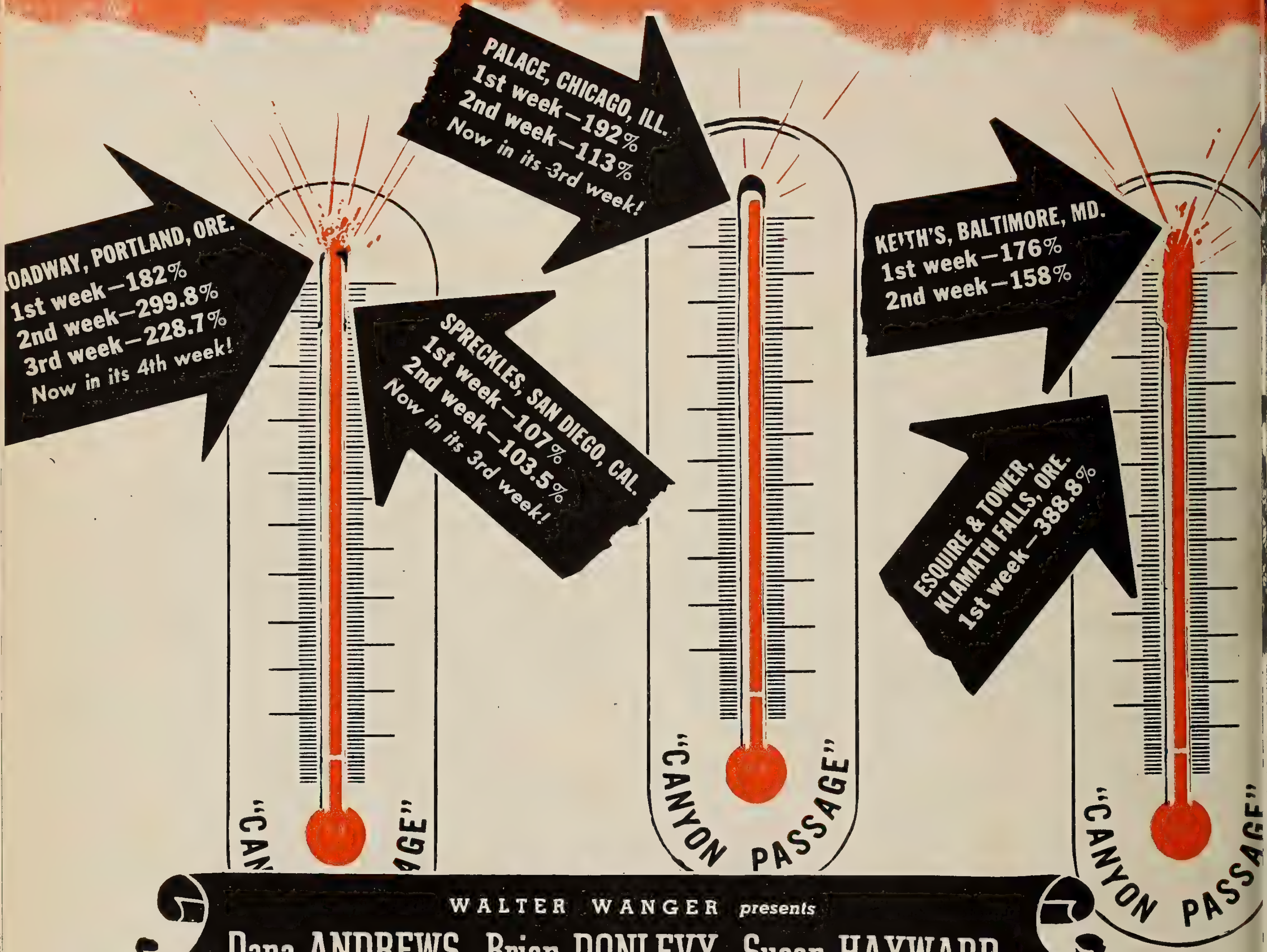
CLUNY BROWN: Charles Boyer, Jennifer Jones—Played this four days to excellent crowds. The students at Middlebury College Summer School thought it superb. As a result, 90 per cent of the students came twice. Boyer and Miss Jones were marvelous without question. Played Sunday-Tuesday, July 21-23.—Ken Gorham, Town Hall Theatre, Middlebury, Vt.

LEAVE HER TO HEAVEN: Gene Tierney, Cornel Wilde—Another "Best Seller" that made a swell motion picture. The Technicolor was something to admire. Drew far above average. Play it, because it was liked very much in this theatre. Played Saturday, Sunday, July 27, 28.—Clarence E. Kundert, Community Theatre, Athens, Wis.

SOMEWHERE IN THE NIGHT: John Hodiak, Nancy Guild—Very satisfactory drama. Well acted and nicely directed. Audience not too large, but those who came were well pleased, I judged. Played Sunday-

(Continued on page 52)

IT'S NOT THE HEA



OADWAY, PORTLAND, ORE.
1st week—182%
2nd week—299.8%
3rd week—228.7%
Now in its 4th week!

PALACE, CHICAGO, ILL.
1st week—192%
2nd week—113%
Now in its 3rd week!

SPRECKLES, SAN DIEGO, CAL.
1st week—107%
2nd week—103.5%
Now in its 3rd week!

KEITH'S, BALTIMORE, MD.
1st week—176%
2nd week—158%

ESQUIRE & TOWER,
KLAMATH FALLS, ORE.
1st week—388.8%

WALTER WANGER *presents*

Dana ANDREWS Brian DONLEVY Susan HAYWARD

in

CANYON PASSAGE

IN TECHNICOLOR

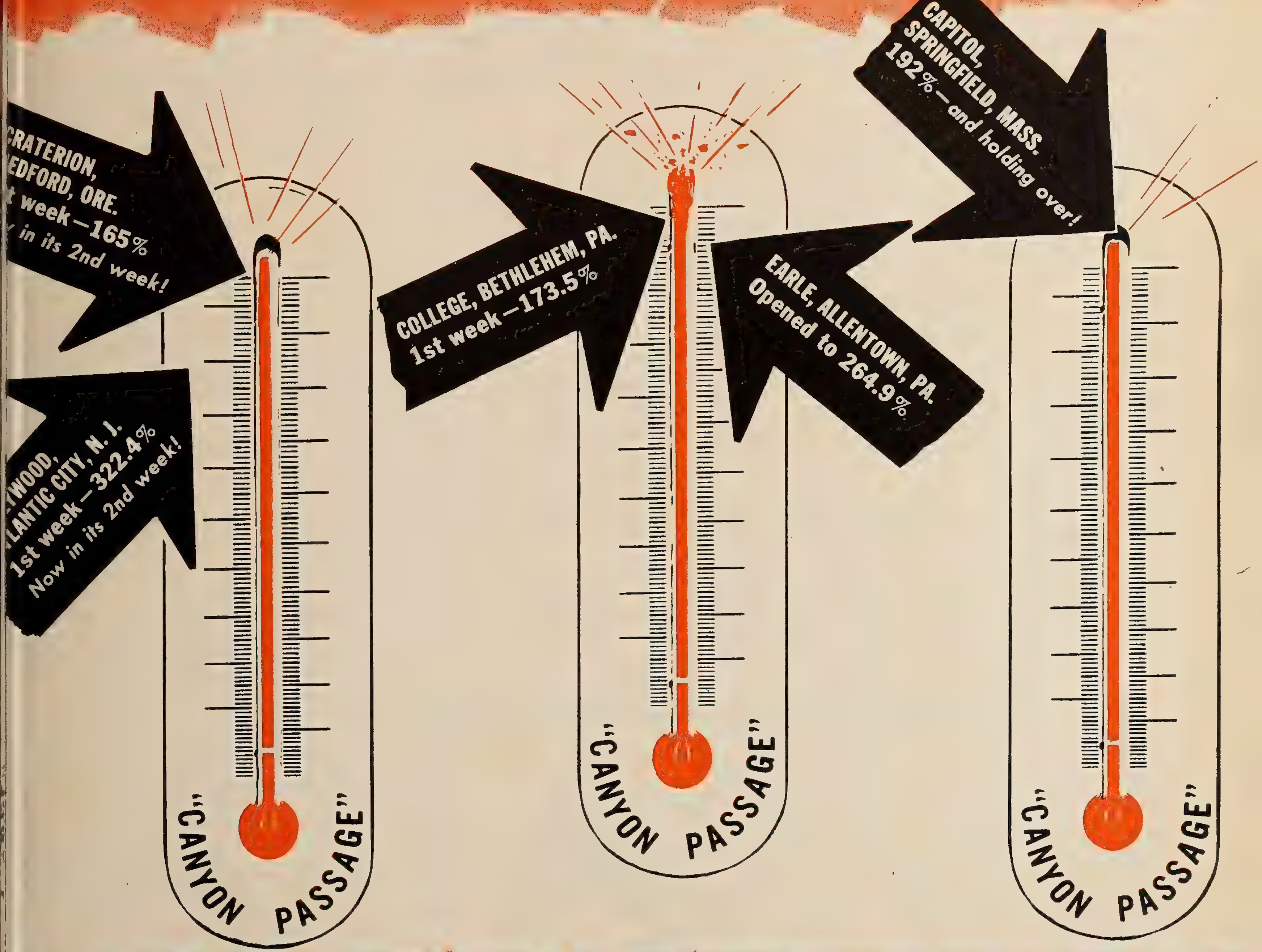
introducing Patricia ROC

with HOAGY CARMICHAEL WARD BOND ANDY DEVINE
STANLEY RIDGES FAY HOLDEN VICTOR CUTLER

Directed by JACQUES TOURNEUR • Produced by WALTER WANGER
A UNIVERSAL RELEASE • Screenplay by Ernest Pascal
Adapted from the Saturday Evening Post Story "Canyon Passage" by Ernest Haycox

UNIVERSAL PICTURES

— it's the *HITS* !


"CANYON PASSAGE"
"CANYON PASSAGE"
"CANYON PASSAGE"

RATERION,
EDFORD, ORE.
t week—165%
y in its 2nd week!

WOOD,
LANTIC CITY, N. J.
1st week—322.4%
Now in its 2nd week!

COLLEGE, BETHLEHEM, PA.
1st week—173.5%

EARLE, ALLENTOWN, PA.
Opened to 264.9%

CAPITOL,
SPRINGFIELD, MASS.
192%—and holding over!

And at the Criterion Theatre, N. Y. "CANYON PASSAGE" hit an all-time high, beating all previous records!

(*Continued from page 49*)

Tuesday, July 28-30.—Ken Gorham, Town Hall Theatre, Middlebury, Vt.

WAY AHEAD, THE: David Niven, Stanley Holloway—An English picture that was well made, but not well received. War themes are very definitely out in these parts. Business below average. Played Thursday, July 18.—Jack Hammond, Hart Theatre, Ferndale, Cal.

United Artists

BLOOD ON THE SUN: James Cagney, Sylvia Sidney—Cagney is still a popular star with us. Could stand more of him. Business above normal. Played Monday, Tuesday, July 29, 30.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

DIARY OF A CHAMBERMAID: Paulette Goddard, Hurd Hatfield—Opened up with a bang, but it fell off the second night. That is the test of a picture. Played Wednesday, Thursday, July 31, Aug. 1.—Harland Rankin, Plaza Theatre, Tiulbury, Ont., Can.

SOUTHERNER, THE: Betty Field, Zachary Scott—Played this picture up as a hillbilly story like "Tobacco Road" and "Trail of the Lonesome Pine" and as a film that the censors in Memphis tried to stop. The patrons really came to see this picture. Played Thursday, Friday, July 25, 26.—Abe H. Kaufman, Fountain Theatre, Terre Haute, Ind.

Universal

CANYON PASSAGE: Dana Andrews, Susan Hayworth—Color was gorgeous. The acting was all you could possibly ask for. Story strong. The many patrons enjoyed the picture immensely. Dana Andrews is a favorite in this town, and rightly so. Played Sunday-Tuesday, Aug. 4-6.—Ken Gorham, Town Hall Theatre, Middlebury, Vt.

HER ADVENTUROUS NIGHT: Dennis O'Keefe, Helen Walker—Played this on Pay Day and we really had a good crowd. We had a good trailer on it, and the picture was good. The fellows go all out for this kind of show. Played Wednesday, July 31.—Steve Amato, Post Theatre, Fort Mason, Cal.

IDEA GIRL: Jess Barker, Julie Bishop—I would have been ashamed to put the Universal trade mark on the screen with a picture like this. But nobody came to see it, anyway, even on Giveaway Night. The people knew that it was very poor. Played Tuesday, Wednesday, July 30, 31.—Harry T. Wachter, Gentry Theatre, Gentry, Ark.

SCARLET STREET: Edward G. Robinson, Joan Bennett—Less said about this the better. Words would fail to tell the miserable showing made by this one. Our lowest gross to date. The operator said he liked it. Customers comments made us hide our heads. No more. Played Tuesday, Wednesday, July 23, 24.—Jack Hammond, Hart Theatre, Ferndale, Cal.

Short Product in First Run Houses

NEW YORK—Week of August 12

ASTOR: Pluto's Kid Brother	***RKO***
Feature: The Kid from Brooklyn	RKO
CAPITOL: Trap Happy	***RKO***
Feature: Easy to Wed	MGM
CRITERION: Eager Beaver	***Warner Bros.***
Dog of the Seven Seas	***Universal***
Feature: Canyon Passage	Universal
GLOBE: Robin Hood Makes Good.	***Warner Bros.***
Feature: A Night in Casablanca	United Artists
HOLLYWOOD: Okay for Sound.	***Warner Bros.***
Facing Your Danger	***Warner Bros.***
Hollywood Daffy	***Warner Bros.***
Feature: Night and Day	Warner Bros.
PALACE: Wall Street Blues	***RKO***
Port of New York	***RKO***
Feature: The Stranger	RKO
PARAMOUNT: Feminine Class	***Paramount***
Feature: Strange Love of Martha Ivers	Paramount
RIALTO: Night Watch	***Warner Bros.***
Camping Out	***Warner Bros.***
Feature: Dead of Night	Universal
RIVOLI: Choo-Choo Amigo	***United Artists***
Palmetto Quail	***RKO***
Feature: Till the End of Time	RKO
ROXY: Golden Hen	***20th Cent.-Fox***
Across the Great Divide	***20th Cent.-Fox***
Atomic Power	***20th Cent.-Fox***
Feature: Claudia and David	20th Cent.-Fox
STRAND: Acrobatty Bunny	***Warner Bros.***
Undersea Spear Fishing	***Warner Bros.***
Okay for Sound	***Warner Bros.***
Feature: Two Guys from Milwaukee	Warner Bros.
WINTER GARDEN: Reckless Driver.	***Universal***
Feature: They Were Sisters	Universal-British

Warner Bros.

BIG SLEEP, THE: Humphrey Bogart, Lauren Bacall—Excellent gangster melodrama. Bogart and Miss Bacall are exactly what the boys want. Played to sell-out business. Played Wednesday, Thursday, July 24, 25.—W. A. Ufford and J. P. Lowe, Post Theatres, Buckley Field, Denver, Colo. Army patronage.

CONFIDENTIAL AGENT: Charles Boyer, Lauren Bacall—Boyer's performance is good in his different role. It did a pleasing business but nothing to rave about. Played Thursday-Friday, July 25, 26.—Troy L. Canady, Dixie Theatre, Swainsboro, Ga.

DESERT SONG: Dennis Morgan, Irene Manning—Really a wonderful picture. Should be appreciated by all. Wish there were more of this type. Played Sunday, Monday, Aug. 4, 5.—Walter E. Foley, Lancaster Theatre, Boston, Mass.

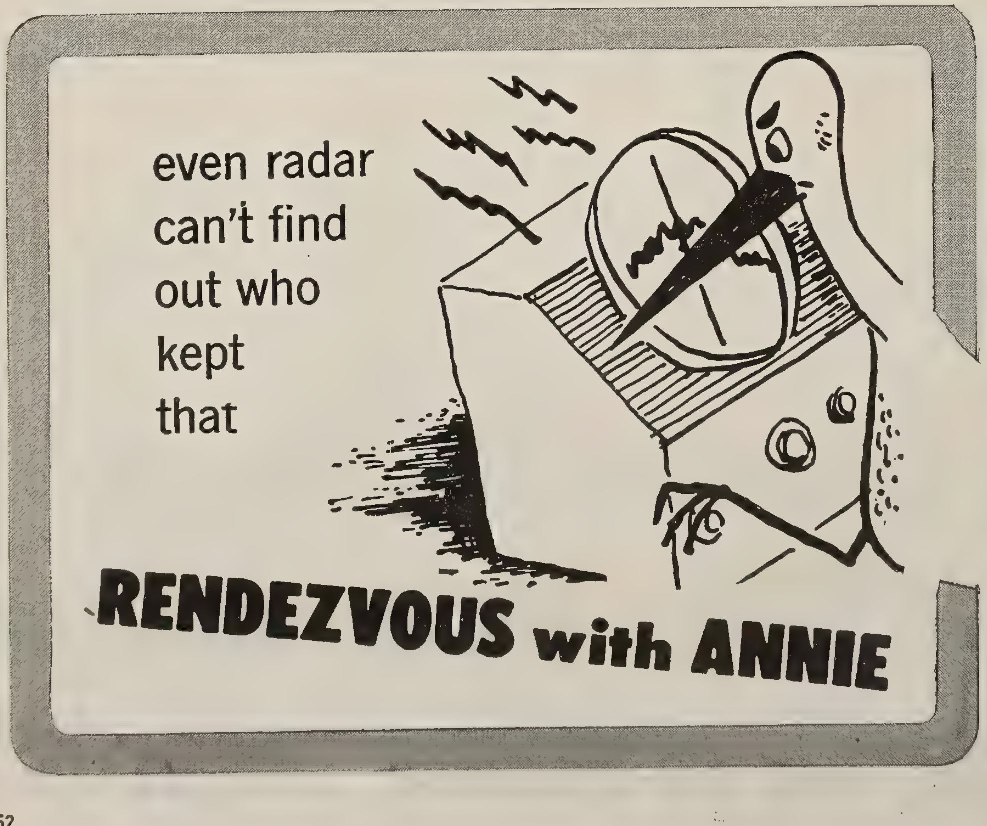
GOD IS MY CO-PILOT: Dennis Morgan, Raymond Massey—Well liked. Played to average business.—R. R. Kiefer, Kiefer's Theatre, Hardisty, Alberta, Can.

HOLLYWOOD CANTEEN: Warner Star Revue—Played this one late. It seemed to please, but no draw.—R. R. Kiefer, Kiefer's Theatre, Hardisty, Alberta, Can.

JANIE: Joyce Reynolds, Robert Hutton—Cheerful picture which played to below average business.—R. R. Kiefer, Kiefer's Theatre, Hardisty, Alberta, Can.

TO HAVE AND HAVE NOT: Humphrey Bogart, Lauren Bacall—Liked by the men, but no draw.—R. R. Kiefer, Kiefer's Theatre, Hardisty, Alberta, Can.

TWO GUYS FROM MILWAUKEE: Dennis Morgan, Joan Leslie—Good comedy but a weak story. Carson pulls surprise appearance of Miss Bacall and Bogart, which is good for laughs. Warners new star, Patti Brady, was well liked by the boys. Played Sunday, Monday, July 28, 29.—W. A. Ufford and J. P. Lowe, Post Theatres, Buckley Field, Denver, Colo. Army patronage.



Short Features

Columbia

HISS AND YELL: All Star Comedies—Usual good two-reel slapstick comedy that Columbia makes regularly.—Abe H. Kaufman, Fountain Theatre, Terre Haute, Ind.

Metro-Goldwyn-Mayer

BUS PESTS: Pete Smith Specialties—All Pete Smith Specialties are good. Play them, by all means. —Troy L. Canaday, Dixie Theatre, Swainsboro, Ga.

RKO Radio

THE HOUSE I LIVE IN: Specials—Frankie sings two songs. This one-reel short is very good and it is the kind of a picture every exhibitor should play on his best day.—Abe H. Kaufman, Fountain Theatre, Terre Haute, Ind.

Universal

MR. CHIMP AT HOME: Variety Views—Entertaining monkey comedy.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Warner-Vitaphone

STAR IN THE NIGHT: Featurettes—Splendid two-reel film which is well produced. The story is dramatic. Good for the best theatres at any time, but particularly at Christmas week.—Abe H. Kaufman, Fountain Theatre, Terre Haute, Ind.

Extend SOPEG Contract For Sixty Days

Contracts between the Screen Office and Professional Employees Guild of America and New York "white collar" workers in the industry have been extended for 60 days to permit negotiation of new contracts. The home offices involved are Paramount, Loew's, RKO, Twentieth Century-Fox, United Artists and Columbia.

PICTURE GROSSES

A statistical compilation and comparison of Box Office Performance in first run theatres

Figures directly below picture title compare estimated dollar gross with average gross and show relative percentage of all engagements tabulated.

Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending April 30, 1946.

SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.

INDEX: Over-all perfomance percentage figures from previously published final reports appear in Service Data section of Product Digest. See last column of Release Chart for Index.

TO EACH HIS OWN (Para.)

Final Report:

Total Gross Tabulated	$1,076,900
Comparative Average Gross	1,065,700
Over-all Performance	101.0%

ATLANTA—Fox	87.1%
ATLANTA—Roxy, MO 1st week	81.3%
BALTIMORE—Stanley, 1st week	125.7%
BALTIMORE—Stanley, 2nd week	72.7%
BOSTON—Metropolitan, 1st week	104.2%
(DB) Hot Cargo (Para.)	
BOSTON—Metropolitan, 2nd week	91.4%
(DB) Hot Cargo (Para.)	
BUFFALO—Buffalo	90.8%
CHICAGO—State Lake, 1st week	139.6%
CHICAGO—State Lake, 2nd week	126.9%
CHICAGO—State Lake, 3rd week	107.9%
CHICAGO—State Lake, 4th week	117.4%
CINCINNATI—RKO Albee	93.4%
CLEVELAND—Loew's State	80.0%
CLEVELAND—Loew's Stillman, MO 1st week	96.2%
CLEVELAND—Loew's Ohio, MO 2nd week	100.0%
DENVER—Denham, 1st week	152.5%
DENVER—Denham, 2nd week	101.7%
DENVER—Denham, 3rd week	84.9%
INDIANAPOLIS—Indiana	94.9%
KANSAS CITY—Newman, 1st week	126.7%
KANSAS CITY—Newman, 2nd week	70.4%
LOS ANGELES, Paramount Downtown, 1st week	110.9%
(DB) A Boy, a Girl and a Dog (Film Classics)	
LOS ANGELES—Paramount Downtown, 2nd week	76.1%
(DB) A Boy, a Girl and a Dog (Film Classics)	
LOS ANGELES—Paramount Hollywood, 1st week	139.7%
LOS ANGELES—Paramount Hollywood. 2nd week	110.3%
MINNEAPOLIS—Radio City	115.6%
NEW YORK—Music Hall, 1st week	95.0%
(SA) Radio City Music Hall Stage Presentation	
NEW YORK—Music Hall, 2nd week	106.8%
(SA) Radio City Music Hall Stage Presentation	
NEW YORK—Music Hall, 3rd week	97.1%
(SA) Radio City Music Hall Stage Presentation	
NEW YORK—Music Hall, 4th week	88.0%
(SA) Radio City Music Hall Stage Presentation	
OMAHA—Paramount	95.2%
SALT LAKE CITY—Centre	107.9%
SALT LAKE CITY—Capitol, MO 1st week	106.6%
ST. LOUIS—Ambassador, 1st week	116.6%
ST. LOUIS—Ambassador, 2nd week	83.3%
ST. LOUIS—Shubert, MO 1st week	100.0%

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SMOKY (20th-Fox)

Final Report:

Total Gross Tabulated	$992,000
Comparative Average Gross	909,000
Over-all Performance	109.1%

BUFFALO—Buffalo	112.4%
(DB) Freddie Steps Out (Mono.)	
BUFFALO—Hippodrome, MO 1st week	92.8%
(DB) Freddie Steps Out (Mono.)	
CHICAGO—Roosevelt, 1st week	126.5%
CHICAGO—Roosevelt, 2nd week	97.1%
CHICAGO—Roosevelt, 3rd week	97.1%
CHICAGO—Roosevelt, 4th week	88.6%
CINCINNATI—RKO Palace	125.8%
CINCINNATI—RKO Shubert, MO 1st week	125.0%
CLEVELAND—RKO Palace	92.8%
DENVER—Denver, 1st week	228.8%
(DB) Junior Prom (Mono.)	
DENVER—Denver, 2nd week	110.2%
(DB) Junior Prom (Mono.)	
DENVER—Esquire, 1st week	117.6%
(DB) Junior Prom (Mono.)	
DENVER—Esquire, 2nd week	58.8%
(DB) Junior Prom (Mono.)	
DENVER—Webber, 1st week	133.3%
(DB) Junior Prom (Mono.)	
DENVER—Webber, 2nd week	55.6%
(DB) Junior Prom (Mono.)	
DENVER—Aladdin, MO 1st week	138.3%
(DB) Junior Prom (Mono.)	
DENVER—Rialto, MO 2nd week	109.1%
(DB) Junior Prom (Mono.)	
INDIANAPOLIS—Indiana	138.6%
KANSAS CITY—Esquire, 1st week	180.7%
KANSAS CITY—Esquire, 2nd week	144.5%
KANSAS CITY—Uptown, 1st week	193.5%
KANSAS CITY—Uptown, 2nd week	145.1%
LOS ANGELES—Chinese, 1st week	142.4%
(DB) It Shouldn't Happen to a Dog (20th-Fox)	
LOS ANGELES—Chinese, 2nd week	117.1%
(DB) It Shouldn't Happen to a Dog (20th-Fox)	
LOS ANGELES—Chinese, 3rd week	101.6%
(DB) It Shouldn't Happen to a Dog (20th-Fox)	
LOS ANGELES—Loew's State, 1st week	129.6%
(DB) It Shouldn't Happen to a Dog (20th-Fox)	
LOS ANGELES—Loew's State, 2nd week	105.8%
(DB) It Shouldn't Happen to a Dog (20th-Fox)	
LOS ANGELES—Loew's State, 3rd week	80.3%
(DB) It Shouldn't Happen to a Dog (20th-Fox)	
LOS ANGELES—Uptown, 1st week	144.0%
(DB) It Shouldn't Happen to a Dog (20th-Fox)	
LOS ANGELES—Uptown, 2nd week	128.0%
(DB) It Shouldn't Happen to a Dog (20th-Fox)	
LOS ANGELES—Uptown, 3rd week	84.0%
(DB) It Shouldn't Happen to a Dog (20th-Fox)	
MINNEAPOLIS—Radio City	121.4%
NEW YORK—Roxy, 1st week	104.4%
(SA) Donald O'Connor, others	
NEW YORK—Roxy, 2nd week	102.2%
(SA) Donald O'Connor, others	
NEW YORK—Roxy, 3rd week	72.0%
(SA) Donald O'Connor, others	
OMAHA—Paramount	118.8%
PHILADELPHIA—Fox	92.0%
PITTSBURGH—Harris	125.0%
PROVIDENCE—Fay's	123.1%
(DB) Deadline for Murder (20th-Fox)	
PROVIDENCE—Majestic	104.5%
(DB) Deadline for Murder (20th-Fox)	
SALT LAKE CITY—Utah	207.5%
SALT LAKE CITY—Capitol, MO 1st week	112.3%
SAN FRANCISCO—Paramount, 1st week	129.9%
(DB) It Shouldn't Happen to a Dog (20th-Fox)	
SAN FRANCISCO—Paramount, 2nd week	91.0%
(DB) It Shouldn't Happen to a Dog (20th-Fox)	
SAN FRANCISCO—Paramount, 3rd week	90.9%
(DB) It Shouldn't Happen to a Dog (20th-Fox)	
ST. LOUIS—Fox	117.6%
(DB) It Shouldn't Happen to a Dog (20th-Fox)	
ST. LOUIS—Missouri, MO 1st week	135.6%
(DB) It Shouldn't Happen to a Dog (20th-Fox)	

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NIGHT AND DAY (WB)

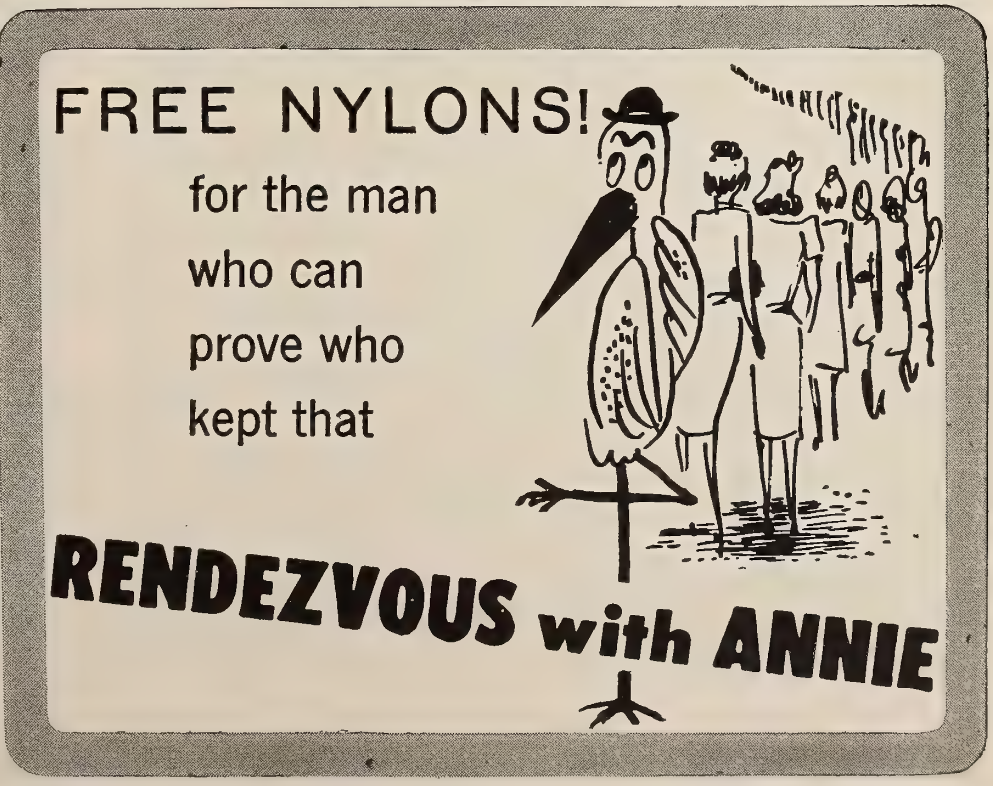
First Report:

Total Gross Tabulated	$407,600
Comparative Average Gross	260,300
Over-all Performance	156.6%

ATLANTA—Fox	87.1%
CINCINNATI—RKO Palace	152.3%
CLEVELAND—Warner Hippodrome	175.0%
LOS ANGELES—Warner Downtown	150.4%
LOS ANGELES—Warner Hollywood	196.8%
LOS ANGELES—Warner Wiltern	201.3%
MINNEAPOLIS—Radio City	104.1%
NEW YORK—Hollywood, 1st week	191.8%
NEW YORK—Hollywood, 2nd week	181.5%
PHILADELPHIA—Mastbaum	192.6%
SALT LAKE CITY—Centre	102.1%
SAN FRANCISCO—Fox	135.5%
TORONTO—Shea's	112.9%

New Film Council Chapter Formed in San Francisco

The Bay Area Film Council was formed last week in San Francisco by some 40 educators and business people interested in the development of the 16mm non-theatrical film field. The initial meeting was conducted by Francis W. Noel of the California State Department of Education. Mr. Noel is also California chairman of the Film Council of America. The Bay Area Council is the fifth such council to be formed in the national movement, which proposes to serve such groups with needed data for the more effective use of non-theatrical films.



MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

CHESTER FRIEDMAN, Editor

Emergency No. 2

An impressive manual just issued to managers of the Warner Bros. Chicago theatres by assistant zone manager Charles H. Ryan on "emergency safety measures in theatre operation" confirms our impression that there is a general theatre Emergency No. 2 where fires endanger, or are in view of, the audience.

"Proper action," says the bulletin, "can determine the difference between a controlled emergency and a catastrophe . . . if you are in doubt . . . dismiss the audience . . . summon the fire department."

A certain young manager we know was faced with such a dilemma about 15 years ago. Exhaust fans were drawing heavy clouds of smoke from a defective air pump on the oil burner upward through the orchestra pit to the auditorium ceiling. The audience decided to vacate without an invitation and with considerable haste. Fearful of an explosion, the manager issued orders for exits to be opened while he decreed Emergency No. 2 to be in effect.

Four minutes after the fire department arrived and after he had braved the hazards of the boiler room to cut off the oil supply, he was unceremoniously fired.

We have often felt that the boss man acted arbitrarily in dismissing the unfortunate manager.

We believe that other theatre managers, called upon for a quick decision involving the lives and safety of their patrons, would rather risk the loss of their jobs.

We would also like to believe that theatre owners and circuit executives are taking a more liberal outlook in these matters nowadays since it is obviously more desirable to have the fire engines in front of the door every day than to have the undertaker there just once.

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Man With Know How

Most theatre managers have ambitions of some day owning their own little house. And many of us have doubtless dreamed of building a "model" theatre, eliminating the oversights and inconveniences of theatres we have worked in.

Walter Morris, supervisor of the four government owned motion picture theatres in Oak Ridge, Tenn., recently fulfilled such an ambition. With a pioneering spirit, he, his engineers and architect have built the Pike theatre in Knoxville which has many revolutionary departures from the conventional methods of construction. His ideas have resulted in great economies in time and money in construction.

The most intriguing innovations in the new Pike theatre are a "crying room" for fretful children, and a "private room" where groups can enjoy the program, smoke and talk without disturbing the other patrons. Both of these adjuncts are behind plate glass partitions which overhang the orchestra instead of a regular balcony.

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20 Years Too Late

In connection with Warner Bros.' celebration of the 20th Anniversary of Sound, publicity was accorded a series of Famous Firsts of Talking Films.

This immediately prompted a theatre executive to claim the first theatre exploitation "front", with May, 1926, as the date.

A June issue of the old *Motion Picture News,* picked up at random, has a photo reproduction of an atmospheric front at the Tioga theatre in Philadelphia. The year was 1916 and no doubt the manager lifted the idea from an earlier exhibitor.

The same dated issue shows another interesting photograph of a motorized street ballyhoo used to advertise "Civilization" for its producer, Thomas H. Ince.

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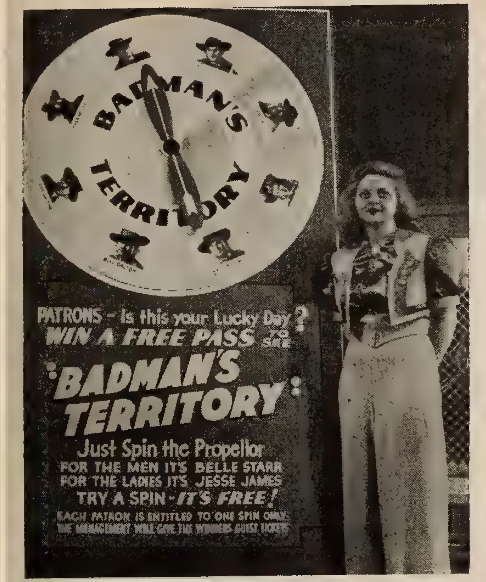
Motivater

A Round Tabler writes: "For several weeks I've been low. First a 'break' I was expecting blew up, then illness, and I got to the point of feeling sorry for myself. Then the Second Quarter Citation arrived . . . just the thing to restore me mentally and physically.

"Right this minute I'd tackle 35 wildcats. Thanks a million. I thought you'd like to know what an act of kindness and the Award means to one guy."

—CHESTER FRIEDMAN

Ideas For Displays


BADMAN'S TERRITORY
PATRONS — Is this your Lucky Day? WIN A FREE PASS TO SEE
"BADMAN'S TERRITORY"
Just Spin the Propellor
FOR THE MEN IT'S BELLE STARR
FOR THE LADIES IT'S JESSE JAMES
TRY A SPIN — IT'S FREE!
EACH PATRON IS ENTITLED TO ONE SPIN ONLY
THE MANAGEMENT WILL GIVE THE WINNERS GUEST TICKETS

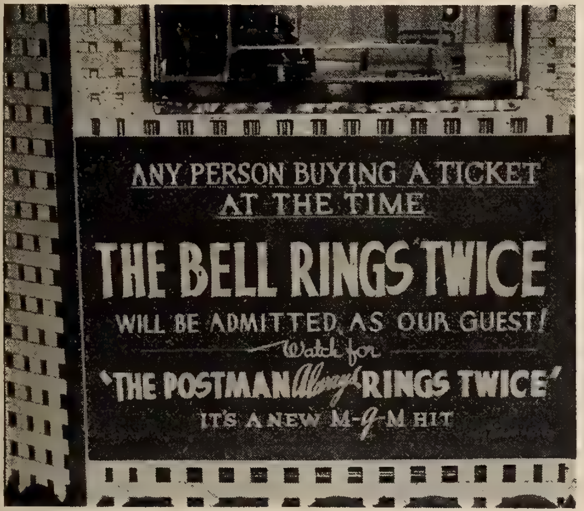
Free tickets were offered by manager Ed Pyne to patrons of the RKO 105th St., theatre, Cleveland. If propeller stopped at designated still they were guests during "Badman's Territory" showing.

WARNER'S TWENTIETH ANNIVERSARY OF TALKING PICTU

Jim Barnes, manager of the Warner theatre, Memphis, erected this attractive lobby board hailing outstanding Warner Bros. productions commemorating the 20th Anniversary of talkies.

THEY CLASH WITH A CRASH!
HER KIND OF MAN
DANE CLARK
JANIS PAIGE
ZACHARY SCOTT

This elaborate display, right, did a fine advance selling job for the opening of "Her Kind of Man". M. D. Cohn, manager of the Newman, Kansas City, designed the eye-catching background.


ANY PERSON BUYING A TICKET AT THE TIME
THE BELL RINGS TWICE
WILL BE ADMITTED AS OUR GUEST!
Watch for
"THE POSTMAN Always RINGS TWICE"
IT'S A NEW M-G-M HIT

Manager Mollie Stickles of the Palace theatre, Meriden, Conn., offered patrons an opportunity to see "Postman Rings Twice" as free guests if alarm clock rang while they were purchasing their tickets.

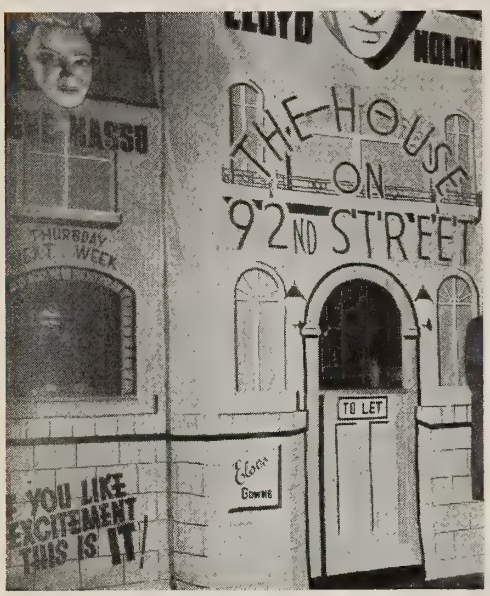
KITTY
RAY MILLAND PAULETTE GODDARD
RAY MILLAND
KITTY
PAULETTE GODDARD

This effective front for "Kitty" was created by Elliott Johnson, ad manager for the Malco, Memphis, Tenn., and did an excellent selling job for film's current run.

TWO SISTERS FROM BOSTON
SEE THE MOVIE! NOW AT LOEWS
Lauritz MELCHIOR

When Les Pollock, manager of Loew's, Rochester, N. Y., makes a tieup, he makes sure his theatre is prominently billed. This display for "Two Sisters from Boston" has the theatre name mentioned in 14 places.

All Out Effort Marks Campaign In Glasgow



A highly effective promotional campaign that drew considerable extra business to the box office was devised for the engagement of "The House on 92nd Steet" at the Roxy Cinema, Maryhill, Glasgow, Scotland. The campaign was arranged by Walter Hinks, supervisor for the Glasgow and West of Scotland Cinemas Ltd.

An ingenious structure made to resemble the outside of a house and composed of wood and canvas was built around the box office. Above the door of the "House" was the title of the picture. On the door copy read: "To Let." This display attracted a good deal of attention. Two large linen streamers and two special 12-sheet layouts were placed in front of the theatre two weeks in advance.

Takes Out Insurance Policy

Hinks conducted a letter-writing contest on the subject: "Should the Atom Bomb Secret be Shared by Other Nations." The contestant submitting the best letter received a cash award of one guinea. All streets for two square miles around the theatre were stencilled with arrow directional signs.

A publicity stunt that was played up big in the press was a "Death From Excessive Excitement" insurance policy obtained by Hinks from the Prudential Assurance Company, Ltd., for the personal representative of any person who should die as a direct result of excessive excitement while watching the screening. The policy was framed and placed in the lobby. All patrons entering the cinema six days before opening were given a brochure describing the policy. In addition 250 stores displayed notices.

One day prior to showing and during the playdate a mobile car with a public address system cruised the main thoroughfares and side streets around the district.

FACTORY "MOVED" TO GAUMONT LOBBY

A good deal of publicity resulted from a unique tieup manager V. Hugh Deacon promoted to publicize his playdate on "The Dolly Sisters" at the Gaumont Cinema, Coventry, England. In an endeavor to recruit girls for its factory, the General Electric Company staged an exhibition each day for a week in the lobby of the Gaumont, showing the actual production of electrical equipment. The girls demonstrated their skill surrounded by a huge display, tying-in the exhibition with the picture.

Ballyhoo Sells Colombia Date

A race horse with a blanket sign was led through the main streets of town to ballyhoo the playdate on "National Velvet" at the Metro Avenida theatre, Medellin, Colombia. The campaign was arranged by Carl Flint, supervising manager for Metro-Goldwyn-Mayer Theatres in Colombia.

A series of teaser ads was started in the local newspaper 10 days before playdate. In addition considerable free publicity was planted in the newspaper. A street banner and large pennants were used for the front of the house. Imprinted ribbons were worn by the entire theatre staff 14 days before opening. 3,000 book marks were distributed to book stores and schools.

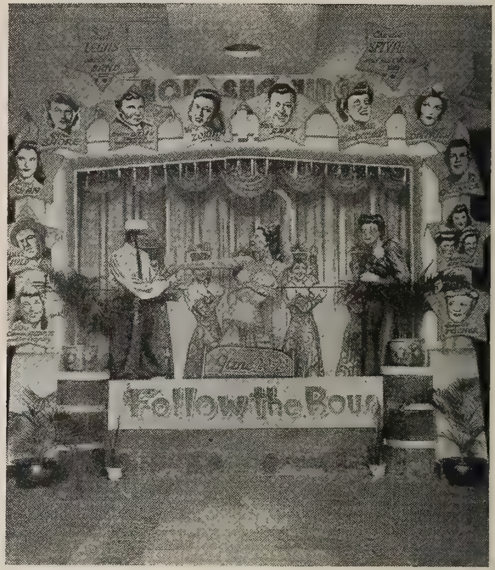
For "Abbott and Costello in Hollywood," Flint used a stilt-walker carrying a one-sheet sandwich sign through the main streets during rush hours. The stunt went over big with the natives as it was the first time it had been used in Medellin. The stilt-walker is from Argentina and happened to be stopping over in town for a few days.

To exploit "Captain Eddie," a special screening was held for officials of the Avianca Airlines and the United States Consulate staff.

Walls Exploits Dates With Consistent Window Tieups

Consistent window display tieups are arranged by manager Eric V. Walls to exploit his playdates at the Clifton Cinema, Great Barr, Birmingham, England. For "Brief Encounter," Walls promoted two windows. One display, in Grants' Cafe window, consisted of a table with cut-out art card, superimposed cup and saucer and the wording, "Coffee is enjoyed by Celia Johnson and Trevor Horward in Noel Coward's 'Brief Encounter' at the, etc." The other display was set with a hairdresser. Recent window tieups also were set by Walls on the following pictures: "Caravan," "Here Comes the Sun," "Those Endearing Young Charms" and "Pink String and Sealing Wax."

Aronez Arranges Gala Opening of Theatre in Cebu



Souvenir programs, merchant tieups and special invitations helped to make a gala occasion of the opening of the newly-built Liberty theatre in Cebu City, Philippines. Pedro P. Aronez, general manager of the theatre, opened the house with "Hello Beautiful," United Artists picture, starring Carole Landis and George Murphy

The souvenir program was a six page brochure with a drawing of the theatre on the front page. The inside pages contained a history of the project, which is an all-around Filipino achievement, sponsors, the premiere program and quotes from civic officials, the clergy and motion picture trade people. The back page listed coming attractions.

To exploit his playdates, Aronez obtained permission from city authorities to install stands in different sections of town. Programs are mailed to all the municipalities in the province. The programs are inserted in attractive three-colored envelopes.

For his engagement on "Follow the Boys," Aronez used an eye-arresting lobby display, consisting of a minature stage with cut-out dancing figures. Through a merchant tieup, Glo-Co Hollywood Beauty Cream was presented to each lady patron buying a ticket during the three day run of the picture.

Ties-in British Shortages With "Three Strangers"

An ingenious display was set in the lobby by manager A. E. Foster to draw attention to his date on "Three Strangers" at the Forum theatre, Ealing, London, England. The display consisted of three panels, in which were illustrated a whiskey bottle, silk stockings and a sign, "Houses to Let," representing the "Three Strangers" to England today. Patrons evinced considerable curiosity in the illustrations.

Promotes Co-Op For "Follies" In Reading

A three-column cooperative newspaper ad was promoted by manager Larry R. Levy to publicize his date on "Ziegfeld Follies" at the Colonial theatre, Reading, Pa. The ad was paid for by Ozan's Fur store and featured photographs of Esther Williams, a star of the picture, in bathing suit and fur coat. Assistant manager Bill Riding helped to arrange the campaign.

The Sunday before opening, Levy ran a half-page ad in the local newspaper featuring the Petty Girl. A spectacular false front was constructed, modeled after the one used at the Capitol theatre, New York, with large Petty Girl cut-out figures. Ushers, doorman and cashiers wore special sashes for two weeks in advance.

Guest tickets were awarded to winners in a song-guessing contest over radio station WRAW. 1,000 souvenir programs in book form were placed in doctors' and dentists' offices, barber and beauty shops and reading rooms, etc., 3,000 heralds were distributed to outgoing patrons, in parked cars, on the sidewalk and door to door.

One hundred fifty tack cards were placed on telegraph poles at all entrances to the city. 150 specially designed screen process street car and bus cards were used in advance and during the playdate. 2,000 imprinted blotters were distributed in banks, offices, writing rooms, etc. 2,000 doilies were passed out to restaurants and soda fountains.

Street Ballyhoo Boosts Playdate on "Gilda"

A girl in a bathing suit and transparent raincoat paraded the streets of New Haven, Conn., to ballyhoo the playdate of "Gilda" at the Poli-College theatre. Copy imprinted on the raincoat read: "There never was a girl like Gilda'." For another ballyhoo stunt manager Sid Kleper had an usher ride buses and trolleys on opening day carrying a large blow-up of Rita Hayworth. Copy read: "I'm on my way to see, etc." In addition, Kleper promoted a cooperative newspaper ad with the Zoric Cleaning shop and arranged several window tieups.

Whitlock Promotes Press Stories for "Ziegfeld"

Considerable advance publicity was obtained in Washington, D. C., newspapers by Loew's publicist Brock Whitlock to exploit the playdate of "Ziegfeld Follies" at the Palace theatre. The newspaper coverage included the entire Don Craig column, one-column cut and two-column cut, all in the *Daily News;* five column cut in the Sunday *Star;* lead story in Betty Hynes' column in *Times-Herald,* and mention in Nelson Bell's column in the *Post.* 1,000 programs were distributed in doctors' and dentists' offices. 10,000 special heralds were distributed.

BABIES AND TOY TRAINS PAY OFF FOR KATZ

Two hundred dollars in merchandise and prizes were promoted by manager Philip Katz for the Second Annual Bigger and Better Baby Photo Contest at the Kenyon theatre in Pittsburgh. The contest resulted in much goodwill publicity for the theatre. Nine merchants cooperated in sponsoring the competition.

For his engagement of "Whistle Stop", Katz arranged an attractive lobby display consisting of a toy train, railroad stations and other props. Patrons were invited to guess the minute the train would stop between the hours of seven and eight on a designated night. Over 2,000 persons submitted guesses. Guest tickets were awarded to all those who guessed within three minutes of the actual time.

Radio and Cooperative Ads Sell Date in Ontario

Considerable radio promotion was garnered by manager Robert Harvey for his playdate on "Ziegfeld Follies" at the Broadway theatre, Timmins, Ont., Canada. A special program over radio station CJKL featured music from the picture. "Ziegfeld Follies" music also was given prominence on the "Bach to Boogie" and "Strike Up the Band" programs over CJKL. Sixteen spot announcements were used.

Cooperative newspaper display ads were arranged with Helen's Style Shoppe, Ottawa Beauty Salon and Lincoln Shoes. Stories with art were planted in the local newspaper.

Window tieups were set with Moisley and Ball, Halperin Jewelry Store and others.

Arranges Tieups With Services in East Chicago

Tieups with the armed forces were arranged by manager Bob Bachman to exploit two recent playdates at the Indiana theatre, East Chicago, Ind.

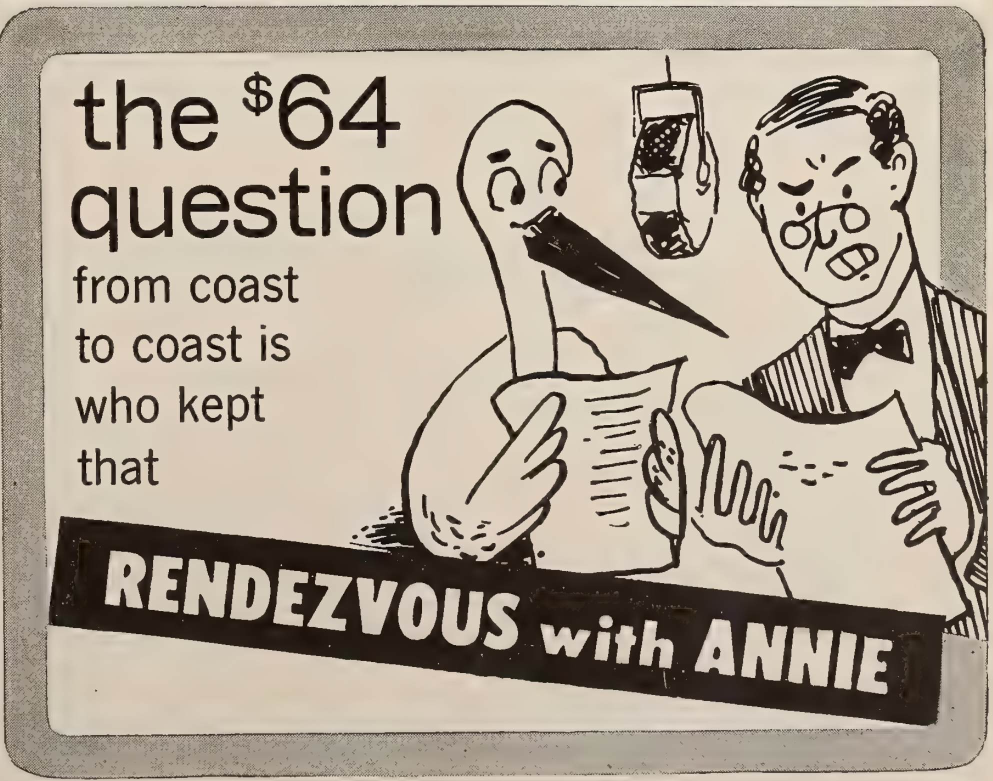
For "A Walk in the Sun," Bachman secured an Army sound truck and a lobby display from the Army Recruiting Service. The truck was driven through the streets for two days in advance and on opening day. The lobby display was made up of shells, flying suit, and a full size nylon parachute with a soldier in attendance. The mayor proclaimed the period "Army Recruiting Week."

The other tieup was made with the Coast Guard for "Tars and Spars." Members of the local Coast Guard Station drove a Peep, which was bannered with playdate copy, around town for three days. A lobby display was set up, with a Coast Guard attendant on duty at all times to register members for the newly formed Coast Guard League.

The mayors of East Chicago and Hammond proclaimed the week of the showing as "Coast Guard Week." The proclamations were given prominent attention in the local newspapers.

Title Contest Helps Serial

A title contest devised by manager A. G. Painter for the beginning of a new serial drew considerable attention to the engagement at the Center theatre, Oak Ridge, Tenn. For this contest the 15 chapter titles were listed on a form. Contestants were required to arrange them in proper order. Cash prizes were awarded winners.



the $64 question from coast to coast is who kept that
RENDEZVOUS with ANNIE

Builds Campaign Around Slogan For "Years"

The slogan, "'The Green Years' Is a Wonderful Motion Picture," was emphasized through as many channels as possible by manager Sam Gilman in promoting the playdate of the picture at the Regent theatre, Harrisburg, Pa.

For street ballyhoo, the regular umbrella used by the traffic officer in the center of Penn Square was replaced with an umbrella imprinted in four places with the slogan copy. Penn Square is the stopping point for all buses and trolley cars.

Five hundred large balloons were released from the highest building in Harrisburg on the day before opening. They were green in color and imprinted with the slogan copy. 1,000 *Telegraphs* were picked up as soon as they came off the press the day before opening and imprinted over the masthead in red ink with playdate copy. They were distributed free of charge.

Gilman created considerable word of mouth promotion by distributing printed invitations for a special screening to clerks in various department stores, workers in the State Capitol Building, workers in factories and other representative places.

A 50-foot banner was stretched across three empty store windows on Main Street. The Penn Harris Hotel used place mats in its three restaurants. The Harrisburg Dairies used 8,000 imprinted milk bottle tops. 5,000 book mark blotters were distributed to public and private libraries. Copy on all these carried the slogan, "'The Green Years' Is a Wonderful Motion Picture."

Pony Giveaway Boosts Date in Fond Du Lac

A live pony giveaway, parade and a cooperative newspaper ad drew considerable attention to manager Al Frank's showing of "Badman's Territory" at the Fond Du Lac, Fond Du Lac, Wis. The pony giveaway was part of a nationwide promotion by RKO Radio for the premiere showings of the picture. The co-op ad was paid for by seven local merchants. For street ballyhoo, an usher carried a sign along Main Street. The sign had a rogues gallery photo and copy reading: "This 'Badman' is in jail and cannot see 'Badman's Territory' but you can."

Uses "Gay Nineties" Performers

For a publicity stunt on "Two Sisters From Boston," manager George Peters had his organist, Eddie Weaver, dressed in "Gay Nineties" costume, play an organlogue of tunes of that period while an animated slide singer performed on stage. Peters manages the Loew's theatre in Richmond, Va.

Boogie-Woogie Piano Prodigy Proves Value of Promotion

Once in a blue moon, along comes a promotion, the results of which can be measured in box office returns. A promotion which originated at the Michigan theatre in Detroit has been paying off in box office grosses from coast-to-coast in other theatres and has resulted in the beneficiary becoming a motion picture star with billing value in advance of the release of his first picture.

It is a promotion which has proved itself week after week since its inception and has resulted in the discovery of a child genius of the piano, Frankie "Sugar Chile" Robinson, who has broken records in personal appearances since the spotlight of national publicity hit him in Detroit.

It was two years in the building and the way it came about is a story in itself. When Frankie Carle, band leader, appeared in person at the Michigan two years ago, Alice Gorham, advertising director for United Detroit Theatres, discussed with him the value of a boogie-woogie piano playing contest. It was decided to hold the contest the next time Carle came to Detroit.

Promotion of the contest had several facets. First of all was selling to the Detroit *Times* a series of articles on "The History of Boogie Woogie," which necessitated some research and considerable study. Permission was obtained from Carle to reproduce portions of his "Carle Boogie" to illustrate the stories.

While the series was running in the *Times* stories on the contest were planted in all Detroit papers, and tieups arranged with high school publications, music schools, etc. Auditions were held for over 100 piano players. The last to appear for trial was little "Sugar Chile," and he literally "stopped" the backstage show.

Even then, nothing would have come of the promotion, since the little man was under age to enter the contest. However, Earl Hudson, president of United Detroit Theatres, suggested that he be put on every night as an extra added attraction. "Sugar Chile" stopped the show and every night business built a little more, until on the night of the finals the theatre was packed.

This Is "Sugar Chile" Frankie Robinson

It took four days to convince the newspapers that something was really "cooking" at the Michigan, but once the story hit the papers, it was picked up by the wire services. *Life Magazine* ran a featured pictorial story. The six-year-old prodigy of the piano, whose hands are so small that he uses his fists to strike the black keys and elbows to strike ome of the white one, was signed by Metro-Goldwyn-Mayer and booked for personal appearances that are still going on. He has broken box office records wherever he has appeared.

Strangely enough, "Sugar Chile" had made one prior appearance on a Detroit theatre stage, but nothing had been done about it.

Huge "Blue Dahlias" Sell Murray's Date in Bristol

An eight-foot "Blue Dahlia" was placed in each of the four lobby pots, normally used for shrubs, by manager Harry Murray to advertise his engagement of the picture at the Odeon theatre, Bristol, England. On each leaf the name of a star of the picture was lettered. In the center of the lobby floor, Murray had painted a huge dahlia. A small notice read: "The 'Blue Dahlia' specially picked for you."

Murray recently inaugurated a novel goodwill promotion that has resulted in extra newspaper publicity. A young woman has been stationed in front of the theatre to answer questions regarding times of buses, trains, etc. Dressed in a uniform and named "Miss Odeon," the girl is symbolic of the Odeon theatre service.

Garners Layout for "Music"

An eight-column art layout was planted in the Cincinnati *Post* by manager Bill Hasting and RKO publicist Nathan Wise to promote the playdate of "Make Mine Music" at the Grand theatre, Cincinnati. A tieup was effected with the Victor and Columbia record distributors for nearly 50 downtown and suburban window displays. 6,000 heralds were passed out by the record distributors. Spot announcements were had over the radio.

WOMAN SPEAKS
A MUST FOR EVERY PROGRAM
See Your Local Exchange
FILM STUDIOS OF CHICAGO
FIELD BUILDING

Cohen Promotes Radio Contest In Hartford

A radio contest for the best essays on "If I were going to New York on a visit this is how I would go about making reservations," was used to exploit the playdate of "Without Reservations" at the Poli theatre, Hartford, Conn. Promoted by manager Lou Cohen and assistant manager Sam Horwitz, the contest was conducted for a week in advance.

An usher following a girl carrying two large suitcases imprinted with theatre and playdate copy paraded the streets for ballyhoo purposes. A tieup with the Golden Dawn hosiery shop featured a card in the window with copy reading: "Hosiery now on sale 'Without Reservations.'"

A cooperative newspaper ad was arranged with the Whalen Jewelry store a week in advance. The ad featured a cut of John Wayne and Claudette Colbert, stars of the picture. Another co-op ad was planted with the Rose Marie beauty salon in the society section of the *Sunday Courant*.

A two-column drawing of Wayne and Miss Colbert by local caricature artist Michael Van ran in the *Times* two days before opening. Charlie Niles, film critic, devoted half of his weekly radio program to a discussion of the picture. Six Koppelman news trucks were bannered with copy on the picture.

Effective Merchant Tieup Boosts "Spellbound"

A cooperative newspaper display ad was promoted by Chris Panagos, assistant to manager Harold S. Knudsen, for the engagement of "Spellbound" at the State theatre, Chicago, Ill. The ad, which appeared in the *South End Reporter* seven days in advance of opening, featured "Spellbound" perfume. The ad ran five-columns by 10 inches and was paid for by Gately's. The store also used a window display with a six-sheet mounted on beaverboard and a cut-out. In addition, Gately's furnished the theatre with "Spellbound" perfume for wafting through the ventilating system during the run of the picture. In return, Panagos distributed 5,000 small folders, advertising the perfume, to patrons.

Golf Program Promotion Draws for MacCrossen

Announcements were made from the stage for two weeks prior to playdate by manager Donald MacCrossen to promote an all golf program at the Sherman theatre, Milwaukee, Wis. In addition, MacCrossen visited the Greenfield Park Golf Club and the Brown Deer Park Club to make announcements about the golf show. The playdate, which consisted of an hour of golf short subjects, showed excellent box office returns.

ON THE SELLING OF A SHORT FEATURE

Taking advantage of an excellent opportunity to create goodwill and, incidentally, sell a short feature to his public, manager Max Phillips held a private screening of the featurette, "The Forest Commandos", at the Regent theatre, Sudbury, Ont., Canada. The short was filmed in the vicinity of Sudbury. Letters of invitation to the screening were sent to city officials, merchants, professional men and others. From this gesture, Phillips obtained much free newspaper and radio publicity, a free ad in the *Beacon* and many letters of appreciation from those who attended the screening.

Displays Aid Blackpool Date

Six weeks in advance of opening, manager R. J. Brunt started his campaign on "The House on 92nd Street" with teaser displays in the lobby of the Odeon theatre, Blackpool, England. Four weeks before playdate a giant lounge window display was set up, representing a house. Brunt planted rubber stamps in stores for use on bills, receipts, paper bags, etc. Copy read: "What happened in 'The House on 92nd Street'."

Promotes Victory Show at Scala

A stage show by the Scala Young Folks Cinema Club was arranged by manager Jack Campbell to celebrate Victory Day at the Scala theatre, Runcorn, England. Club members were dressed to represent the various allied nations. Campbell was the master-of-ceremonies.

Ackery Stresses Teaser Campaign For "Devotion"

An ingenious promotional campaign devised by manager Ivan Ackery drew considerable extra business for his playdate on "Devotion" at the Orpheum theatre, Vancouver, B. C. He conducted a curiosity campaign based on the phrase, "D-Day for 'Devotion'."

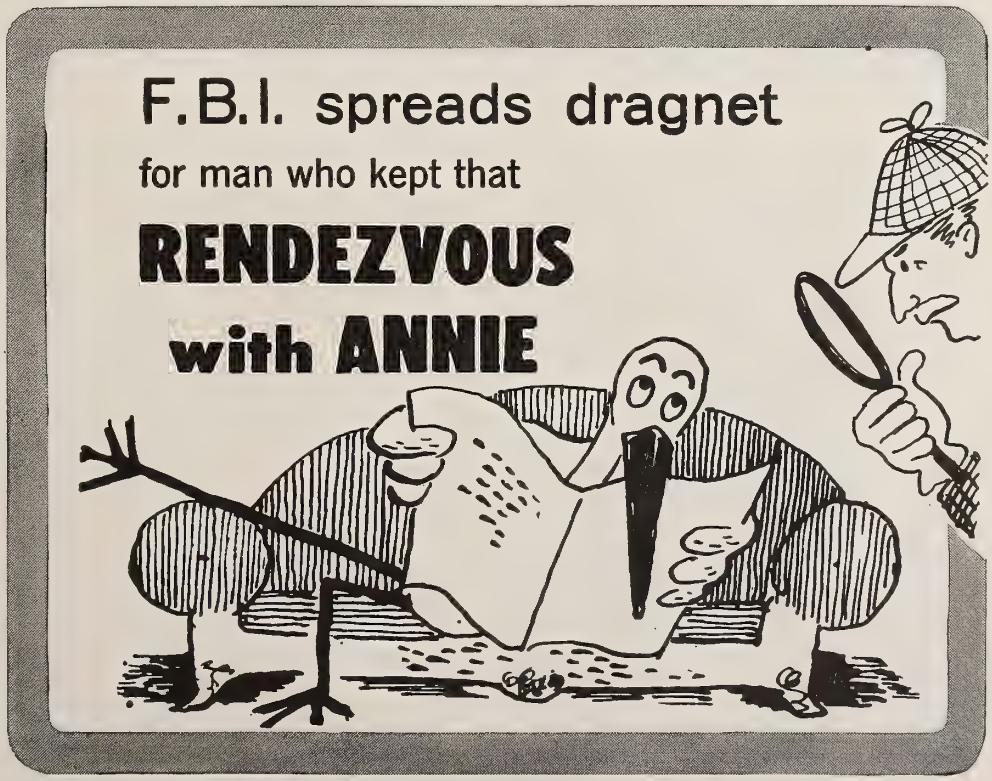
To start the proceedings off, 15,000 cards were distributed with copy reading: "D-Day is coming Friday to the Orpheum." An average of 150 telephone calls were received at the theatre daily from people wanting to know what "D-Day" stood for. 10,000 heralds were stuffed in copies of *Liberty Magazine* the week prior to playdate.

A tieup was arranged with a street photographer, who handed out "D-Day Is Coming" receipt slips after photographing a passer-by. Downtown restaurants and milk bars concocted their own variations of a "Devotion Sundae" and used imprinted cards to advertise them.

Streamer headlines were printed in red ink on the front page of a special edition of the *Observer* and distributed by boys.

A stage show held in conjunction with the picture was titled "Ballet Devotion," which resulted in extra free advertising.

For his playdate of "The Dark Corner," Ackery distributed 10,000 "Wolfing Permits," a gag that resulted in considerable word of mouth publicity. Copy read: "This is to certify that the bearer is hereby entitled to wolf during the playing of 'The Dark Corner" at the Orpheum, etc." The permit was signed by R. U. A. Wolfe.



F.B.I. spreads dragnet

for man who kept that

RENDEZVOUS

with ANNIE

Jacobs Promotes Archery Contest For "Bandit"

A city-wide archery tournament that was well publicized in the local newspaper garnered considerable extra business for manager Paul Jacobs' playdate on "The Bandit of Sherwood Forest" at the Columbia theatre, Portsmouth, Ohio.

Jacobs, who is an ardent archery fan, president of the Portsmouth Archery Club and regional director of publicity for the National Archery Tournament, went all out to exploit the tournament and the picture.

Newspaper stories were planted in the *Times* nine days in advance. Jacobs broke a story four days before opening on Anita Louise, star of the picture, being chosen Portsmouth Archers' Pin Up Girl. The back page of tournament application blanks, which received wide circulation throughout the city, were sniped with playdate copy.

Cooperative programs, paid for by merchants, were distributed one week in advance. Fifteen-minute daily sports radio program devoted to archery with playdate mention were promoted. A whole sports program was devoted to awarding of trophy to tournament winner. A local jeweler contributed the trophy.

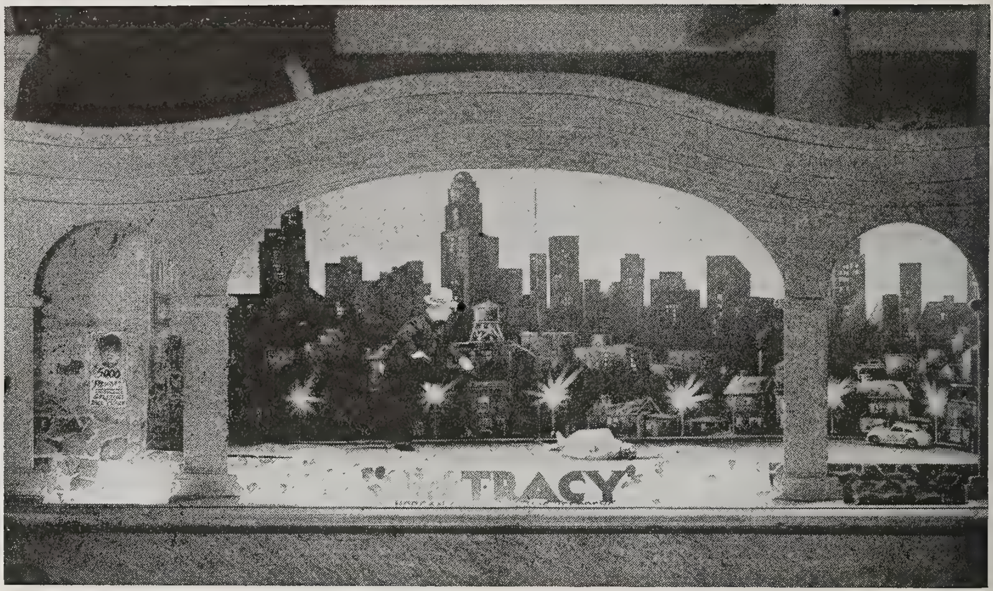
Hendley Plants Art in Newspapers for "Prom"

Three-column and a two-column scene cuts were planted in the local newspapers to exploit the playdate of "Junior Prom" at the Bradley theatre, Columbus, Ga. The campaign was arranged by W. D. Hendley, publicity director for the Georgia Theatre Company in Columbus. Spot announcements were run over both local radio stations. An attractive lobby board was set three weeks in advance and then moved to the front of the house during playdate. 500 heralds were distributed.

GOT A SPOT FOR A FRECKLES CONTEST?

Freckles paid dividends for the kids in Reading, Pa., when manager Larry Levy ran a freckles contest as part of his exploitation for "Boys' Ranch" at Loew's theatre there. Starting with newspaper display advertising tieups, Levy engineered the contest for the kids, in which two bicycles and other items were among the prizes. The Reading Public Recreation Department, which operates 37 play lots throughout the city, assisted Levy on the promotion, encouraging the kids to sign up. The Department issued most of the blanks for the contest. The finals of the contest were held on the stage of Loew's.

Miniature Set on "Dick Tracy" Intrigues Patrons in Lancaster



An eye-arresting and highly effective lobby display was built by manager Herb Thacher to exploit his playdate on "Dick Tracy" at the Hamilton theatre, Lancaster, Pa.

The display, which was set up three weeks before opening, consisted of a miniature stage with a setting representing a city at night. A realistic effect was created by using flash light bulbs for street lights. In the center foreground was a figure of "Dick Tracy," gun in hand and ready for action. Directly in front of the comic strip detective was a figure of a girl sprawled in the street with a gaping wound in her face. The figures were made of plastic.

A miniature three-sheet posted on a building offered a $5,000 reward for the capture of "Splitface," the heavy in the picture. In the extreme background a miniature car, with lights, added depth to the entire set. It was necessary to station an usher at the display to protect it from souvenir hunters.

Three weeks in advance at the regular Saturday Kiddie Show prizes were offered to the children bringing in the largest number of old newspapers containing the "Dick Tracy" cartoon sheets. This created word-of-mouth publicity in the children's homes, provided Thacher with the comic strip for display backgrounds and excess paper for the salvage drive.

At the Kiddie Show two weeks before opening, a "Dick Tracy" drawing contest was conducted. A tieup was arranged with the local newspaper for an ad on the comic page adjoining the "Dick Tracy" cartoon strip. Bookstores selling comic magazines tied-in with the playdate by using stills from the picture with theatre credits.

Promotes Two Window Tieups

Two effective window tieups were arranged by manager Francis C. Gillon to exploit his engagement of "Her Kind of Man" at the Esquire theatre, Davenport, Ia. In a clothing store window a life-size figure of Zachary Scott, star of the picture, was used. Copy read: "You can be 'Her Kind of Man'." Blow-ups of the two male stars were used in a cigar store window 10 days in advance. 300 fan photos of Dane Clark were distributed to kids.

Display Sells Coming Pictures

A simple but effective lobby display has been set up by manager Mel Blieden to advertise his coming attractions at the Voge theatre, East Chicago, Ind. The display consists of a painted over beaver board lettered "Here's Your Hit Parade, Coming Soon." Press book covers of the coming attractions are pasted on the board.

Nelson Promotes Full Page Co-Op Ad for "Badman's"

A full page cooperative newspaper ad was promoted by manager Charles Nelson to exploit the live pony giveaway held in conjunction with the playdate of "Badman's Territory" at the Colonial theatre, Iron Mountain, Mich. The pony was supplied by RKO Radio as part of a nationwide promotion on the picture. The ad was paid for by 10 merchants. A parade which preceded the opening was highlighted by the appearance of 25 ponies used in the filming of the picture.

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Now Specializing in Refreshment Concessions for DRIVE-IN THEATRES

SPORTSERVICE, Inc.
HURST BLDG. BUFFALO, N. Y.

SHOWMEN PERSONALS

In New Posts: James G. Davis, manager, Paramount theatre, Lynn, Mass. Ralph Tully, State, Portland, Me. Henry Cummings, Jr., Greendale, Worcester, Mass. Richard T. Buzzell, Rialto, Brockton, Mass. Raymond MacNamara, Strand, Newport, R. I.

Harry Botwick, district manager, four Paramount theatres, Philadelphia, Pa. Arthur K. Dame, State, Presque Isle, Me. Walter Ahrens, RKO Grand, Cincinnati, Ohio. Joseph Hansbury, Paramount and Orpheum, Cincinnati. Milt Brown, Orpheum, Galesburg, Ill.

Harry Zeig, Royal and Pix theatres, Le Mars, Iowa. Harry Radcliffe, Vogue, Colonialtown, Fla. Billy Watson, Colony, Winter Park, Fla. Ralph Saunders, Roxy, Jacksonville, Fla. Marvin Graybeal, Capitol, Sioux City, Iowa. George Lawson, Roosevelt, Des Moines.

Lee Bradley, Ceres theatre, Ceres, Calif. Walter Westernoff, State, Eureka, Calif. Don Cowen, Pelican; Leonard De Voy, Rainbow; James Gellatly, Pine Tree; all in Klamath Falls, Calif. Addison McClung, Princess, Modesto, Calif.

Bill Hayden, State, Yukiah, Calif. Bill Blizzard, Porter, Woodland, Calif. Leslie Horton, Rialto, Eureka, Calif. Frank Johnson, Lyric, Modesto, Calif. Doug Redgrave, Oak-Bay, Victoria, B. C. Lloyd Muir, Victoria Road theatre, Vancouver, B. C.

George Pappas, city manager, Alliance theatres, Peru, Ind. Charles Brown, West theatre, Galesburg, Ill. Edward Lindemann, relief manager, Newsreel theatre, Newark, N. J. Louis Naples, Palace, Troy, N. Y. E. J. Lamgemfeld, Embassy, Chicago, Ill.

Assistant Managers: Dennis Watson, Vogue theatre, Vancouver, B. C. Don McLean, Plaza, Vancouver. Charles Patrick, Royal, Victoria, B. C. Vernon Kinkhead, Paramount, Cedar Rapids, Iowa. Robert Moore, RKO Orpheum, Kansas City, Mo.

Wedding Bells: Earl MacBride, manager of the Falls, Cuyahoga Falls, Ohio, to Katherine V. Lloyd.

Junior Showmen: Frances Linda, born to Mr. and Mrs. George B. Cohen, in Waterbury, Conn. Grandpa is Lou Cohen, manager of Loew's Poli, Hartford. Ted Turrell, manager of Warner's Beverly in Chicago, is the father of a nine-pound baby girl. Ed Konradt, assistant manager, Marbo theatre, Chicago, father of a seven-pound baby boy.

Birthday Greetings: Henry M. Rogers, H. J. Quartemont, C. F. Benefiel, Fred Reeths, Cecil G. Winstead, Vern Manning, Charles B. King, Mollie Stickles, Herbert D. Grove, Gus Kerasotes, Earle Eveland, M. H. Nicol, Burgess Waltmon, R. B. Diefenbacher.

Ray L. Niles, Mike Medigovitch, Woolf Levy, Roy Gamel, J. J. Kelly, Stephen G. Brenner, Nyman Kessler, Ray G. Stevens, Randall J. Jerabek, Herbert Vitriol, Lawrence P. Coe, Abe Frank, Tikis Valos, Herbert D. Cluley, Daniel Richetelli, James Fawns.

Leonard V. Casey, William G. Van Why, Harold George, J. D. Chaffin, Edith M. Fordyce, Samuel Bleiweiss, Lillian Crawford, Damon Ireland Thomas, Charles F. Burns, Charles F. Feinhals, Wesley L. Tefft, Sol Greenberg, Ed Moorman.

Bob Weitman, Ed J. Cangley, James G. Fair, Walter Morris, Ira W. Thompson, Leo P. Ryan, Harsukhray L. Raval, W. B. Henderson, Edward H. McBride, Gordon E. Carson, Herbert Berman, Jack E. Blatnick, George M. King, Melvin A. Rash.

Enlarged Guest Tickets Aid "Holiday" Date

Twenty-five enlarged guest tickets were scattered throughout downtown Syracuse, N. Y., by manager Spencer Steinhurst to promote his engagement of "Perilous Holiday" at the Strand theatre there. 200 bumper strips were utilized on the entire fleets of Kelley's Kalfelz and Hathaway bakeries, the Thorn Dry Cleaners and Associated Laundry trucks. 1,000 blotters were distributed to all downtown office buildings and banks. A lobby display, consisting of cutouts, stills and teaser copy, was used four weeks in advance.

Sets Baltimore Window Tieup

An entire window of the Free State Music Store was promoted by Loew's publicist Gertrude Bunchez for a display to exploit the playdate of "Two Sisters from Boston" at the Century theatre, Baltimore.

HENRY
R.
ARIAS
PURCHASING AGENT
Foreign and Domestic
Film Distribution
729 Seventh Ave., N. Y. 19, N. Y., LO.3-1510
Serving the Industry Since 1913. Negotiations in Any Language
CABLE: HENARIAS, N. Y.

Junior League Boosts Opening

An extensive campaign heralded the opening of the new Georgia theatre, Columbus, Ga. Sponsored by the Junior League of Columbus, the opening also marked the Southern premiere of "To Each His Own." The campaign was arranged by manager Lawrence Shields, assistant manager Johnny Shultz and Harvey Smith, publicity director for the Georgia Theatre Co.

A full-page cooperative ad was promoted in the *Ledger*. The ad was paid for by 10 local merchants. Two front page stories were planted in the *Ledger*.

A quiz show was held on the stage opening night. Cash prizes, a painting, nylons and white shirts were awarded to winners. A souvenir program, paid for by merchants, was distributed opening night. All proceeds from the opening were directed towards the Junior League's maintenance fund for the new children's division of the City Hospital.

Eye Appeal Lobby Display Set

An attractive lobby display, consisting of one-sheet color photos of Olivia De Havilland and Ray Milland on either side of a standee banked with roses, was set up by manager Harry E. Greasey to advertise his playdate on the "Well Groomed Bride" at the Riverside theatre, Riverside, Cal.

Deacon Twice Witnessed Bombing of Theatre

Victor Hugh Deacon's life has been greatly influenced by the two World Wars. During the first World War he served with the Indian Army in Iraq, Persia and Russia. In the second World War, while manager of the Gaumont Cinema in Coventry, England, he witnessed the destruction of the theatre by enemy action November, 1940. Six patrons were killed and 87 injured. Deacon, born August 7, 1895, in Colombo, Ceylon, joined the Gaumont British circuit January 2, 1922. He has managed several theatres for the circuit and is presently manager of the Gaumont Cinema in Coventry, the same house that had been bombed. The house, incidentally, was hit again by enemy action in April, 1941. Deacon, who was educated in India and Scotland, is married and the father of a boy and a girl.

Goodman Joined Gaumont Circuit in 1941

Bernard Goodman, manager of the Trocadero Cinema, Liverpool, England, has been with the Gaumont British circuit since 1941. He did managerial relief duties at all the circuit's theatres in the Northwest area before being promoted to the managership of the Birkenhead Cinema, Cheshire, England. After two years he moved to the Trocadero. Prior to joining Gaumont British, Goodman covered nearly all the British Isles doing publicity work. He was born May 6, 1917.

Pye Began Career as Usher

William Orval Pye, manager of the Kent theatre, Windsor, Ontario, Canada, started in show business 10 years ago as an usher. With the exception of six months in the wholesale tobacco business and three years with the RCAF, Pye has been in the theatre business. He managed the Temple theatre in Windsor before taking over his present post. Pye, who was born March 2, 1921, is married and the father of a four year old boy.

Tieups Set in Wolverhampton

An eye-arresting lobby display and two window tieups helped to exploit manager C. E. Bilton's playdate on "Rhapsody in Blue" at the Savoy Cinema, Wolverhampton, Staffordshire, England. Cut-outs of the stars and the figure of a dancing girl on a circular stage highlighted the lobby display. One of the window tieups was set with a music store and featured the sheet music of George Gershwin along with stills from the picture and playdate credit.

SPECIAL
TRAILERS
TRY US AND SEE
SAME DAY SERVICE
FAST
WHEN YOU USE
FILMACK
1325 S. WABASH [illegible] ILL.

CLASSIFIED ADVERTISING

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions, for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P. M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York(20)

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THEATRE MANAGER—15 YEARS' EXPERIence all types of theatres. Furnish the best in references. Veteran now employed but prefer Southern Indiana or Illinois. BOX 2011, MOTION PICTURE HERALD.

MANAGER. EXPERIENCED, DESIRES PERmanent connection with reliable independent exhibitor. P. O. Box 414, Hamlet, N. C.

AT LIBERTY—FOR .CITY MANAGERSHIP OR other responsible executive post: High type, mature man; Integrity impeccable; Aggressive, untiring worker; wide experience in all departments first class operation; Sober and dependable in every respect. Desire location with organization demanding highest operational standards and showmanship. Box 2014, MOTION PICTURE HERALD.

PROJECTIONIST, THEATRE MANAGERS School graduate, Elmira, veteran, white, 36 years, married, full or part time. E. MILLER, 42 Grace Street, Irvington, N. J.

MANAGER, EXPERIENCED IN CHAIN AND INdependent theatres. Ability and competent background. BOX 2015, MOTION PICTURE HERALD.

USED EQUIPMENT

AWAY UNDER OPA CEILINGS — COMPLETE Army Theatre outfits—Holmes professional latest sound projectors, 200′ magazines; lens; arc lamps; rectifiers; motors; heavy pedestals; 30W amplifier; monitor 2 way multicellular horn system, ready to go, $1,695. With regular amplification and single speaker, $1,295. S. O. S. CINEMA SUPPLY CORP., 449 West 42nd Street, New York 18.

631 IRWIN TAPESTRY UPHOLSTERED padded back, reupholstered box spring metal-lined cushion chairs, rebuilt, $8.95; 130 portable two section assembly chairs, $3.60 per chair; 2000 stadium chairs, $4.35; 225 rebuilt, reupholstered Stafford panel back box spring chairs, $5.95; 104 American rebuilt, reupholstered red striped velour padded back, box spring, metal lined, $7.95. Wire for stock list. S. O. S. CINEMA SUPPLY CORP., 449 West 42nd St., New York 18.

BARGAINS GALORE! SIMPLEX, POWERS, lamphouses, sound, accessories, etc. Write us your requirements. Foreign inquiries invited. Catalog available. STAR CINEMA SUPPLY COMPANY, 440 West 45th Street, New York City 19.

THEATRE CHAIRS—3,000 USED SPRING CUSHioned, part full upholstered back and part insert panel back, with spring edge and box-spring cushions; 1,000 veneer chairs; 800 good backs, 500 spring cushions, and hinges. Write for prices and photographs. Phone Lenox 3445, JESSE COLE, 2565 McClellan Ave., Detroit, Mich.

BUSINESS OPPORTUNITY

IDEAL MOTION PICTURE THEATRE SITE, 75 x 100 feet. Punxsutawney, Pennsylvania. Population 10,000, drawing area 5,000. Reasonable price. ZIERDEN, Punxsutawney, Pa.

THEATRES

WANTED TO BUY MOTION PICTURE THEatre. State full particulars. BOX 2010, MOTION PICTURE HERALD.

WAR VETERAN, THEATRE EXPERIENCE, wants to buy one-half interest in theatre in small town. BOX 2008, MOTION PICTURE HERALD.

NEW EQUIPMENT

CHAIRS — SOUND SYSTEMS — EVERYTHING for Theatres. Before buying—be wise. Get our low prices and save! Forest MCS Twin Arc 65/65 Rectifier $484. Write for facts about "Foto-Nite." Makes your theatre a Little Gold Mine. AMERICAN THEATRE SUPPLY COMPANY, INC., 1504—14th at Pike, Seattle, Wash.

INTERCOMMUNICATION MASTER STATIONS, $47.50; Substations, $10.95; pedestal Fans, 8′ high, 24″ blades, $92.10; six gallons Projector Oil, $3.95; box office Admission Signs, $3.95; 860 type photocells, $1.95; Series 11 coated Lenses, $75; Gyroscopic Soundheads, $195; Microphones, $7.95; Dimmers — 2450W, $22.50; 2000W, $19.95; 1650W, $15.95; 1350W, $13.50; Soundscreens; Vocobeaded, 49½c; Flextone plastic, washable, 42½c. Send for catalog. S. O. S. CINEMA SUPPLY CORP., 449 West 42nd St., New York 18.

STUDIO EQUIPMENT

16-35MM. PRODUCTION EQUIPMENT—CAMeras, film recorders, editors, tripods, dollies, microphones, disc recorders, booms. We buy—trade. Send us your used equipment or lists. Write your wants. CAMERA MART, 70 West 45th St., New York.

MITCHELL CAMERA, 4 MAGAZINES, 3 lenses, tripod (early model), rebuilt, $2,450; Eyemo Turret, magazine, motor, 4 lenses, tripod, $1,095; Duplex 35mm. Step printer, $495; Process Background Outfits, complete, $6,000; Film Phonographs, $6.95; Moviolas, $195; Densitometer, $125; 2000W Studio Spots, $57.50; Akeley Newsreel Camera, Gyrotripod, $695: Send for listings. S. O. S. CINEMA SUPPLY CORP., 449 West 42nd Street, New York 18.

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BINGO CARDS, DIE-CUTS, 1 to 100 or 1 to 75, $2.50 per thousand, $22.50 for 10,000. S. KLOUS, care of MOTION PICTURE HERALD.

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TICKET REGISTERS BOUGHT, SOLD, EXchanged. Repairs and rebuilding our specialty on any make or type of ticket registers. MECHANICAL MFG. & REBUILDING CO., 1766 58th Street, Brooklyn, N. Y.

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RICHARDSON'S BLUEBOOK OF PROJECTION. Best seller since 1911. Now in 7th edition. Revised to present last word in Sound Trouble Shooting Charts. Expert information on all phases of projection and equipment. Special new section on television. Invaluable to beginner and expert. $7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20.

MOTION PICTURE SOUND ENGINEERING. A "must" to all those working with sound equipment. Written by top-flight engineering experts of Hollywood studios and research laboratories. Covers all phases of sound engineering and equipment. Readable diagrams; charts, tables, and graphs, $6.50 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20.

Mexico Outlook Seen Brighter

by LUIS BECERRA CELIS
in Mexico City

Conditions are brightening for production here, despite the refusal of some private banks to continue financing several producers.

Production and distributing companies continue to be organized. One of the latest is Bracho Films, of which Julio Bracho, who has received Mexican "Oscars" several times for direction, is director general. The company has started production with "Don Simon de Lira."

Vicente Miranda, operator of the El Patio night club, has taken on picture production as a sideline. The El Patio is to be the locale of his first picture.

▽

Filmex is completing its de luxe production of "Mark Anthony and Cleopatra." The title roles are played by Luis Sandrini, the Argentinian comedian, and Maria Antonietta Pons, a Mexican actress.

▽

Highlights of the administration of President Manuel Avila Camacho are to be incorporated into a 25-reel documentary—an official government film. Ten of the reels have already been completed.

Harris Brothers Sell Drive-In Interests

Frank, Ed and George Harris have disposed of their interests in the Drive-In theatres in Augusta, Macon, Savannah, Ga.; Durham and Greensboro, N. C.; Orlando and Jacksonville, Fla. The theatres were operated as the Frank Harris Theatres, and were sold to Harrison Robinson, Lewis Dean and Ray Edmondson, Jr., all of the above also being partners of John W. Mangham in the operation of Film Classics of the Southwest.

Negroes' War Effort Is Topic for Three Films

The Negro serviceman's part during the war is the topic for three short subjects currently being released. First is "Teamwork," made by the United States Signal Corps for the War Department, and currently being distributed by Mayer-Burstyn of New York. The remaining two subjects are "Call to Duty" and "The Highest Tradition," both being distributed by Astor Pictures.

Madeleine Carroll Starring For New English Company

A newly formed British production company, Peak Films, Ltd., is currently shooting scenes in Switzerland for "White Cradle," which stars Madeleine Carroll, last reported as ready to star in a Portuguese production.

PRODUCT DIGEST

SHOWMEN'S REVIEWS

RELEASE CHART BY COMPANIES

THE RELEASE CHART

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

The Big Sleep

Warners (1946-47)—
Bogart, Bacall and Murder

Humphrey Bogart, Lauren Bacall and six murders add up to equal a lot of motion picture in any showman's reckoning, and when it's a picture in the Raymond ("Murder, My Sweet") Chandler manner, produced and directed by Howard Hawks, the sum of all its parts commands top playing time and exploitation effort. This is such a picture, conceived and executed strictly and forthrightly for the adult consumer, and it's hard to see how it can do less than top business.

Bogart portrays the role of Philip Marlowe, private detective, played by Dick Powell in "Murder, My Sweet," and takes and gives more bodily and mental punishment than mere human beings are constructed to survive. The six killings are accomplished in a variety of ways, all violent, and these are only the highlights in a series of incidents inter-related with great skill in the screenplay by William Faulkner, Leigh Brackett and Jules Furthman. Blackmail, extortion and hi-jacking are background materials used effectively, and there is a steadily flowing supply of the type of roughly-drawn humor without which high pressure melodrama is not considered complete.

The scene is Los Angeles, and the period, indicated by mention of ration points and such, is a couple of years back. To adopt for the moment the tone of the characters, Bogart plays a private dick engaged by a nice old gent with millions of bucks and two problem daughters to take a blackmailer off his back by paying off. The dick has trouble finding the clip artist, but none in getting the gals nuts about him, the younger of these being a psycopathic case and the elder a divorcee addicted to "all the usual vices and some she's invented for herself," to quote her parent.

The dick, who used to run rum in the old days, finds his assignment complicated by the rapid death rate in the field of suspects, but finally gets the blackmailing stopped and is told he's through. By this time, though, he's gone for the divorcee, who has also gone for him, but won't tell him the whole score, so he goes on digging into the family skeleton closet until he is so deep in that he has to start doing his own killing. Finally he figures out that the younger sister committed the first killing, irresponsibly, and he appears to be all set with the elder sister at fadeout time. (This is a thin and inadequate synopsis of a highly complicated tale that rivets attention to the screen for almost two tight hours).

The production has immense impact, steady movement, and piles surprise upon surprise. It also has, in common with some other melodramas of recent date, no spotless characters. Also in common with other melodramas as intricately fashioned, it requires seeing from the beginning if understanding is to be reasonably complete. But it has force in plenty, and plenty of material, both in dialogue and action, to make people who've seen it tell people who haven't.

Previewed at the studio. Reviewer's Rating: Excellent.—WILLIAM R. WEAVER.

Release date, August 31, 1946. Running time, 113 min. PCA No. 10625. Adult audience classification.
Phil Marlowe ....Humphrey Bogart
Vivian ....Lauren Bacall
John Ridgely, Martha Vickers, Dorothy Malone, Peggy Southern, Regis Toomey, Charles Waldron, Charles E. Brown, Bob Steele, Elisha Cook, Jr., Louis Jean Heydt, Sonia Darrin.

The Time of Their Lives

Universal—Abbott-Costello Click

Comedians Bud Abbott and Lou Costello are back in peak form in this startlingly different and extremely well produced comedy combining skillfully the essence of smart dialogue, trick photography and physical humor, with the latter this time held to a minimum and cushioned by surprise. It's by far the best A & C picture of the last two years, and quite possibly the best ever.

Producer Val Burton, who collaborated with Walter de Leon and Bradford Ropes on the script, and director Charles Barton, whose handling of the subject rates with the best comedy direction of recent date, gave the comedians a complete change of material. The picture opens in Revolutionary War time, and in the manner of a starched period production, and gets a nice bundle of laughs before skipping to 1946, after which it gets going in full-speed-ahead tempo and rushes on to a screaming finish.

The tale concerns the efforts of a pair of earthbound spirits, played by Costello and Marjorie Reynolds, to influence living people to find a lost letter which will free them of worldly ties. To say simply that they do it by haunting a house is to understate unfairly what goes on in proceedings that filled preview audience eyes with tears of laughter again and again.

Excellent performances by such marquee mentionables as Binnie Barnes, Gale Sondergaard and Donald MacBride, in addition to those named above, add to the marketability of an attraction likely to establish new Abbott-Costello records.

Previewed at the Forum theatre, Los Angeles, where it kept a Friday night audience in stitches. Reviewer's Rating: Excellent.—W. R. W.

Release date, August 16, 1946. Running time, 82 min. PCA No. 11771. General audience classification.
Horatio ....Lou Costello
Dr. Greenway ....Bud Abbott
Marjorie Reynolds, Binnie Barnes, John Shelton, Gale Sondergaard, Jess Barker, Robert H. Barrat, Donald MacBride, Anne Gillis, Lynne Baggett, William Hall, Rex Lease, Harry Woolman.

The Show-Off

MGM—Skelton Acts

Red Skelton proves here that he doesn't have to go into one of those inimitable solo routines of his to furnish an audience with 90 minutes of satisfactory entertainment. He proves it by playing the lead role in George Kelly's imperishable stage play without once taking leave of the character to play Red Skelton. What his millions of fans may think about this (and this one protests that at least one solo bit should have been indulged) remains to be seen, but it's not to be denied that the job done is O.K.

The story, written this time by George Wells and produced by Albert Lewis, and directed by Harry Beaumont, concerns the well meant but bungling endeavors of one Aubrey Piper, a clerk who pretends infallibility in all things, to gladden and prosper the lives of his wife's family members. He gets them into various troubles before succeeding, after he believes he has failed, in putting over a business deal that puts them all on Easy Street.

Although the supporting cast is wholly competent, interest centers naturally on the role played by Skelton, who plays it with energy, emphasis and altogether successfully.

Previewed at the Village theatre, Westwood, where it did all right. Reviewer's Rating: Good.
—W. R. W.

Release date, not set. Running time, 83 min. PCA No. 11625. General audience classification.
Aubrey Piper ....Red Skelton
Amy ....Marilyn Maxwell
Marjorie Main, Virginia O'Brien, Eddie "Rochester" Anderson, George Cleveland, Leon Ames, Marshall Thompson, Jacqueline White, Wilson Wood.

Rendezvous with Annie

Republic—Comedy

Alan Dwan, who recently celebrated his fortieth anniversary in the motion picture business, has expended the accumulated craftsmanship of those forty years in a truly delightful comedy. Based on a news dispatch which told of a soldier who went AWOL in order to spend one night with his wife, and thus placed her in an extremely embarrassing position when the union was subsequently blessed with issue, the screenplay by Mary Loos and Richard Sale treats the situation humorously and with good taste.

Eddie Albert is cast as the bungling G.I. who, after the birth of his son, must prove that the child is really his in order to claim a large estate. Faye Marlowe plays the wife, and Gail Patrick, in the role of a night club singer, does much to unsnarl the tangled situation. Sir Aubrey Smith, as always, gives an excellent performance. Philip Reed and James Millican are convincing as the two flyers who give Albert a free ride from England to New Jersey and back again. Raymond Walburn, William Frawley and Lucien Littlefield acquit themselves ably in minor roles.

The film should give a good account of itself. *Seen at the studio. Reviewer's Rating: Good.*
—THALIA BELL.

Release date, July 22, 1946. Running time, 89 min. PCA No. 10766. General audience classification.
Jeffrey Dolan .... Eddie Albert
Annie Dolan ....Faye Marlowe
Gail Patrick, Philip Reed, Sir Aubrey Smith, Raymond Walburn, William Frawley, James Millican, Wallace Ford, Will Wright.

Shadow of a Woman

***Warners*—Melodrama**

The familiar adage, marry in haste and repent at leisure, is driven home with great force in a film that holds excitement, emotion and action a-plenty. William Jacobs' production is completely absorbing, from somber start to spine-chilling finish.

Helmut Dantine and Andrea King are the principals in this screen version of Virginia Perdue's novel, "He Fell Down Dead." Both give excellent performances, and Miss King, in particular, is to be congratulated for her handling of a difficult role. She is cast as a young girl who, after a whirlwind courtship, marries a man of whose past and character she is entirely ignorant. Two attacks on his life rouse her from love's young dream, and gradually she learns that he is a quack and a charlatan, responsible for the deaths of several persons imprudent enough to turn to him for medical aid.

When the anguished young girl discovers that her husband is actually plotting the death of his own son, child of a previous marriage, she appeals to an attorney for help.

Her husband, learning of her action, tries to kill her by forcing her off a balcony whose supports he has previously weakened. The plot miscarries, and it is he who plunges to his death when the balcony railing gives way.

Joseph Santley's expert direction makes for mounting suspense which reaches fever-pitch at the climax.

The screenplay is by Whitman Chambers and C. Graham Baker.

Seen at the studio. Reviewer's Rating: Good. —T. B.

Release date, September 14, 1946. Running time, 78 min. PCA No. 10766. General audience classifictaion.

Eric Ryder	Helmut Dantine
Brook	Andrea King

Don McGuire, Dick Erdman, John Alvin, William Prince, Becky Brown, Peggy Knudsen, Lisa Golm, Larry Geiger, Monte Blue, Jack Smart, Leah Baird, Lottie Williams, Paul Stanton.

The Last Crooked Mile

***Republic*—Melodrama**

It's a pretty problem posed for the armchair sleuths in this one. A bank is robbed, the thugs are killed, but no trace of the stolen money emerges. The story has been given a brisk and exciting pace, touched off by some clever flashes of dialogue. The result is an agreeable film of general appeal.

Into a tangled situation steps Donald Barry, an outspoken, wise-cracking private detective, and before long, pieces of the baffling jigsaw puzzle begin to fall into pattern. Along the way a few more murders are tossed into the confused situation, plus a tour through a carnival sideshow.

Ann Savage, as a night club entertainer, provides a few of the vocal interludes, and in the final reels, the solution to the mystery.

Others in the satisfactory cast are Adele Mara, a long-suffering, humor-provoking girl friend of the unpredictable Barry, and John Miljan, a police officer.

Philip Ford's direction has the vehicle crammed with action from start to finish. Rudolph E. Abel was associate producer with Alfred Keller deserving a plaudit for photography.

Seen at the home office projection room. Reviewer's Rating: Fair.—MANDEL HERBSTMAN.

Release date, August 9, 1946. Running time, 67 min. PCA No. 11338. General audience classification.

Tom Dwyer	Donald Barry
Sheila Kennedy	Ann Savage
Bonnie	Adele Mara

Tom Powers, Sheldon Leonard, Nestor Paiva, Harry Shannon, Ben Welden, John Miljan, Charles D. Brown, John Dehner, Anthony Caruso.

Sirocco

***Leo Cohen*—French Melodrama**

Presented first in a locale of the Sfax casbah of French Tunisia, with its seething cross section of humanity and subsequently against the polite society life of Paris, "Sirocco" is the film story of a woman of the demi-monde and her rise from the gutters of the native quarter to a position of social prestige. It is typically French in its presentation in that the dialogue, situations, story theme and dress are European to the extent that much of it would be considered taboo were the same story to be produced in Hollywood.

Viviane Romance, one of France's leading actresses, who before and since the war found favor in this country, is cast as the trollop "Safia," who much against her will and better judgment, falls in love with "Matteo" (Dalio), a beggar and mystic of the native section. She flees to France first as the mistress, then as the wife of a wealthy archaeologist and bears him "Matteo's" child, whom he believes to be his own. Complications ensue years later when "Matteo" finds "Safia" and a ring of blackmailers uncover her past and expose her to her husband. It was adapted to the screen from the French novel by J. Vignaud. Pierre Chenal directed. R. Solmsen produced and Herman G. Weinberg prepared English subtitles.

Previewed in a projection room in New York, where magazine reviewers and critics generally conceded that adult audiences of French films would enjoy the picture. Reviewer's Rating: Good.—GEORGE H. SPIRES.

Release date, August 10, 1946. Running time, 90 min. Adult audience classification.

Safia	Viviane Romance
Matteo	Dalio
Greta	Jany Holt
Chervin	Pierre Renoir
Rossignol	Louis Jouvet

Wild Beauty

***Universal*—Horse Story**

This is a simple little tale about an Indian boy and a wild horse named "Wild Beauty." It is also about a doctor deeply interested in the attitude of white men toward their Indian brothers, and about a school teacher and an Eastern capitalist who tries to get a herd of wild horses butchered so he can obtain their hides to make shoes, but none of it amounts to more than story background for some eye-filling shots of wild horses—hundreds and hundreds of them—in their native habitat. The two-legged actors speak dialogue lines as if paid by the word, but the horses are O.K.

Wallace W. Fox produced and directed the picture, from an original screenplay by Adele Buffington, and it's too bad he couldn't find more important use for that many horses.

Previewed at the studio. Revieewr's Rating: Fair.—W.R.W.

Release date, August 9, 1946. Running time, 61 min. PCA No. 11810. General audience classification.

Linda Gibson	Lois Collier
Indian Boy	Robert "Buzzy" Henry

Don Porter, Jacqueline de Wit, Robert Wilcox, George Cleveland, Dick Curtis, Eva Puig.

The Killers

***Universal*—A Mark Hellinger Hit**

Mark Hellinger's first picture for Universal is a hit of impressive proportions, a melodrama in the violent vein of his memorable "High Sierra" and likely to do for Edmond O'Brien what that picture did for Humphrey Bogart. The production is an eloborate and cunningly wrought expansion of the Ernest Hemingway short story of the same title, with a masterly screenplay by Anthony Veiller, powerfully directed by Robert Siodmak. What the picture lacks in star-name power is compensated for by impact sure to generate word-of-mouth publicity of the kind that pays off at the box office.

The picture opens with the murder of a small town gas station attendant by two professional killers who announce bluntly that they are doing the killing for someone else. O'Brien enters the story as an insurance company investigator and sets out on a succession of clues which lead him gradually through the maze of events in which the deceased, over a six year period, came to the point at which he decided not to seek escape from his assassins. It is a twisted and tangled trail, peopled with picturesque and rugged characters, and the script unfolds it with a steadily mounting intensity spanning an unprecedented succession of surprises.

Burt Lancaster, a newcomer to pictures, plays the murder victim with conviction, and Sam Levene has one of the best roles of his career as a police officer assisting the insurance investigator. Albert Dekker is excellent as the leader of the gang responsible for the burglary which is basically responsible for all that happens, and Ava Gardner satisfies requirements as the double-crossing moll.

In common with other recent melodramas of violence, this one escapes the "gangster picture" label by placing emphasis on the characters in the right rather than upon those in the wrong, but it assays a content of gunplay and combat as high as the most outright of the earlier crime films. It's no picture to see from any point save the start on account of the flash-back narration, but for people in at the beginning it's the best thing of its kind in months. Better limit it to adults, however.

Previewed at the Four Star Theatre, Hollywood to a press audience. Reviewers' Rating: Excellent.—WILLIAM R. WEAVER.

Release date, August 30, 1946. Running time, 102 min. P.C.A. No. 11,844. Adult audience classification.

Kitty	Ava Gardner
Swede	Bert Lancaster
Reardon	Edmund O'Brien
Colfax	Albert Dekker
Lubinsky	Sam Levene

Donald McBride, Charles Brown, Charles McGraw, Queenie Smith.

(*Review reprinted from last week's* HERALD)

G. I. War Brides

***Republic* — Romantic Drama**

This film tells a heart-warming and imaginative story of wartime romances presented in authentic backgrounds. It is crammed with human interest values. The cast is headed by Anna Lee and James Ellison who receive competent support from Harry Davenport, Doris Lloyd and Joseph Sawyer.

The central character is Linda, played by Anna Lee. The girl is determined to reach the United States to see her fiance whom she believes is badly wounded. The girl travels under the name of Mrs. Joyce Giles, for the real Joyce has given her the necessary papers. Naturally there are complications when Steve Giles, played by James Ellison, comes to meet his wife. The girl's trip seems to have been in vain because she finds her soldier is no longer interested in her and she faces deportation for illegal entry into the country unless she marries an American citizen. Steve is able to secure an annulment of his marriage to Joyce and he and Linda plan on being married.

Humorous incidents arise from the fact that there is one G. I. husband traveling on the G. I. bride ship. There is an exceptionally amusing scene when he is met by his wife, a WAC sergeant.

Armand Schaefer was the associate producer and George Blair directed from the original screenplay by John K. Butler.

Seen at the home office projection room. Reviewer's Rating: Average.—M. R. Y.

Release date, August 12, 1946. Running time, 69 min. PCA No. 11702. General audience classification.

Linda Powell	Anna Lee
Steve Giles	James Ellison

Harry Davenport, William Henry, Stephanie Bachelor, Doris Lloyd, Robert Armstrong, Joseph Sawyer, Mary McLeod, Carol Savage, Pax Walker, Helen Gerald, Pat O'Moore, Maxine Jennings, Russell Hicks, Francis Pierlot, Pierre Watkin, Eugene Lay, Lois Austin, Virginia Carroll.

(*Review reprinted from last week's* HERALD)

BATHING BUDDIES (Universal)

Lantz Color Cartune (1326)

Woody Woodpecker's adventures with a water meter result in disturbing Wally Walrus' bath. The two run into additional difficulty when they try using dynamite and are blown up.
Release date, July 1, 1946 *7 minutes*

RELEASE CHART
By Companies

For Stars, Running Time, Review and other Service Data references, turn to the alphabetical Release Chart starting on page 3153. Complete listing of 1944-45 Features, by Company, in order of release, may be found on pages 2612 and 2613 of the Product Digest Section in the August 25, 1945, issue. Pictures in production are recorded in the Hollywood Scene in this issue.

COLUMBIA

Prod. No.	Title	Release Date
	SPECIAL	
7101	Kiss and Tell	Oct. 18,'45
	●	
7022	Crime Doctor's Warning	Oct. 4,'45
7050	The True Glory	Oct. 4,'45
7029	Girl of the Limberlost	Oct. 11,'45
7201	Blazing the Western Trail	Oct. 18,'45
7024	Voice of the Whistler	Oct. 30,'45
7202	Lawless Empire	Nov. 15,'45
7036	Prison Ship	Nov. 15,'45
7010	Snafu	Nov. 22,'45
7017	My Name Is Julia Ross	Nov. 27,'45
7018	Hit the Hay	Nov. 29,'45
7019	Life With Blondie	Dec. 13,'45
7012	One Way to Love	Dec. 20,'45
7203	Texas Panhandle	Dec. 20,'45
7005	Pardon My Past	Dec. 25,'45
7035	Out of the Depths	Dec. 27,'45
7014	Meet Me on Broadway	Jan. 3,'46
7007	Tars and Spars	Jan. 10,'46
7030	A Close Call for Boston Blackie	Jan. 24,'46
7204	Frontier Gunlaw	Jan. 31,'46
7028	The Notorious Lone Wolf	Feb. 14,'46
7205	Roaring Rangers	Feb. 14,'46
7004	The Bandit of Sherwood Forest	Feb. 21,'46
7034	The Gentleman Misbehaves	Feb. 28,'46
7021	Just Before Dawn	Mar. 7,'46
7221	Throw a Saddle on a Star	Mar. 14,'46
7206	Gunning for Vengeance	Mar. 21,'46
7008	Perilous Holiday	Mar. 21,'46
7016	Talk About a Lady	Mar. 28,'46
7020	Blondie's Lucky Day	Apr. 4,'46
7025	Mysterious Intruder	Apr. 11,'46
7023	Night Editor	Apr. 18,'46
7207	Galloping Thunder	Apr. 25,'46
7001	Gilda	Apr. 25,'46
7031	The Phantom Thief	May 2,'46
7222	That Texas Jamboree	May 16,'46
7026	The Devil's Mask	May 23,'46
7040	The Man Who Dared	May 30,'46
7208	Two Fisted Stranger	May 30,'46
7011	Walls Came Tumbling Down	June 7,'46
7003	Renegades	June 13,'46
7037	Dangerous Business	June 20,'46
7032	Return of Rusty	June 27,'46
7027	The Unknown	July 4,'46
7209	Desert Horseman	July 11,'46
7223	Cowboy Blues	July 18,'46
7033	Sing While You Dance	July 25,'46
7039	Personality Kid	Aug. 8,'46
7210	Heading West	Aug. 14,'46
....	It's Great to be Young	Sept. 12,'46
....	Singing on the Trail	Sept. 12,'46
....	Gallant Journey	Sept. 17,'46
....	Shadowed	Sept. 26,'46
....	Thrill of Brazil	Sept. 30,'46
....	Blondie Knows Best	Not Set
....	Crime Doctor's Man Hunt	Not Set
....	Down to Earth	Not Set
....	The Fighting Frontiersman	Not Set
....	Ghost Town	Not Set
	The Jolson Story	Not Set
....	Landrush	Not Set
....	Secret of the Whistler	Not Set
....	So Dark the Night	Not Set
....	South of the Chisholm Trail	Not Set
....	Terror Trail	Not Set

FILM CLASSICS

(Reissues)

Prod. No.	Title	Release Date
....	Kid Millions	Nov. 1,'45
....	Lady of Fortune	Dec. 15,'45
....	Adventures of Marco Polo	Dec. 29,'45
....	Hurricane	Jan. 15,'46
....	These Three	Feb. 15,'46
....	The Bohemian Girl	Mar. 15,'46
....	Condemned to Devil's Island	Mar. 15,'46
....	Beloved Enemy	Apr. 15,'46
....	Come and Get it	May 15,'46
....	Dodsworth	May 15,'46
....	Strike Me Pink	May 15,'46
....	Woman Chases Man	May 15,'46
....	Splendor	June 15,'46
....	Wedding Night	June 15,'46
....	A Boy, A Girl and A Dog	July,'46
....	Unholy Garden	July 29,'46

MGM

Prod. No.	Title	Release Date
	SPECIALS	
605	Weekend at the Waldorf	Oct.,'45
616	Adventure	Mar.,'46
617	Ziegfeld Follies of 1946	Mar.,'46
623	The Green Years	July 4,'46
624	Easy to Wed	July 25,'46
	BLOCK 13	
600	Our Vines Have Tender Grapes	Sept.,'45
601	The Hidden Eye	Sept.,'45
602	Abbot and Costello in Hollywood	Oct.,'45
603	Her Highness and the Bellboy	Oct.,'45
604	Dangerous Partners	Oct.,'45
	●	
	BLOCK 14	
606	What Next. Corporal Hargrove	Nov.-Dec.
607	She Went to the Races	Nov.-Dec.
608	Vacation from Marriage [Br.]	Nov.-Dec.
609	They Were Expendable	Nov.-Dec.
610	Yolanda and the Thief	No.v-Dec.
	●	
	BLOCK 15	
611	The Harvey Girls	Jan.-Feb.
612	Portrait of Maria [Mexican]	Jan.-Feb.
613	Up Goes Maisie	Jan.-Feb.
614	A Letter for Evie	Jan.-Feb.
615	Sailor Takes a Wife	Jan.-Feb.
	●	
	BLOCK 16	
618	The Hoodlum Saint	Apr.-May
619	Bad Bascomb	Apr.-May
620	Postman Always Rings Twice	Apr.-May
621	The Last Chance (Swiss)	Apr.-May
622	Two Sisters from Boston	Apr.-May
	●	
	BLOCK 17	
625	Boys' Ranch	July 18,'46
626	Courage of Lassie	Aug. 8,'46
627	Faithful In My Fahion	Aug. 22,'46
628	Three Wise Fools	Aug. 29,'46
	●	
....	Beginning or the End	Not Set
....	The Cockeyed Miracle	Not Set
....	Fiesta	Not Set
....	Gallant Bess	Not Set
....	Holiday in Mexico	Not Set
....	It Happened at the Inn [French]	Not Set
....	Lady In the Lake	Not Set
....	Little Mister Jim	Not Set
....	Mighty McGurk	Not Set
....	My Brother Who Talked to Horses	Not Set
....	No Leave, No Love	Not Set
....	Sacred and Profane	Not Set
....	Sea of Grass	Not Set
....	The Secret Heart	Not Set
....	The Show-Off	Not Set
....	Stormy Waters (French)	Not Set
....	Tenth Avenue Angel	Not Set
....	Till the Clouds Roll By	Not Set
....	Two Smart People	Not Set
....	Uncle Andy Hardy	Not Set
....	Undercurrent	Not Set
....	The Yearling	Not Set

MONOGRAM

Prod. No.	Title	Release Date
	SPECIAL	
699	Suspense	June 15,'46
	●	
571	Lonesome Trail	Dec. 8,'45
501	Sunbonnet Sue	Dec. 8,'45
505	Allotment Wives, Inc.	Dec. 29,'45
504	Black Market Babies	Jan. 5,'46
509	Live Wires	Jan. 12,'46
516	Strange Mr. Gregory	Jan. 12,'46
565	Border Bandits	Jan. 12,'46
513	Red Dragon	Feb. 2,'46
528	Face of Marble	Feb. 2,'46
527	The Shadow Returns	Feb. 16,'46
572	Moon Over Montana	Feb. 23,'46
507	Fear	Mar. 2,'46
566	The Haunted Mine	Mar. 2,'46
503	Swing Parade of 1946	Mar. 16,'46
529	Gay Cavalier	Mar. 30,'46
573	West of the Alamo	Apr. 20,'46
561	Under Arizona Skies	Apr. 27,'46
514	Junior Prom	May 11,'46
526	Behind the Mask	May 25,'46
519	Dark Alibi	May 25,'46
502	Joe Palooka, Champ	May 28,'46
562	Gentleman from Texas	June 8,'46
510	In Fast Company	June 22,'46
508	Don't Gamble With Strangers	June 22,'46
515	Freddie Steps Out	June 29,'46
574	Trail to Mexico	June 29,'46
521	Strange Voyage	July 6,'46
530	South of Monterey	July 13,'46
511	Bowery Bombshell	July 20,'46
518	Shadows Over Chinatown	July 27,'46
520	Below the Deadline	Aug. 3,'46
567	Shadows on the Range	Aug. 10,'46
525	The Missing Lady	Aug. 17,'46
512	Spook Busters	Aug. 24,'46
517	High School Hero	Sept. 7,'46
....	Decoy (1946-47)	Sept. 14,'46
....	Trigger Fingers (1946-47)	Sept. 21,'46
....	Gentleman Joe Palooka (1946-47)	Sept. 28,'46
....	Dangerous Money (1946-47)	Oct. 5,'46
....	Wife Wanted (1946-47)	Oct. 12,'46
....	Bringing Up Father (1946-47)	Oct. 26,'46
....	Lady in the Lake	Not Set
....	Silver Trail	Not Set
....	Song of the Sierra	Not Set
....	Sweetheart of Sigma Chi	Not Set

PARAMOUNT

Prod. No.	Title	Release Date
	SPECIALS	
4531	Road to Utopia	Mar. 22,'46
4532	Monsieur Beaucaire	Aug. 30,'46
	BLOCK 1	
4501	Duffy's Tavern	Sept. 28,'45
4502	Love Letters	Oct. 26,'45
4503	The Lost Weekend	Jan. 25,'46
4504	Follow That Woman	Dec. 14,'45
	●	
	BLOCK 2	
4506	Hold That Blonde	Nov. 23,'45
4507	Stork Club	Dec. 28,'45
4508	People Are Funny	Jan. 11,'46
4509	Kitty	Jan. 25,'46
	●	
	BLOCK 3	
4511	Tokyo Rose	Feb. 8,'46
4512	Masquerade in Mexico	Feb. 22,'46
4513	Miss Susie Slagle's	Mar. 8,'46
	●	
	BLOCK 4	
4516	The Virginian	Apr. 5,'46
4517	The Blue Dahlia	Apr. 19,'46
4518	They Made Me a Killer	May 3,'46
4519	The Well Groomed Bride	May 17,'46
	●	
	BLOCK 5	
4521	The Bride Wore Boots	May 31,'46
4522	Our Hearts Were Growing Up	June 14,'46
4523	Hot Cargo	June 28,'46
4524	To Each His Own	July 5,'46
	●	
	BLOCK 6	
4526	O. S. S.	July 26,'46
4527	The Searching Wind	Aug. 9,'46
4528	Swamp Fire	Sept. 6,'46
4529	Strange Love of Martha Ivers	Sept. 13,'46
	●	
	●	
....	Blue Skies (1946-47)	Not Set
....	Calcutta	Not Set
....	California	Not Set
....	Cross My Heart (1946-47)	Not Set
....	Danger Street	Not Set
....	Fear In the Night	Not Set
....	I Cover Big Town (1946-47)	Not Set
....	The Imperfect Lady	Not Set
....	Jungle Flight	Not Set
....	Ladies' Man	Not Set
....	The Perfect Marriage (1946-47)	Not Set
....	Perils of Pauline	Not Set
....	Seven Were Saved	Not Set
....	Suddenly It's Spring	Not Set
....	Too Good to Be True	Not Set
....	The Trouble With Women	Not Set
....	Two Years Before the Mast (1946-47)	Not Set
....	Welcome Stranger	Not Set
....	Where There's Life	Not Set

PRC PICTURES

Prod. No.	Title	Release Date
....	Club Havana	Oct. 23,'45
....	Prairie Rustlers	Nov. 7,'45
....	Song of Old Wyoming	Nov. 12,'45
....	The Navajo Kid	Nov. 21,'45
....	Detour	Nov. 30,'45
....	The Enchanted Forest	Dec. 8,'45
....	How Do You Do?	Dec. 24,'45
....	Strangler of the Swamp	Jan. 1,'46
....	Lightning Raiders	Jan. 7,'46
....	Danny Boy	Jan. 8,'46
....	Six Gun Man	Feb. 1,'46
....	Ambush Trail	Feb. 17,'46
....	The Flying Serpent	Feb. 20,'46
....	I Ring Doorbells	Feb. 25,'46
....	Romance of the West	Mar. 20,'46
....	Gentlemen with Guns	Mar. 27,'46
....	Mask of Diijon	Apr. 9,'46
....	Murder Is My Business	Apr. 10,'46
....	Thunder Town	Apr. 10,'46
....	Devil Bat's Daughter	Apr. 15,'46
...	The Caravan Trail	Apr. 20,'46
....	The Wife of Monte Cristo	Apr. 23,'46
....	Ghost of Hidden Valley	June 3,'46
....	Avalanche	June 20,'46
....	Colorado Serenade	June 30,'46
....	Larceny in Her Heart	July 10,'46
....	Prairie Badmen	July 17,'46
....	Queen of Burlesque	July 24,'46
....	Terrors on Horseback	Aug. 14,'46
....	Down Missouri Way	Aug. 15,'46
....	Secrets of a Sorority Girl	Aug. 15,'46
....	Overland Riders	Aug. 21,'46
....	Blonde for a Day	Aug. 29,'46
.....	Strange Holiday	Sept. 2,'46
....	Outlaws of the Plains	Sept. 22,'46
....	Her Sister's Secret (1946-47)	Sept. 23,'46
....	Accomplice (1946-47)	Sept. 29,'46
....	Driftin' River (1946-47)	Oct. 1,'46
....	East Side Rascals	Oct. 7,'46
....	Lady Killers	Oct. 14,'46
....	Trial of Dr. Benton	Oct. 21,'46
....	Melody Roundup (1946-47)	Nov. 1,'46
....	Bombshell from Brazil (1946-47)	Not Set
....	The Lost Continent (1946-47)	Not Set

RKO

Prod. No.	Title	Release Date
	SPECIALS	
691	Pinocchio (R.)	
652	The Kid from Brooklyn	
661	Bells of St. Mary's	
662	Heartbeat	
682	Tomorrow is Forever	
683	The Stranger	
692	Make Mine Music	
....	Notorious	
	●	
	BLOCK 1	
601	Mama Loves Papa	
602	George White's Scandals	
603	Falcon in San Francisco	
604	Johnny Angel	
605	Radio Stars on Parade	
	●	
	BLOCK 2	
606	Man Alive	
607	First Yank Into Tokyo	
608	Isle of the Dead	
609	Wanderer of the Wasteland	
610	The Spanish Main	
	●	
	BLOCK 3	
611	The Spiral Staircase	
612	Cornered	
613	Dick Tracy	
614	Sing Your Way Home	
615	Hotel Reserve	

BLOCK 4

Prod. No.	Title	Release Date
616	From This Day Froward	
617	Deadline at Dawn	
618	Tarzan and the Leopard Woman	
619	A Game of Death	
620	Riverboat Rhythm	

●

BLOCK 5

Prod. No.	Title	Release Date
621	Without Reservations	
622	Badman's Territory	
623	Ding Dong Williams	
624	The Truth About Murder	
625	Partners in Time	

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BLOCK 6

Prod. No.	Title	Release Date
626	Till the End of Time	
627	Crack-Up	
628	Bedlam	
629	The Falcon's Alibi	
630	The Bamboo Blonde	

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(1946-47)
BLOCK 1

Prod. No.	Title	Release Date
703	Step by Step	
701	Sister Kenney	
704	Sunset Pass	
702	Lady Luck	
705	Great Day (British)	

●

Prod. No.	Title	Release Date
....	Beat the Band	Not Set
....	Best Years of Our Lives	Not Set
....	Child of Divorce	Not Set
....	Code of the West	Not Set
....	Criminal Court	Not Set
....	Deadlier Than the Male	Not Set
....	The Devil Thumbs a Ride	Not Set
....	Dick Tracy Versus Cueball	Not Set
....	Falcon's Adventure	Not Set
....	The Fascinating Nuisance	Not Set
....	'Genius at Work	Not Set
....	Honeymoon	Not Set
....	It's a Wonderful Life	Not Set
....	The Locket	Not Set
....	Mr. Fix	Not Set
....	Nocturne	Not Set
....	Sinbad the Sailor	Not Set
....	Vacation in Reno	Not Set
....	Woman on the Beach	Not Set

REPUBLIC

SPECIAL

Prod. No.	Title	Release Date
....	I've Always Loved You	

●

Prod. No.	Title	Release Date
561	Phantom of the Plains	Sept. 7,'45
551	Bandits of the Badlands	Sept. 14,'45
501	Scotland Yard Investigator	Sept. 30,'45
562	Marshal of Laredo	Oct. 7,'45
552	Rough Riders of Cheyenne	Nov. 1,'45
502	Girls of the Big House	Nov. 2,'45
503	An Angel Comes to Brooklyn	Nov. 10,'45
563	Colorado Pioneers	Nov. 14,45
504	Captain Tugboat Annie	Nov. 17,'45
5307	Blue Montana Skies (R)	Dec. 1,'45
553	Cherokee Flash	Dec. 13,'45
507	Woman Who Came Back	Dec. 13,'45
564	Wagon Wheels Westward	Dec. 21,'45
505	Dakota	Dec. 25,'45
506	Song of Mexico	Dec. 28,'45
5308	Gold Mine in the Sky (R)	Jan. 15,'46
509	Gay Blades	Jan. 25,'46
508	A Guy Could Change	Jan. 27,'46
565	California Gold Rush	Feb. 4,'46
554	Days of Buffalo Bill	Feb. 8,'46
510	Madonna's Secret	Feb. 16,'46
511	Crime of the Century	Feb. 28,'46
513	Strange Impersonation	Mar. 16,'46
566	Sheriff of Redwood Valley	Mar. 29,'46
512	Murder in the Music Hall	Apr. 10,'46
515	Undercover Woman	Apr. 11,'46
555	Alias Billy the Kid	Apr. 17,'46
5501	Home on the Range	Apr. 18,'46
514	Catman of Paris	Apr. 20,'46
516	The Glass Alibi	Apr. 27,'46
567	Sun Valley Cyclone	May 10,'46
518	Passkey to Danger	May 11,'46
519	The French Key	May 18,'46
556	El Paso Kid	May 22,'46
520	Valley of the Zombies	May 24,'46
517	In Old Sacramento	May 31,'46
521	One Exciting Week	June 8,'46
5502	The Man from Rainbow Valley	June 15,'46
522	Traffic in Crime	June 28,'46
524	Specter of the Rose	July 5,'46
5541	My Pal Trigger	July 10,'46
523	Night Train to Memphis	July 12,'46
568	Conquest of Cheyenne	July 22,'46
525	Rendezvous with Annie	July 22,'46
557	Red River Renegades	July 25,'46
526	The Inner Circle	Aug. 7,'46
527	The Last Crooked Mile	Aug. 9,'46
528	G .I. War Brides	Aug. 12,'46
529	Invisible Informer	Aug. 19,'46
541	Under Nevada Skies	Aug. 26,'46
531	Mysterious Mr. Valentine	Sept. 3,'46
....	Out California Way	Sept. 6,'46
558	Rio Grande Raiders	Sept. 9,'46
542	Roll on Texas Moon	Sept. 12,'46
....	Home in Oklahoma	Oct. 15,'46
....	Last Frontier Uprising	Oct. 22,'46
....	Affairs of Geraldine	Not Set
....	The Angel and the Outlaw	Not Set
....	Calendar Girl	Not Set
530	Earl Carroll Sketchbook	Not Set
....	Fabulous Suzanne	Not Set
....	The Ghost Goes Wild	Not Set
....	Heldorado	Not Set
....	Homesteaders of Paradise Valley	Not Set
....	Lightnin' Strikes Twice	Not Set
....	The Magnificent Rogue	Not Set
....	The Pilgrim Lady	Not Set
....	The Plainsman and the Lady	Not Set
....	Santa Fe Uprising	Not Set
....	Sioux City Sue	Not Set
....	Stagecoach to Denver	Not Set
....	That Brennan Girl	Not Set
....	That's My Gal	Not Set
....	Winter Wonderland	Not Set

SCREEN GUILD

Prod. No.	Title	Release Date
003	God's Country	Apr.,'46
002	Northwest Trail	Apr.,'46
001	Wildfire	May,'46
4604	Death Valley (1946-47)	July 15,'46
4605	Flight to Nowhere (1946-47)	Aug. 15,'46
4606	'Neath Canadian Skies (1946-47)	Aug. 15,'46
4607	Rolling Home (1946-47)	Sept. 15,'46
4610	North of the Border (1946-47)	Oct. 1,'46
4609	My Dog Shep (1946-47)	Oct. 15,'46
4608	Scared to Death (1946-47)	Nov. 1,'46

20TH-FOX

SPECIALS

Prod. No.	Title	Release Date
602	Wilson	Aug.,'45
614	Leave Her to Heaven	Jan.,'46

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Prod. No.	Title	Release Date
601	A Bell for Adano	Aug.,'45
603	Junior Miss	Aug.,'45
606	The Way Ahead	Aug.,'45
604	Captain Eddie	Sept.,'45
605	Caribbean Mystery	Sept.,'45
607	State Fair	Oct.,'45
608	The House on 92nd Street	Oct.,'45
611	And Then There Were None	Nov.,'45
609	The Dolly Sisters	Nov.,'45
611	Fallen Angel	Dec.,'45
613	The Spider	Dec.,'45
617	Doll Face	Jan.,'46
620	Behind Green Lights	Feb.,'46
610	Colonel Effingham's Raid	Feb.,'46
615	Shock	Feb.,'46
618	Jesse James (R)	Feb.,'46
619	The Return of Frank James (R)	Feb.,'46
616	A Walk in the Sun	Mar.,'46
621	Sentimental Journey	Mar.,'46
622	A Yank in London	Mar.,'46
623	Dragonwyck	Apr.,'46
624	Johnny Comes Flying Home	Apr.,'46
625	The Dark Corner	May,'46
626	Do You Love Me?	May,'46
627	Rendezvous 24	May,'46
628	Cluny Brown	June,'46
629	Somewhere in the Night	June,'46
630	Strange Triangle	June,'46
631	Smoky	July,'46
632	It Shouldn't Happen to a Dog	July,'46
633	Centennial Summer	Aug.,'46
634	Anna and the King of Siam	Aug.,'46
635	Deadline for Murder	Aug.,'46
636	Black Beauty	Sept.,'46
637	Claudia and David	Sept.,'46
638	If I'm Lucky	Sept.,'46
....	Sun Valley Serenade (R.)	Sept.,'46
....	The Bowery (R.)	Oct.,'46
....	Strange Journey	Oct.,'46
639	Three Little Girls in Blue	Oct.,'46
640	Home Sweet Homicide	Oct.,'46
....	My Darling Clementine	Nov.,'46
....	American Guerilla	Not Set
....	Bon Voyage	Not Set
....	Carnival in Costa Rica	Not Set
....	Chicken Every Sunday	Not Set
....	Dangerous Millions	Not Set
....	The Enchanted Voyage	Not Set
...	Margie	Not Set
....	Razor's Edge	Not Set
...	The Shocking Miss Pilgrim	Not Set
....	Wanted for Murder (Brit.)	Not Set

UNITED ARTISTS

Prod. No.	Title	Release Date
....	Paris Underground	Sept. 14,'45
....	Getting Gertie's Garter	Nov. 30,'45
....	Blithe Spirit (British)	Dec. 14,'45
....	Spellbound	Dec. 28,'45
....	Abilene Town	Jan. 11,'46
....	Whistle Stop	Jan. 25,'46
....	The Outlaw	Feb. 8,'46
....	Diary of a Chambermaid	Feb. 15,'46
....	Breakfast in Hollywood	Feb. 22,'46
....	Young Widow	Mar. 1,'46
....	Johnny in the Clouds (Brit.)	Mar. 15,'46
....	Rebecca (R)	Apr. 26,'46
....	A Night in Casablanca	May 10,'46
....	A Scandal in Paris	July 19,'46
....	Mr. Ace	Aug. 2,'46
....	Caesar and Cleopatra (Brit.)	Aug. 16,'46
....	The Bachelor's Daughters	Sept. 6,'46
....	Angel on My Shoulder	Sept. 20,'46
....	Abie's Irish Rose	Not Set
....	Bel Ami	Not Set
....	The Chase	Not Set
....	Dangerous Venture	Not Set
..	The Devil's Playground	Not Set
....	Dishonored Lady	Not Set
....	Duel in the Sun	Not Set
....	Fanny by Gaslight	Not Set
....	Fool's Gold	Not Set
....	Henry the Fifth (British)	Not Set
....	Little Iodine	Not Set
....	No Trespassing	Not Set
....	Short Happy Life of Francis Macomber	Not Set
.	Sin of Harold Diddlebock	Not Set
....	Strange Woman	Not Set
....	The Stray Lamb	Not Set
....	Susie Steps Out	Not Set
....	This Happy Breed (British)	Not Set

UNIVERSAL

Prod. No.	Title	Release Date
501	Shady Lady	Sept. 7,'45
502	Men in Her Diary	Sept. 14,'45
503	River Gang	Sept. 21,'45
504	That Night With You	Sept. 28,'45
1101	Bad Men of the Border	Sept. 28,'45
505	Strange Confession	Oct. 5,'45
506	Senorita from the West	Oct. 12,'45
1102	Code of the Lawless	Oct. 19,'45
507	Pursuit to Algiers	Oct. 26,'45
508	This Love of Ours	Nov. 2,'45
509	The Crimson Canary	Nov. 9,'45
510	The Daltons Ride Again	Nov. 23,'45
1103	Trail to Vengeance	Nov. 30,'45
511	House of Dracula	Dec. 7,'45
512	Pillow of Death	Dec. 14,'45
513	Frontier Gal	Dec. 21,'45
514	Scarlet Street	Dec. 28,'45
515	Girl on the Spot	Jan. 11,'46
516	Because of Him	Jan. 18,'46
1104	Gun Town	Jan. 18,'46
517	Terror by Night	Feb. 1,'46
518	Idea Girl	Feb. 8,'46
519	The Seventh Veil	Feb. 15,'46
520	Little Giant	Feb. 22,'46
521	Smooth as Silk	Mar. 1,'46
522	Tangier	Mar. 8,'46
523	Man in Grey	Mar. 15,'46
524	Spider Woman Strikes Back	Mar. 22,'46
525	House of Horrors	Mar. 29,'46
526	Madonna of the Seven Moons	Apr. 5,'46
527	Blonde Alibi	Apr. 12,'46
528	So Goes My Love	Apr. 19,'46
529	Night in Paradise	May 3,'46
530	Strange Conquest	May 10,'46
531	She-Wolf of London	May 17,'46
532	The Cat Creeps	May 17,'46
533	She Wrote the Book	May 31,'46
....	Dead of Night (Brit	June,'46
534	Dressed to Kill	June 7,'46
535	The Runaround	June 14,'46
536	Lover Come Back	June 21,'46
537	Inside Job	June 28,'46
538	Her Adventurous Night	July 5,'46
539	Danger Woman	July 12,'46
540	The Dark Horse	July 19,'46
541	Canyon Passage	July 26,'46
542	Cuban Pete	July 26,'46
543	The Black Angel	Aug. 2,'46
544	Slightly Scandalous	Aug. 2,'46
545	Wild Beauty	Aug. 9,'46
1105	Rustler's Roundup	Aug. 9,'46
546	The Time of Their Lives	Aug. 16,'46
1106	Lawless Breed	Aug. 16,'46
547	Dead of Night (British)	Aug. 23,'46
1107	Gunman's Code	Aug. 30,'46
548	The Killers	Aug. 30,'46
....	Brute Man	Not Set
....	Buck Privates Come Home	Not Set
....	The Dark Mirror	Not Set
....	Hero Wanted	Not Set
....	Little Miss Big	Not Set
....	Michigan Kid	Not Set
....	Pirates of Monterey	Not Set
...	Ramrod	Not Set
....	Shahrazad	Not Set
....	Temptation	Not Set
....	They Were Sisters (Brit.)	Not Set
....	Time Out of Mind	Not Set
....	Vigilantes Return	Not Set
....	White Tie and Tails	Not Set

WARNER BROTHERS

Prod. No.	Title	Release Date
501	Pride of the Marines	Sept. 1,'45
502	Rhapsody in Blue	Sept. 22,'45
503	It All Came True (R)	Oct. 6,'45
504	Born for Trouble (R)	Oct. 6,'45
505	Mildred Pierce	Oct. 20,'45
506	Confidential Agent	Nov. 10,'45
507	Too Young to Know	Dec. 1,'45
508	Danger Signal	Dec. 15,'45
509	San Antonio	Dec. 29,'45
510	My Reputation	Jan. 26,'46
511	Three Strangers	Feb. 16,'46
512	Burma Victory	Feb. 16,'46
513	Cinderella Jones	Mar. 9,'46
514	Saratoga Trunk	Mar. 30,'46
515	City for Conquest (R)	Apr. 13,'46
516	No Time for Comedy (R)	Apr. 13,'46
517	Devotion	Apr. 20,'46
518	Her Kind of Man	May 11,'46
519	One More Tomorrow	June 1,'46
520	Janie Gets Married	June 22,'46
521	A Stolen Lift	July 6,'46
522	Of Human Bondage	July 20,'46
523	Night and Day	Aug. 3,'46
524	Two Guys from Milwaukee	Aug. 17,'46
601	The Big Sleep	Aug. 31,'46
602	Shadow of a Woman	Sept. 14,'46
....	Beast with Five Fingers	Not Set
....	Cheyenne	Not Set
....	Cloak and Dagger	Not Set
....	Cry Wolf	Not Set
....	Escape Me Never	Not Set
..	Humoresque	Not Set
....	The Man I Love	Not Set
....	Never Say Goodbye	Not Set
..	Nobody Lives Forever	Not Set
....	Nora Prentiss	Not Set
....	One Woman's Secret	Not Set
....	Possessed	Not Set
....	Stallion Road	Not Set
....	That Way With Women	Not Set
....	Time, Place and Girl	Not Set
....	The Two Mrs. Carrolls	Not Set
....	The Verdict	Not Set

MISCELLANEOUS

Title	Release Date
Fedora (Variety) [Italian]	Jan. 14,'46
Amami Alfredo (Grandi) [Italian]	Jan. 18,'46
Six P.M. (Artkino) [Russian]	Jan. 26,'46
Whirlwind of Paris (Hoffberg) [French]	Feb. 9,'46
Four Hearts (Artkino) [Russian]	Feb. 23,'46
Turn of the Century (Scandia) [Swedish]	Feb. 23,'46
Journey Together (English)	Mar. 2,'46
Symphonie D'Amour (Algazy) [French]	Mar. 9,'46
The Gay Intruders (4 Continents) [British]	Mar. 15,'46
Dark Is the Night (Artkino) [Russian]	Mar. 16,'46
Without Dowry (Artkino) [Russian]	Apr. 6,'46
Portrait of a Woman (Mayer-Burstyn) [Swiss]	Apr. 20,'46
Days and Nights (Artkino) [Russian]	Apr. 27,'46
While Nero Fiddled (Balcon-Bell) [British]	Apr. 29,'46
Beware (Astor)	July,'46
Resistance (Vog)	July,'46
Beware of Pity (British) (Eagle-Lion)	July 22,'46
Sirocco (French) (Leo Cohen)	Aug. 10,'46
The Life and Miracles of Blessed Mother Cabrini (Elliott) (Ital.)	July 6,'46
Adventure for Two (Two Cities) [British]	Not Set
Curley (Roach)	Not Set
Here Comes Trouble (Roach)	Not Set
I See a Dark Stranger (British) (GFD)	Not Set
Open City (Mayer Burstyn) [Italian]	Not Set

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

(•) before the title indicates tentative 1946-47 product.
(†) indicates a Box Office Champion.

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD

For Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation, see Service Data page numbers in last column.

Short Subjects Chart with Synopsis Index can be found on pages 3139 and 3140, issue of August 10, 1946.

Feature product, including Coming Attractions, listed by Company, in order of release, on pages 3151 and 3152, issue of August 17, 1946.

						— REVIEWED —			
Title	*Company*	*Prod. Number*	*Stars*	*Release Date*	*Running Time*	*M. P. Herald Issue*	*Product Digest Page*	*Advance Synopsis Page*	*Service Data Page*
ABBOTT and Costello in Hollywood (Block 13)	MGM	602	Bud Abbott-Lew Costello	Oct.,'45	84m	Aug. 25,'45	2631	....	....
Abie's Irish Rose	UA	....	Michael Chekhov-Joanna Dru	Not Set	....	....	....	3066	....
Abilene Town	UA	....	Randolph Scott-Ann Dvorak	Jan. 11,'46	89m	Jan. 12,'46	2793	2628	3088
•Accomplice	PRC	....	Richard Arlen-Veda Ann Borg	Sept. 29,'46	....	....	....	....	....
† Adventure (Special)	MGM	616	Clark Gable-Greer Garson	Mar.,'46	126m	Dec. 22,'45	2765	2628	3100
Adventure for Two (Br.)	Two Cities	....	Laurence Olivier-Penelope Ward	Not Set	115m	Dec. 18,'43	2766	....	....
Adventures of Marco Polo (Reissue)	Film Classics	....	Gary Cooper-Sigrid Gurie	Dec. 29,'45	105m	Feb. 19,'38	....	....	....
Affairs of Geraldine, The (formerly Lonely Hearts Club)	Rep.	....	Jane Withers-James Lydon	Not Set	....	....	....	2951	....
Alias Billy the Kid	Rep.	555	Sunset Carson-Peggy Stewart	Apr. 17,'46	56m	June 29,'46	3065	2981	....
Allotment Wives, Inc.	Mono.	505	Kay Francis-Paul Kelly	Dec. 29,'45	80m	Nov. 10,'45	2710	2555	....
Amami Alfredo (Italian)	Grandi	....	Maria Cebotari-Claudio Gore	Jan. 18,'46	91m	Feb. 9,'46	2838	....	....
Ambush Trail	PRC		Bob Steele-Syd Saylor	Feb. 17,'46	60m	Feb. 2,'46	2830	....	....
† And Then There Were None	20th-Fox	611	Barry Fitzgerald-Walter Huston	Nov.,'45	97m	July 14,'45	2626	....	2862
Angel Comes to Brooklyn, An	Rep.	503	Kaye Dowd-Robert Duke	Nov. 10,'45	70m	Dec. 8,'45	2745	2384	
Angel on My Shoulder	UA	....	Paul Muni-Anne Baxter	Sept. 20,'46	....	....	....	2859	....
Anna and the King of Siam	20th-Fox	634	Irene Dunne-Rex Harrison	Aug.,'46	128m	June 8,'46	3029	2907	....
Appointment with Crime (Br.)	Natl.-Anglo		William Hartnell-Raymond Lovell	Not Set	90m	June 15,'46	3042	....	...
Avalanche	PRC	....	Bruce Cabot-Roscoe Karns	June 20,'46	70m	May 4,'46	2973	....	....
BACHELOR'S Daughters, The	UA	....	Gail Russell-Claire Trevor	Sept. 6,'46	....	....	....	3007	....
Bad Bascomb (Block 16)	MGM	619	Wallace Beery-Margaret O'Brien	Apr.-May,'46	112m	Feb. 9,'46	2837	2784	....
† Badman's Territory	RKO	622	Randolph Scott-Ann Richards	Block 5	98m	Apr. 20,'46	2949	....	3088
Bad Men of the Border	Univ.	1101	Kirby Grant-Armida	Sept. 28,'45	56m	....	....	2655	....
Bamboo Blonde	RKO	630	Frances Langford-Russell Wade	Block 6	67m	June 22,'46	3054	2784	....
† Bandit of Sherwood Forest (color)	Col.	7004	Cornel Wilde-Anita Louise	Feb. 21,'46	85m	Feb. 23,'46	2857	2434	2975
Bandits of the Badlands	Rep.	551	Sunset Carson-Peggy Stewart	Sept. 14,'45	55m	Oct. 13,'45	2677	2628	....
Barge-Keeper's Daughter, The (French)	Famous Intl.	....	Louis Jouvet-Elvira Popesco	Sept. 4,'45	70m	Sept. 15,'45	2645	....	....
Battle for Music (Br.)	Four Continents	....	London Philharmonic Orchestra	Oct. 13,'45	74m	Nov. 3,'45	2701		....
Beast with Five Fingers, The	WB	....	Robert Alda-Andrea King	Not Set	....	....	....	2786	....
Beat the Band	RKO	....	Frances Langford-Gene Krupa	Not Set	....	....	....	3126	...
Because of Him	Univ.	516	Deanna Durbin-Franchot Tone	Jan. 18,'46	86m	Jan. 19,'46	2806	2764	2975
Bedelia (British)	GFD		Margaret Lockwood-Ian Hunter	Not Set	90m	June 15,'46	3041		.
Bedlam	RKO	628	Boris Karloff-Anna Lee	Block 6	80m	Apr. 27,'46	2962	2951	3018
Beginning or the End	MGM	.	Brian Donlevy-Robert Walker	Not Set	....	....	....	3076	....
Behind Green Lights	20th-Fox	620	Carole Landis-William Gargan	Feb.,'46	64m	Jan. 19,'46	2806	....	....
Behind the Mask	Mono.	526	Kane Richmond-Barbara Reed	May 25,'46	67m	Apr. 6,'46	2926	....	....
Bell for Adano, A	20th-Fox	601	Gene Tierney-John Hodiak	Aug.,'45	103m	June 23,'45	2627	2242	2738
† Bells of St. Mary's, The	RKO	661	Bing Crosby-Ingrid Bergman	Special	126m	Dec. 1,'45	2734	2434	2975
Beloved Enemy (Reissue)	Film Classics	. .	Merle Oberon-David Niven	Apr. 15,'46	86m	Dec. 19,'36	....	..	....
Below the Deadline	Mono.	520	Warren Douglas-Ramsay Ames	Aug. 3,'46	65m	....	....	3127	....
Beware	Astor	....	Louis Jordan-Frank Wilson	July,'46	55m	June 22,'46	3054	....	....
Beware of Pity (British)	Eagle-Lion	....	Lilli Palmer-Albert Lieven	July 22,'46	105m	Aug. 3,'46	3126	....	....
•Big Sleep, The	WB	601	Humphrey Bogart-Lauren Bacall	Aug. 31,'46	113m	Aug. 17,'46	3149	....	....
Black Angel, The	Univ.	543	Dan Duryea-June Vincent	Aug. 2,'46	80m	Aug. 10,'46	3137	3076	....
Black Beauty	20th-Fox	636	Mona Freeman-Richard Denning	Sept.,'46	76m	July 20,'46	3102	2778	....
Black Market Babies	Mono.	504	Ralph Morgan-Jayne Hazard	Jan. 5,'46	71m	Dec. 8,'45	2746	.	2930
Blazing the Western Trail	Col.	7201	Charles Starrett-Tex Harding	Oct. 18,'45	60m	Nov. 24,'45	2725	2543	....
Blithe Spirit (British) (color)	UA	....	Rex Harrison-Constance Cummings	Dec. 14,'45	94m	Sept. 22,'45	2653	....	2898
Blonde Alibi	Univ.	527	Tom Neal-Martha O'Driscoll	Apr. 12,'46	62m	Mar. 23,'46	2905	2850	....
Blonde for a Day	PRC	....	Hugh Beaumont-Katheryn Adams	Aug. 29,'46	68m	Aug. 10,'46	3137	3030	....
Blondie Knows Best	Col.	....	Penny Singleton-Arthur Lake	Not Set	....	....	....	3031	....
Blondie's Lucky Day	Col.	7020	Penny Singleton-Arthur Lake	Apr. 4,'46	69m	June 1,'46	3017	2907	...
† Blue Dahlia, The (Block 4)	Para.	4517	Alan Ladd-Veronica Lake	Apr. 19,'46	100m	Feb. 2,'46	2829	2786	3100
Blue Montana Skies (Reissue)	Rep.	5307	Gene Autry-Smiley Burnette	Dec. 1,'45	56m	May 6,'39	....	....	....
•Blue Skies (color)	Para.	....	Bing Crosby-Fred Astaire	Not Set	....	....	....	2884	....
Bohemian Girl, The (Reissue)	Film Classics	....	Stan Laurel-Oliver Hardy	Mar. 15,'46	74m	Mar. 7,'36	....	....	....
Bon Voyage	20th-Fox	....	Jeanne Crain-Sir Aubrey Smith	Not Set	....	....	....	2230	....
Border Bandits	Mono.	565	Johnny Mack Brown-Raymond Hatton	Jan. 12,'46	58m	Feb. 23,'46	2859	2792	....
Born for Trouble (Reissue)	WB	504	Faye Emerson-Van Johnson	Oct. 6,'45	59m	Apr. 11,'42	598	575	....

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Bowery, The (Reissue)	20th-Fox	....	George Raft-Wallace Beery	Oct.,'46	84m	Oct. 7,'33	....	....	....
Bowery Bombshell	Mono.	511	Leo Gorcey-Huntz Hall	July 20,'46	65m	July 27,'46	3114	....	....
Brute Man	Univ.	....	Rondo Hatton-Jane Adams	Not Set	....	....	....	2764	
Burma Victory	WB	512	War Documentary	Feb. 16,'46	62m	Nov. 17,'45	2718		
Boy, a Girl and a Dog, A	Film Classics	....	Jerry Hunter-Sharyn Moffett	July,'46	77m	June 29,'46	3065	3031	....
Boys' Ranch (Block 17)	MGM	625	James Craig-"Butch" Jenkins	July 18,'46	97m	May 4,'46	2973	2926	...
Breakfast in Hollywood	UA	....	Tom Breneman-Bonita Granville	Feb. 22,'46	93m	Jan. 19,'46	2805	2756	2975
Bride Wore Boots, The (Block 5)	Para.	4521	Barbara Stanwyck-Robert Cummings	May 31,'46	85m	Mar. 23,'46	2905	2784	....
Brief Encounter (Brit.)	Eagle-Lion	....	Celia Johnson-Trevor Howard	Not Set	85m	Dec. 15,'45	2757	....	....
●Bringing Up Father	Mono.	....	Joe Yule-Renie Riano	Oct. 26,'46	....	....	....	....	....
CAESAR and Cleopatra (color) (British)	UA	....	Claude Rains-Vivian Leigh	Aug. 16,'46	126m	Aug. 10,'46	3137	....	....
Calcutta	Para.	. ..	Alan Ladd-William Bendix	Not Set		...	....	2884	
California (color)	Para.	....	Ray Milland-Barbara Stanwyck	Not Set		....	....	2784	.
California Gold Rush	Rep.	565	"Wild" Bill Elliott-Alice Fleming	Feb. 4,'46	55m			2818	...
Canyon Passage (color)	Univ.	541	Dana Andrews-Susan Hayward	July 26,'46	90m	July 20,'46	3101	2883	....
Captain Eddie	20th-Fox	604	Fred MacMurray-Lynn Bari	Sept.,'45	107m	June 23,'45	2626	2259	2798
Captain Tugboat Annie	Rep.	504	Jane Darwell-Edgar Kennedy	Nov. 17,'45	70m	Dec. 22,'45	2766	2403	....
Captive Heart, The (British)	Eagle-Lion	....	Michael Redgrave-Rachel Kempson	Not Set	108m	Apr. 20,'46	2950	....	....
Caravan (British)	GFD	..	Steward Granger-Ann Crawford	Not Set	122m	May 4,'46	2974		
Caravan Trail, The (color)	PRC	..	Eddie Dean-Al LaRue	Apr. 20,'46	57m	Mar. 30,'46	2918	2884	...
Caribbean Mystery	20th-Fox	605	James Dunn-Sheila Ryan	Sept.,'45	65m	July 21,'45	2626	2366	2663
Carnival in Costa Rica (col.)	20th-Fox	....	Dick Haymes-Celeste Holme	Not Set	...	....	....	3090	....
Cat Creeps, The	Univ.	532	Lois Collier-Fred Brady	May 17,'46	58m	Apr. 13,'46	2938	2884	.
Catman of Paris, The	Rep.	514	Carl Esmond-Leonore Aubert	Apr. 20,'46	65m	Feb. 23,'46	2858	....	...
Centennial Summer (color)	20th-Fox	633	Jeann Craine-Cornel Wilde	Aug.,'46	102m	June 8,'46	3030	2884	....
Cherokee Flash, The	Rep.	553	Sunset Carson-Linda Stirling	Dec. 13,'45	58m	Jan. 26,'46	2817	2748	....
Cheyenne	WB	....	Dennis Morgan-Jane Wyman	Not Set	....	....	....	2939	....
Child of Divorce	RKO	....	Sharyn Moffett-Regis Toomey	Not Set	....	....	....	2972	....
Cinderella Jones	WB	513	Joan Leslie-Robert Alda	Mar. 9 '46	92m	Feb. 16,'46	2849	2838	2975
City for Conquest (Reissue)	WB	515	James Cagney-Ann Sheridan	Apr. 13,'46	103m	Sept. 14,'40	....	....	....
Claudia and David	20th-Fox	637	Dorothy McGuire-Robert Young	Sept.,'46	78m	July 27,'46	3113	2939	....
Cloak and Dagger	WB	....	Gary Cooper-Lilli Palmer	Not Set	....	....	....	2939	....
Close Call for Boston Blackie, A	Col.	7030	Chester Morris-Richard Lane	Jan. 24,'46	63m	Feb. 23,'46	2858	2710	....
Club Havana	PRC	....	Tom Neal-Margaret Lindsay	Oct. 23,'45	62m	Oct. 20,'45	2686	2555	....
†Cluny Brown	20th-Fox	628	Charles Boyer-Jennifer Jones	June,'46	100m	Apr. 27,'46	2961	2859	....
Cockeyed Miracle, The	MGM	....	Frank Morgan-Keenan Wynn	Not Set	81m	July 20,'46	3102	2883	....
Code of the Lawless	Univ.	1102	Kirby Grant-Poni Adams	Oct. 19,'45	56m	....	....	2686	....
Col. Effingham's Raid	20th-Fox	610	Charles Coburn-Joan Bennett	Feb.,'46	70m	Sept. 29,'45	2661	2259	2898
Colorado Serenade (color)	PRC	....	Eddie Dean-Roscoe Ates	June 30,'46	68m	June 15,'46	3042	2884	....
Colorado Pioneers	Rep.	563	"Wild" Bill Elliott-Bobby Blake	Nov. 14,'45	55m	Dec. 22,'45	2768	....	....
Come and Get It (Reissue)	Film Classics	....	Joel McCrea-Edward Arnold	May 15,'46	99m	Nov. 7,'36	....		
Condemned to Devil's Island (Reissue)	Film Classics	....	Ronald Colman-Ann Harding	Mar. 15,'46	87m				....
†Confidential Agent	WB	506	Charles Boyer-Lauren Bacall	Nov. 10,'45	118m	Nov. 3,'45	2701	2655	....
Conquest of Cheyenne	Rep.	568	"Wild" Bill Elliot-Alice Fleming	July 29,'46	55m	June 29,'46	3065	...	....
Cornered	RKO	612	Dick Powell-Micheline Cheirel	Block 3	102m	Nov. 17,'45	2717	2695	3018
Courage of Lassie (color) (Bl. 17)	MGM	626	Elizabeth Taylor-"Lassie"-Frank Morgan	Aug. 8,'46	93m	May 11,'46	2985	2926	
Cowboy Blues	Col.	7223	Ken Curtis-Jeff Donnell	July 18,'46	....	....	....	3055	.
Crack-Up	RKO	627	Pat O'Brien-Claire Trevor	Block 6	93m	June 22,'46	3054	2951	....
Crime Doctor's Warning, The	Col.	7022	Warner Baxter-Dusty Anderson	Oct. 4,'45	64m	Dec. 22,'45	2768	2543	....
Crime of the Century	Rep.	511	Stephanie Bachelor-Michael Browne	Feb. 28,'46	57m	Mar. 23,'46	2906	2870	...
Criminal Court	RKO	....	Tom Conway-Martha O'Driscoll	Not Set	59m	Aug. 10,'46	3137	2963	....
Crimson Canary, The	Univ.	509	Noah Beery, Jr.-Lois Collier	Nov. 9,'45	64m	Nov. 10,'45	2710	2467	.
●Cross My Heart	Para.	....	Betty Hutton-Sonny Tufts	Not Set	..	....	....	3055	....
Cry Wolf	WB	....	Errol Flynn-Barbara Stanwyck	Not Set	. ..	.. ..	....	3138	....
Cuban Pete	Univ.	542	Desi Arnaz-Ethel Smith	July 26,'46		....	....	3066	....
DAKOTA	Rep.	505	John Wayne-Vera Hruba Ralston	Dec. 25,'45	82m	Nov. 10,'45	2709	....	2862
Daltons Ride Again	Univ.	510	Alan Curtis-Kent Taylor	Nov. 23,'45	71m	Nov. 24,'45	2726	2670	....
Dangerous Business	Col.	7037	Forrest Tucker-Lynn Merrick	June 20,'46	....	....	....	2963	....
●Dangerous Money	Mono.	....	Sydney Toler-Gloria Warren	Oct. 5,'46	....	....	....	....	....
Dangerous Partners (Block 13)	MGM	604	James Craig-Signe Hasso	Oct.,'45	74m	Aug. 4,'45	2639	2555	2719
Danger Signal	WB	508	Faye Emerson-Zachary Scott	Dec. 15,'45	80m	Nov. 17,'45	2718	2555	3018
Danger Street	Para.	....	Jane Withers-Robert Lowery	Not Set	.. .	....	....	2972	....
Danger Woman	Univ.	539	Brenda Joyce-Don Porter	July 12,'46	60m	July 13,'46	3089	3030	....
Danny Boy	PRC	....	Robt. "Buz." Henry-Sybil Merritt	Jan. 8,'46	64m	Nov. 3,'45	2701	2662	....
Dark Alibi	Mono.	519	Sidney Toler-Benson Fong	May 25,'46	61m	Apr. 27,'46	2962	2809	....
Dark Corner, The	20th-Fox	625	Lucille Ball-William Bendix	May,'46	99m	Apr. 6,'46	2925	2859	....
Dark Horse, The	Univ.	540	Phil Terry-Ann Savage	July 19,'46	59m	July 20,'46	3102	3030	....
Dark Is the Night (Russian)	Artkino	....	Irina Radchenko-Ivan Kuznetsov	Mar. 16,'46	70m	Mar. 23,'46	2906		
Dark Mirror, The	Univ.	....	Olivia de Havilland-Lew Ayres	Not Set	....	....	....	2883	....
Days and Nights (Russian)	Artkino	....	Vladimir Soloviev-Dimitri Sagal	Apr. 27,'46	90m	May 4,'46	2974	....	....
Days of Buffalo Bill	Rep.	554	Sunset Carson-Peggy Stewart	Feb. 8,'46	56m	....	....	2838	....
Deadlier Than the Male	RKO	....	Claire Trevor-Lawrence Tierney	Not Set	....	....	....	3078	...
Deadline at Dawn	RKO	617	Susan Hayward-Paul Lukas	Block 4	82m	Feb. 23,'46	2859	2776	2930
Deadline for Murder	20th-Fox	635	Paul Kelly-Kent Taylor	Aug.,'46	65m	June 22,'46	3053	2963	....
Dead of Night (British)	Univ.	547	Mervyn Johns-Roland Carver	Aug. 23,'46	77m	July 6,'46	3077	....	....
Dear Octopus (British)	English		Margaret Lockwood-Michael Wilding	Not Set	80m	Sept. 18,'43	2362		
●Death Valley (color)	Screen Guild	4604	Robert Lowery-Helen Gilbert	July 15,'46	72m	....	....	3090	....
●Decoy	Mono.	....	Jean Gillie-Edward Norris	Sept. 14,'46		....	....	3031	.. .
Desert Horseman, The	Col.	7209	Charles Starrett-Smiley Burnette	July 11,'46	57m	July 27,'46	3124	3055	....
Detour	PRC	..	Ann Savage-Tom Neal	Nov. 30,'45	69m	Nov. 10,'45	2709	2543	
Devil Bat's Daughter	PRC		Rosemary LaPlanche-John James	Apr. 15,'46	66m	Apr. 13,'46	2938		
Devil's Mask, The	Col.	7026	Anita Louise-Jim Bannon	May 23,'46	66m	....	....	2926	....
Devil's Playground, The	UA	....	William Boys-Andy Clyde	Not Set	..	....	....	3078	....
Devotion	WB	517	Olivia de Havilland-Ida Lupino	Apr. 20,'46	107m	Apr. 6,'46	2925	2756	3100

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Diary of a Chambermaid	UA	....	Paulette Goddard-Hurd Hatfield	Feb. 15,'46	86m	Feb. 2,'46	2829	2748	3100
Dick Tracy	RKO	613	Morgan Conway-Anne Jeffreys	Block 3	62m	Dec. 15,'45	2758	2710	2975
Dick Tracy Versus Cueball	RKO	....	Morgan Conway-Anne Jeffreys	Not Set	....	....	....	3031	....
Ding Dong Williams	RKO	623	Glenn Vernon-Marcia McGuire	Block 5	62m	Apr. 20,'46	2950	2695	....
Dodsworth (Reissue)	Film Classics	....	Walter Huston-Ruth Chatterton	May 15,'46	101m	Sept. 26,'36	....	....	....
Doll Face	20th-Fox	617	Carmen Miranda-Perry Como	Jan.,'46	80m	Dec. 22,'45	2765	2628	2975
† Dolly Sisters, The (color)	20th-Fox	609	Betty Grable-John Payne	Nov.,'45	114m	Sept. 29,'45	2661	2384	2798
Don't Gamble with Strangers	Mono.	508	Kane Richmond-Bernadene Hayes	June 22,'46	68m	May 25,'46	3005	....	....
Do You Love Me? (color)	20th-Fox	626	Maureen O'Hara-Dick Haymes	May, 46	91m	Apr. 20,'46	2949	2499	....
Down Missouri Way	PRC	...	Martha O'Driscoll-William Wright	Aug. 15,'46	75m	July 20,'46	3102	3007	....
Down to Earth (color)	Col.	....	Rita Hayworth-Larry Parks	Not Set	....	....	....	3126	....
† Dragonwyck	20th-Fox	623	Gene Tierney-Vincent Price	Apr.,'46	103m	Feb. 23,'46	2857	2403	3088
Dressed to Kill	Univ.	534	Basil Rathbone-Nigel Bruce	June 7,'46	72m	May 25,'46	3007	2987	...
● Driftin' River	PRC	....	Eddie Dean-Shirley Patterson	Oct. 1,'46	....	... .	....	....	....
Duel in the Sun (color)	UA	....	Jennifer Jones-Joseph Cotten	Not Set	....	....	....	2926	....
† Duffy's Tavern (Block 1)	Para.	4501	Ed Gardner-Bing Crosby & Guests	Sept. 28,'45	98m	Aug. 25,'45	2638	2230	2862
EARL Carroll Sketchbook	Rep.	530	Constance Moore-William Marshall	Not Set	90m	....	....	2939	....
East Side Rascals	PRC	....	Robert Lowery-Tela Loring	Oct. 7,'46	....	....	....	....	....
Easy to Wed (color) (Special)	MGM	624	Esther Williams-Van Johnson	July 25,'46	111m	Apr. 13,'46	2937	2366	3018
El Paso Kid	Rep.	556	Sunset Carson-Marie Harmon	May 22,'46	54m	Aug. 3,'46	3125	2972	....
Enchanted Forest, The (color)	PRC	....	Edmund Lowe-Brenda Joyce	Dec. 8,'46	78m	Sept. 29,'45	2662	2279	....
Enchanted Voyage (color)	20th-Fox		John Payne-June Haver	Not Set	....	... .		2499	....
Escape Me Never	WB	....	Errol Flynn-Ida Lupino	Not Set	....	....	....	2861	....
FABULOUS Suzanne	Rep.	....	Barbara Britton-Rudy Vallee	Not Set	....	....	....	2926	....
Face of Marble	Mono.	528	John Carradine-Claudia Drake	Feb. 2,'46	72m	Jan. 26,'46	2818	....	....
Faithful in My Fashion (Bl. 17)	MGM	627	Tom Drake-Donna Reed	Aug. 22,'46	81m	June 15,'46	3042	2951	....
Falcon's Alibi, The	RKO	629	Tom Conway-Rita Corday	Block 6	63m	Apr. 20,'46	2950	....	....
Falcon in San Francisco	RKO	603	Tom Conway-Rita Corday	Block 1	65m	July 21,'45	2626	2366	....
Fallen Angel	20th-Fox	612	Alice Faye-Dana Andrews	Dec.,'45	97m	Oct. 27,'45	2693	2454	....
Fascinating Nuisance, The (formerly A Likely Story)	RKO	. . .	Bill Williams-Barbara Hale	Not Set	. .	.....	...	2963	....
Fear	Mono.	507	Warren William-Peter Cookson	Mar. 2,'46	68m	Jan. 5,'46	2785	2598	....
Fedora (Italian)	Variety	....	Louise Ferida-Amedeo Nazzari	Jan. 14,'46	95m	Jan. 19,'46	2806	....	....
Fiesta (color)	MGM	....	Esther Williams-Ricardo Montalban	Not Set	....	....	....	2939	....
First Yank Into Tokyo	RKO	607	Tom Neal-Barbara Hale	Block 2	82m	Sept. 8,'45	2638	2366	2798
● Flight to Nowhere	Screen Guild	4605	Alan Curtis-Evelyn Ankers	Aug. 15,'46	75m	....	....	3078	....
Flying Serpent	PRC	....	George Zucco-Hope Kramer	Feb. 20,'46	59m	Jan. 26,'46	2818	2670	....
Follow That Woman (Block 1)	Para.	4504	William Gargan-Nancy Kelly	Dec. 14,'45	70m	Aug. 25,'45	2639	2543	
Four Hearts (Russian)	Artkino	....	Valentino Serova-Eugene Samoilov	Feb. 22,'46	80m	Mar. 9,'46	2882		
Freddie Steps Out	Mono.	515	Freddie Stewart-June Preisser	June 29,'46	75m	June 1,'46	3017	2926	...
French Key, The	Rep.	519	Albert Dekker-Evelyn Ankers	May 18,'46	67m	May 25,'46	3006	....	....
From This Day Forward	RKO	616	Joan Fontaine-Mark Stevens	Block 4	95m	Mar. 2,'46	2869	2861	3088
Frontier Gal (color)	Univ.	513	Rod Cameron-Yvonne De Carlo	Dec. 21,'45	85m	Dec. 8,'45	2746	2555	2975
Frontier Gunlaw	Col.	7204	Charles Starrett-Jean Stevens	Jan. 31,'46	60m	Feb. 9,'46	2837	2686	....
GAIETY George (British)	Geo. King	....	Richard Greene-Ann Todd	Not Set	98m	May 4,'46	2974		...
Gallant Bess (formerly Star from Heaven)	MGM	....	Marshall Thompson-George Tobias	Not Set	....	....	....	2778	....
Gallant Journey (formerly The Great Highway)	Col.	....	Glenn Ford-Janet Blair	Sept. 17,'46	....	....	....	2939	....
Galloping Thunder	Col.	7207	Charles Starrett-Smiley Burnette	Apr. 25 '46	54m	May 25,'46	3006	2778	....
Game of Death, A	RKO	619	John Loder-Audrey Long	Block 4	72m	Dec. 1,'45	2734	2384	2810
Gay Blades	Rep.	509	Allan Lane-Jean Rogers	Jan. 25,'46	67m	Apr. 6,'46	2925	2784	3018
Gay Cavalier, The	Mono.	529	Gilbert Roland-Martin Garralaga	Mar. 30,'46	65m	June 15,'46	3042	2963	....
Gay Intruders, The (British)	Four Continents	....	Godfrey Tearle-Jeanne de Casalis	Mar. 15,'46	84m	Mar. 30,'46	2917	....	....
Genius at Work	RKO	....	Alan Carney-Anne Jeffreys	Not Set	61m	Aug. 10,'46	3138	3078	....
Gentleman from Texas, The	Mono.	562	Johnny Mack Brown-Claudia Drake	June 8,'46	....	....	....	2963	....
Gentleman Misbehaves, The	Col.	7034	Osa Massen-Robert Stanton	Feb. 28,'46	74m	July 27,'46	3114	2792	....
● Gentleman Joe Palooka	Mono.	....	Leon Errol-Joe Kirkwood	Sept. 28,'46	....	....	....	3126	....
Gentlemen with Guns	PRC	....	Buster Crabbe-Al "Fuzzy" St. John	Mar. 27,'46	52m	Mar. 23,'46	2906	....	....
George White's Scandals	RKO	602	Joan Davis-Jack Haley	Block 1	95m	Aug. 4,'45	2627	2366	2663
Getting Gertie's Garter	UA	....	Dennis O'Keefe-Marie McDonald	Nov. 30,'45	72m	Dec. 1,'45	2734	....	2975
Ghost Goes Wild, The	Rep.	....	James Elison-Anne Gwynne	Not Set	....	....	....	2972	....
Ghost of Hidden Valley	PRC	....	Buster Crabbe-Al "Fuzzy" St. John	June 3,'46	56m	June 1,'46	3017	....	.
† Gilda	Col.	7001	Rita Hayworth-Glenn Ford	Apr. 25,'46	107m	Mar. 23,'46	2907	2776	3088
Girl in a Million, A (Br.)	British Lion	....	Hugh Williams-Joan Greenwood	Not Set	86m	June 8,'46	3029	....	....
Girl No. 217 (Russian)	Artkino	....	Elena Kuzmina-Vladimir Vladislovsky	Sept. 1,'45	94m	Sept. 15,'45	2646	....	....
Girl of the Limberlost	Col.	7029	Ruth Nelson-Loren Tindall	Oct. 11 '45	60m	Oct. 20,'45	2686	2670	....
Girl on the Spot	Univ.	515	Lois Collier-Jess Barker	Jan. 11,'46	75m	Jan. 12,'46	2795	2467	...
Girls of the Big House	Rep.	502	Lynne Roberts-Richard Powers	Nov. 2,'45	68m	Nov. 17,'45	2717	2467	..
G.I. War Brides	Rep.	528	James Ellison-Anna Lee	Aug. 12,'46	69m	Aug. 17,'46	3150	3127	....
Glass Alibi	Rep.	516	Paul Kelly-Anne Gwynne	Apr. 27,'46	68m	May 4,'46	2974	2792	
God's Country (color)	Screen Guild	003	Robert Lowery-Helen Gilbert	Apr.,'46	62m	July 27,'46	3114	....	....
Gold Mine in the Sky (R.)	Rep.	5308	Gene Autry-Smiley Burnette	Jan. 15,'46	60m	July 16,'38	....	....	....
● Great Day (British)	RKO	705	Eric Portman-Flora Robson	Block 1	62m	July 27,'46	3114	....	....
Green Years, The (Special)	MGM	623	Charles Coburn-Tom Drake	July 4 '46	128m	Mar. 16,'46	2893	2883	3100
Gunman's Code	Univ.	1107	Kirby Grant-Fuzzy Knight	Aug. 30,'46	....	....	....	....	....
Gunning for Vengeance	Col.	7206	Charles Starrett-Phyliss Adair	Mar. 21,'46	53m	Apr. 27,'46	2962	2784	....
Gun Town	Univ.	1104	Kirby Grant-Fuzzy Knight	Jan. 18,'46	57m	Mar. 23,'46	2906	2744	
Guy Could Change, A	Rep.	508	Allan Lane-Jane Frazee	Jan. 27,'46	65m	Jan. 26,'46	2818	2543	
† HARVEY Girls, The (color) (Block 15)	MGM	611	Judy Garland-John Hodiak	Jan.-Feb.,'46	104m	Jan. 5,'46	2785	2354	2975
Haunted Mine, The	Mono.	566	Johnny Mack Brown-Linda Johnson	Mar. 2,'46	51m	Apr. 6,'46	2926	2792	....
Heading West	Col.	7210	Charles Starrett-Smiley Burnett	Aug. 15,'46	....	....	....	3127	....
Heartbeat	RKO	662	Ginger Rogers-Jean Pierre Aumont	Special	101m	Apr. 27,'46	2961	2883	3100
Henry the Fifth (British) (color)	UA	....	Laurence Olivier-Robert Newton	Not Set	134m	Dec. 2,'44	2626	..	...

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Her Adventurous Night	Univ.	538	Dennis O'Keefe-Helen Walker	July 5,'46	75m	June 29,'46	3065	3007	....
Her Highness and the Bellboy (Block 13)	MGM	603	Hedy Lamarr-Robert Walker	Oct.,'45	111m	July 14,'45	2631	2259	2810
Her Kind of Man	WB	518	Zachary Scott-Janis Paige	May 11,'46	78m	Apr. 27,'46	2961	2838	3018
●Her Sister's Secret	PRC	....	Nancy Coleman-Philip Reed	Sept. 23,'46	....	....	....	3090	....
Hidden Eye, The (Block 13)	MGM	601	Edward Arnold-Frances Rafferty	Sept.,'45	70m	July 28,'45	2565	2353	....
High School Hero	Mono.	517	Freddie Stewart-June Preisser	Sept. 7,'46	....	....	....	3126	....
Hit the Hay	Col.	7018	Judy Canova-Ross Hunter	Nov. 29,'45	62m	....	....	2662	....
Hold That Blonde (Block 2)	Para.	4506	Eddie Bracken-Veronica Lake	Nov. 23,'45	76m	Oct. 13,'45	2679	2259	2810
Holiday in Mexico (color)	MGM	....	Walter Pidgeon-Ilona Massey	Not Set	128m	July 27,'46	3113	2764	....
Home in Oklahoma	Rep.	....	Roy Rogers-Dale Evans	Oct. 15,'46	...	....	....	....	....
Home on the Range (color)	Rep.	5501	Monte Hale-Adrian Booth	Apr. 18,'46	55m	Apr. 13,'46	2938	2926	....
Home Sweet Homicide	20th-Fox	640	Lynn Bari-Randolph Scott	Oct.,'46	90m	July 27,'46	3124	2939	....
Honeymoon	RKO	....	Shirley Temple-Guy Madison	Not Set	....	....	....	2939	....
Hoodlum Saint (Block 16)	MGM	618	William Powell-Esther Williams	Apr.-May,'46	93m	Feb. 9,'46	2837	2830	3100
Hot Cargo (Block 5)	Para.	4523	William Gargan-Philip Reed	June 28,'46	57m	Mar. 16,'46	2894	2870	....
Hotel Reserve (British)	RKO	615	James Mason-Lucie Mannheim	Block 3	79m	Mar. 9,'46	2881	....	....
House of Dracula	Univ.	511	Lon Chaney-Lionel Atwill	Dec. 7,'45	67m	Dec. 8,'45	2746	2670	2975
House of Horrors	Univ.	525	Robert Lowery-Virginia Grey	Mar. 29,'46	66m	Mar. 9,'46	2881	2850	....
† House on 92nd Street, The	20th-Fox	608	William Eythe-Lloyd Nolan	Oct.,'45	88m	Sept. 15,'45	2645	2499	2898
How Do You Do?	PRC	....	Bert Gordon-Harry Von Zell	Dec. 24,'45	80m	Nov. 10,'45	2709	2655	....
Humoresque	WB	....	Joan Crawford-John Garfield	Not Set	....	....	....	2786	....
Hurricane (Reissue)	Film Classics	....	Dorothy Lamour-Jon Hall	Jan. 15,'46	101m	Nov. 13,'37	....		....
●I COVER Big Town (formerly Big Town)	Para.	....	Philip Reed-Hillary Brooke	Not Set	....	....	....	2776	....
Idea Girl	Univ.	518	Jess Barker-Julie Bishop	Feb. 8,'46	60m	Feb. 9,'46	2838	2764	....
If I'm Lucky (formerly You're for Me)	20th-Fox	638	Vivian Blaine-Harry James	Sept.,'46	....	....	....	3066	....
I Know Where I'm Going (Brit.)	GFD	...	Wendy Hiller-Roger Livesey	Not Set	91m	Dec. 15,'45	2758	....	....
I'll Be Your Sweetheart (Br.)	GFD	....	Margaret Lockwood-Vic Oliver	Not Set	104m	July 21,'45	2554	....	....
Imperfect Lady	Para.	....	Teresa Wright-Ray Milland	Not Set	....	....	....	2870	....
In Fast Company	Mono.	510	Leo Gorcey-Huntz Hall	June 22,'46	63m	May 11,'46	2986	2972	....
Inner Circle, The	Rep.	526	Warren Douglas-Lynne Roberts	Aug. 7,'46	....	....	....	3127	....
In Old Sacramento	Rep.	517	William Elliott-Belle Malone	May 31,'46	89m	May 4,'46	2973	...	3018
Inside Job	Univ.	537	Preston Foster-Ann Rutherford	June 28,'46	65m	June 22,'46	3053	2987	....
Invisible Informer, The	Rep.	529	Linda Stirling-William Henry	Aug. 19,'46	....	....	....	3127	....
I Ring Door Bells	PRC	....	Robert Shayne-Ann Gwynne	Feb. 25,'46	64m	Jan. 5,'46	2786	....	....
It's Great to Be Young	Col.	....	Leslie Brooks-Jimmy Lloyd	Sept. 12,'46	....	....	....	....	....
I See a Dark Stranger (British)	GFD	....	Deborah Kerr-Trevor Howard	Not Set	112m	Aug. 3,'46	3125	....	....
Isle of the Dead	RKO	608	Boris Karloff-Ellen Drew	Block 2	72m	Sept. 8,'45	2638	2216	2810
It All Came True (Reissue)	WB	503	Ann Sheridan-Jeffrey Lynn-H. Bogart	Oct. 6,'45	97m	Apr. 6,'40	....	....	....
It Happened at the Inn (Fr.)	MGM	....	Fernand Ledoux-Maurice Schutz	Not Set	96m	Jan. 19,'46	2806	....	....
It Shouldn't Happen to a Dog	20th-Fox	632	Carole Landis-Allyn Joslyn	July,'46	70m	June 1,46	3017	2963	....
I've Always Loved You (color) (formerly Concerto)	Rep.	....	Maria Ouspenskaya-Philip Dorn	Special	....	....	....	2628	....
JANIE Gets Married	WB	520	Joan Leslie-Robt. Hutton	June 22,'46	91m	June 8,'46	3029	2655	3100
Jesse James (Reissue)	20th-Fox	618	Tyrone Power-Nancy Kelly	Feb.,'46	106m	Jan. 14,'39	....	....	....
Joe Palooka, Champ	Mono.	502	Joe Kirkwood-Elyse Knox	May 28,'46	70m	Apr. 13,'46	2938	2809	....
Johnnie Comes Flying Home	20th-Fox	624	Martha Stewart-Richard Crane	Apr.,'46	65m	Mar. 23,'46	2905	2764	....
Johnny Angel	RKO	604	George Raft-Signe Hasso	Block 1	79m	Aug. 4,'45	2639	2259	2810
Johnny Frenchman (British)	Eagle-Lion	....	Francoise Rosay-Tom Walls	Not Set	112m	Aug. 4,'45	2577	....	....
Johnny in the Clouds (Br.)	UA	....	Michael Redgrave-John Mills	Mar. 15,'46	109m	Nov. 17,'45	2717	....	....
Jolson Story, The (color) (formerly The Story of Jolson)	Col.	....	Larry Parks-William Demarest	Not Set	....	....	....	2883	....
Journey Together (British)	English	....	Edward G. Robinson-Bessie Love	Mar. 2,'46	80m	Mar. 9,'46	2881	....	....
Jungle Flight	Para.	....	Robert Lowery-Anne Savage	Not Set	....	....	....	3126	....
Junior Miss	20th-Fox	603	Peggy Ann Garner-Allyn Joslyn	Aug.,'45	94m	June 16,'45	2631	2403	2798
Junior Prom	Mono.	514	Freddie Stewart-June Preisser	May 11,'46	69m	Mar. 2,'46	2869	....	....
Just Before Dawn (formerly Exposed by the Crime Doctor)	Col.	7021	Warner Baxter-Mona Barrie	Mar. 7,'46	65m	....	....	2756	....
KID from Brooklyn, The (color)	RKO	652	Danny Kaye-Virginia Mayo	Special	114m	Mar. 30,'46	2918	2628	....
Kid Millions (Reissue)	Film Classics		Eddie Cantor-Ann Sothern	Nov. 1,'45	92m	Oct. 27,'34			....
Killers, The	Univ.	548	Burt Lancaster-Ava Gardner	Aug. 30,'46	102m	Aug. 17,'46	3150	3055	....
† Kiss and Tell (Special)	Col.	7101	Shirley Temple-Jerome Courtland	Oct. 18,'45	90m	Sept. 8,'45	2637	2353	2898
† Kitty (Block 2)	Para.	4509	Paulette Goddard-Ray Milland	Jan. 25,'46	103m	Oct. 6,'45	2669	2093	3088
LADIES' Man	Para.	....	Eddie Bracken-Virginia Welles	Not Set	....	....	....	2809	....
Lady Killers	PRC	....	Robert Lowery-Ann Savage	Oct. 14,'46	....	....	....	....	....
●Lady Luck	RKO	702	Robert Young-Barbara Hale	Block 1	97m	July 20,'46	3102	2756	....
Lady of Fortune (Reissue) (formerly Becky Sharp)	Film Classics	....	Miriam Hopkins-Frances Dee	Dec. 15,'45	69m	June 22,'35	....	....	....
Landrush	Col.	....	Charles Starrett-Smiley Burnett	Not Set	....	....	....	2895	....
Larceny in Her Heart	PRC	....	Hugh Beaumont-Cheryl Walker	July 10,'46	68m	May 25,'46	3006	2963	....
Last Chance, The (Bl. 16) (Swiss)	MGM	621	E. G. Morrison-John Hoy	Apr.-May,'46	105m	Nov. 24,'45	2726	....	2930
Last Crooked Mile, The	Rep.	527	Donald Barry-Ann Savage	Aug. 9,'46	67m	Aug. 17,'46	3150	....	....
Last Frontier Uprising	Rep.	....	Monte Hale-Adrian Booth	Oct. 22,'46	....	....	....	....	....
Lawless Breed	Univ.	1106	Kirby Grant-Fuzzy Knight	Aug. 16,'46	....	....	....	....	....
Lawless Empire	Col.	7202	Charles Starrett-Mildred Law	Nov. 15,'45	59m	Dec. 15,'45	2758	2543	....
† Leave Her to Heaven (color) (Special)	20th-Fox	614	Gene Tierney-Cornel Wilde	Jan.,'46	110m	Dec. 29,'45	2778	2499	2898
Letter for Evie, A (Block 15)	MGM	614	Marsha Hunt-John Carroll	Jan.-Feb.,'46	89m	Dec. 1,'45	2733	2655	2930
Life and Miracles of Blessed Mother Cabrini, The (Ital.)	Elliott	....	La Cheduzzi-Mila Lanza	July 6,'46	60m	July 6,'46	3077	....	....
Life with Blondie	Col.	7019	Penny Singleton-Arthur Lake	Dec. 13,'45	70m	Dec. 1,'45	2734	2686	....
Lightning Raiders	PRC		Buster Crabbe-Al St. John	Jan. 7,'46	61m	Dec. 29,'45	2778	2686	...
Lisbon Story (British)	Natl. Anglo		Patricia Burke-David Farrar	Not Set	100m	Mar. 16,'46	2894	....	....
Little Giant	Univ.	520	Abbott and Costello	Feb. 22,'46	91m	Mar. 2,'46	2869	2756	3088

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Little Iodine	UA	....	Jo Ann Marlowe-Marc Cramer	Not Set	....	....	....	3066	....
Little Miss Big	Univ.	....	Fay Holden-Beverly Simmons	Not Set	....	....	....	2963	....
Little Mister Jim	MGM	....	"Butch" Jenkins-Frances Gifford	Not Set	94m	June 8,'46	3030	2926	....
Live Wires	Mono.	509	Leo Gorcey-Huntz Hall	Jan. 12,'46	65m	Feb. 16,'46	2849		...
Locket, The (formerly What Nancy Wanted)	RKO	....	Laraine Day-Brian Aherne	Not Set	....	....	....	2939	....
Lonesome Trail	Mono.	571	James Wakely-Lee "Lasses" White	Dec. 8,'45	57m	Jan. 12,'46	2793	2695	...
† Lost Weekend, The (Block 1)	Para.	4503	Ray Milland-Jane Wyman	Jan. 25,'46	101m	Aug. 18,'45	2639	2242	2975
† Love Letters (Block 1)	Para.	4502	Jennifer Jones-Joseph Cotten	Oct. 26,'45	101m	Aug. 25,'45	2646	2230	2810
Love on the Dole (Brit.)	Four Continents	....	Deborah Kerr-Clifford Evans	Oct. 12,'45	89m	Oct. 20,'45	2685	....	....
Lover Come Back	Univ.	536	George Brent-Lucille Ball	June 21,'46	90m	June 22,'46	3054	2939	....
Loyal Heart (British)	Strand-Anglo		Harry Welchman-Percy Marmont	Not Set	78m	Mar. 16,'46	2895		..
MADONNA of the Seven Moons (British)	Univ.	526	Phyllis Calvert-Stewart Granger	Apr. 5,'46	88m	Jan. 26,'46	2818	....	...
Madonna's Secret, The	Rep.	510	Francis Lederer-Gail Patrick	Feb. 16,'46	79m	Feb. 23,'46	2858	2838	
Make Mine Music (color)	RKO	692	Disney Musical Feature	Special	74m	Apr. 27,'46	2662	....	3018
Mama Loves Papa	RKO	601	Leon Errol-Elisabeth Risdon	Block 1	60m	Aug. 4,'45	2639	2403	2862
Man Alive	RKO	606	Pat O'Brien-Ellen Drew	Block 2	70m	Sept. 29,'45	2661	2366	2798
Man from Rainbow Valley (color)	Rep.	5502	Monte Hale-Adrian Booth	June 15,'46	56m	June 22,'46	3053	2963	....
Man I Love, The	WB	....	Ida Lupino-Robert Alda	Not Set	....	....	....	2784	....
Man in Grey, The (Brit.)	Univ.	523	Margaret Lockwood-James Mason	Mar. 15,'46	90m	Dec. 8,'45	2746	....	....
Man Who Dared, The	Col.	7040	Leslie Brooks-George Macready	May 30,'46	65m	June 29,'46	3065	2926	....
Margie (color)	20th-Fox	....	Jeanne Crain-Alan Young	Not Set	....	....	....	2884	....
Marie Louise (French)	Mayer-Burnstyn	....	Josiane-Heinrich Gretler	Nov. 12,'45	93m	Nov. 24,'45	2726	..	
Marshal of Laredo	Rep.	562	"Wild" Bill Elliott-Bobby Blake	Oct. 7,'45	56m	Nov. 17,'45	2718	2467	..
Mask of Diijon	PRC		Erich Von Stroheim-Jeanne Bates	Apr. 9,'46	74m	Feb. 2,'46	2829	2792	3018
Masquerade in Mexico (Block 3)	Para.	4512	Dorothy Lamour-Arturo de Cordova	Feb. 22,'46	98m	Dec. 1,'45	2733	2686	2975
Meet Me on Broadway	Col.	7014	Marjorie Reynolds-Fred Brady	Jan. 3,'46	69m	Feb. 23,'46	2857	2744	....
Meet the Navy (Br.)	Natl.-Anglo	....	Oscar Naske	Not Set	81m	June 15,'46	3043	.	....
● Melody Roundup	PRC	....	Eddie Dean-Al LaRue	Nov. 1,'46	....	....	....	3138	....
Men in Her Diary	Univ.	502	Jon Hall-Louise Allbritton	Sept. 14,'45	73m	Sept. 22,'45	2653	2467	....
Michigan Kid, The	Univ.	....	Jon Hall-Rita Johnson	Not Set	....	....	....	3090	....
Mighty McGurk, The	MGM	....	Wallace Berry-Edward Arnold	Not Set	....	....	....	3066	
† Mildred Pierce	WB	505	Joan Crawford-Jack Carson	Oct. 20,'45	111m	Oct. 6,'45	2670	2259	2798
Missing Lady, The	Mono.	525	Kane Richmond-Barbara Reed	Aug. 17,'46	60m	....	....	3031	....
† Miss Susie Slagle's (Block 3)	Para.	4513	Sonny Tufts-Veronica Lake	Mar. 8,'46	89m	Dec. 8,'45	2745	2216	
Mr. Ace	UA		George Raft-Sylvia Sydney	Aug. 2,'46	.	....	...	2926	
Monsieur Beaucaire (Special)	Para.	4532	Bob Hope-Joan Caulfield	Aug. 30,'46	93m	May 18,'46	2997	2883	....
Moon Over Montana	Mono.	572	Jimmy Wakely-Lee "Lasses" White	Feb. 23,'46	56m	Apr. 20,'46	2951	2792	....
Murder in Reverse (Brit.)	Natl.-Anglo	....	William Hartnell-Jimmy Hanley	Oct. 22,'45	87m	Nov. 24,'45	2726	...	....
Murder in the Music Hall	Rep.	512	Vera Hruba Ralston-William Marshal	Apr. 10,'46	84m	Feb. 23,'46	2858	2748	....
Murder Is My Business	PRC	....	Hugh Beaumont-Cheryl Walker	Apr. 10,'46	63m	Mar. 9,'46	2881	....	....
My Brother Who Talked to Horses	MGM	....	Peter Lawford-"Butch" Jenkins	Not Set	....	....	....	3031	....
My Darling Clementine	20th-Fox	.	Henry Fonda-Linda Darnell	Nov.,'46	....	....	....	3078	..
● My Dog Shep	Screen Guild	4609	Flame (dog)	Oct. 15,'46	....	....	....	....	....
My Name Is Julia Ross	Col.	7017	Nina Foch-George Macready	Nov. 27,'45	65m	Nov. 17,'45	2718	2655	3018
My Pal Trigger	Rep.	5541	Roy Rogers-George "Gabby" Hayes	July 10,'46	79m	June 22,'46	3053	....	..
† My Reputation	WB	510	Barbara Stanwyck-George Brent	Jan. 26,'46	96m	Jan. 12,'46	2793	2792	2975
Mysterious Intruder	Col.	7025	Richard Dix-Barton MacLane	Apr. 11,'46	61m	Mar. 30,'46	2917	2907	....
Mysterious Mr. Valentine	Rep.	531	William Henry-Linda Stirling	Sept. 3,'46	....	....	....	....	....
NAVAJO Kid	PRC	....	Bob Steele-Caren March	Nov. 21,'45	59m	Dec. 1,'45	2734	2695	.
● 'Neath Canadian Skies	Screen Guild	4606	Russell Hayden-Inez Cooper	Aug. 15,'46	41m	....	....	3127	....
Never Say Goodbye	WB	....	Errol Flynn-Eleanor Parker	Not Set	....	....	....	2838	....
Night and Day (color)	WB	523	Cary Grant-Alexis Smith	Aug. 3,'46	132m	July 13,'46	3089	2838	....
Night Boat to Dublin (Brit.)	A.B.P.C.-Pathe	....	Robert Newton-Raymond Lovell	Not Set	100m	Feb. 2,'46	2830	....	....
Night Editor	Col.	7023	William Gargan-Janis Carter	Apr. 18,'46	67m	Apr. 6,'46	2925	2895	....
Night in Casablanca, A	UA	....	Marx Brothers-Lois Collier	May 10,'46	85m	Apr. 20,'46	2949	2884	3018
Night in Paradise, A (color)	Univ.	529	Merle Oberon-Turhan Bey	May 3,'46	84m	Apr. 13,'46	2937	2278	3100
Night Train to Memphis	Rep.	523	Roy Acuff-Adele Mara	July 12,'46	67m	July 27,'46	3114	2748	....
Nobody Lives Forever	WB	....	John Garfield-Geraldine Fitzgerald	Not Set	....	....	....	2830	....
Nocturne	RKO	....	George Raft-Lynn Bari	Not Set	....	....	....	3055	....
No Leave, No Love	MGM	....	Van Johnson-Marie Wilson	Not Set	....	....	....	2818	....
Nora Prentiss (formerly The Sentence)	WB	....	Ann Sheridan-Kent Smith	Not Set	....	....	....	2883	....
● North of the Border	Screen Guild	4610	Russell Hayden-Inez Cooper	Oct. 1,'46	46m	....	....	3090	..
Northwest Trail	Screen Guild	002	John Lytel-Bob Steele	Apr.,'46	61m	....	....	....	....
No Time for Comedy (Reissue)	WB	516	James Stewart-Rosalind Russell	Apr. 13,'46	99m	Sept. 7,'40	....	....	
No Trespassing	UA	....	Edw. G. Robinson-Lon McAllister	Not Set	....	....	....	3090	.
Notorious	RKO		Ingrid Bergman-Cary Grant	Special	101m	July 27,'46	3113	2870	....
Notorious Lone Wolf	Col.	7028	Gerald Mohr-Janis Carter	Feb. 14,'46	64m	Mar. 16,'46	2894	2792	....
OF Human Bondage	WB	522	Paul Henreid-Eleanor Parker	July 20,'46	105m	July 6,'46	3077	3031	....
Once There Was a Girl (Russ.)	Artkino	....	Nina Ivanava-Natasha Zashipina	Dec. 22,'45	72m	Jan. 12,'46	2793	....	....
One Exciting Week	Rep.	521	Al Pearce-Arline Harris	June 8,'46	69m	June 15,'46	3042	2809	....
One More Tomorrow	WB	519	Ann Sheridan-Dennis Morgan	June 1,'46	89m	May 18,'46	2997	2838	....
One Way to Love	Col.	7012	Janis Carter-Chester Morris	Dec. 20,'45	83m	Jan. 5,'46	2785	2686	2862
Open City (Italian)	Mayer-Burstyn	....	Aldo Fabrizi-Anna Magnani	Not Set	100m	Mar. 2,'46	2870	....	....
O.S.S. (Block 6)	Para.	4526	Alan Ladd-Geraldine Fitzgerald	July 26,'46	107m	May 18,'46	2997	2963	....
Our Hearts Were Growing Up (Block 5)	Para.	4522	Gail Russell-Diana Lynn	June 14,'46	83m	Mar. 16,'46	2893	2555	....
† Our Vines Have Tender Grapes (Block 13)	MGM	600	Margaret O'Brien-Edw. G. Robinson	Sept.,'45	103m	July 21,'45	2627	2230	2862
Out California Way	Rep.	....	Monte Hale-Adrian Booth	Sept. 6,'46	....	....	....	3127	....
Outlaw, The	UA	....	Jack Buetel-Jane Russell	Feb. 8,'46	111m	Mar. 23,'46	2905	....	....
Outlaws of the Plains	PRC	....	Buster Crabbe-Al St. John	Sept. 22,'46	....	....	....	3126	....

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Out of the Depths	Col.	7035	Jim Bannon-Ross Hunter	Dec. 27,'45	61m	Feb. 16,'46	2849	2695	....
Overland Riders	PRC	....	Buster Crabbe-Al "Fuzzy" St. John	Aug. 21,'46	....	....	....	3126	....
PARDON My Past	Col.	7005	Fred MacMurray-Marguerite Chapman	Dec. 25,'45	87m	Sept. 8,'45	2637	2543	3018
Paris-Underground	UA	..	Constance Bennett-Gracie Fields	Sept. 14,'45	97m	Aug. 25,'45	2646	2454	2810
Partners in Time	RKO	625	Pamela Blake-John James	Block 5	76m	Apr. 20,'46	2951	.	....
Passkey to Danger	Rep.	518	Stephanie Bachelor-Kane Richmond	May 11,'46	58m	....	...	2987	....
People Are Funny (Block 2)	Para.	4508	Jack Haley-Helen Walker	Jan. 11,'46	93m	Oct. 13,'45	2677	....	2810
●Perfect Marriage, The	Para.	....	Loretta Young-David Niven	Not Set	....	....	....	2883	....
Perilous Holiday	Col.	7008	Pat O'Brien-Ruth Warrick	Mar. 21,'46	89m	May 25,'46	3007	2776	3018
Perils of Pauline (color)	Para.		Betty Hutton-John Lund	Not Set	....	....	....	2939	...
Personality Kid	Col.	7039	Anita Louise-Michael Duane	Aug. 8,'46	....	....	....	3031	....
Phantom of the Plains	Rep.	561	"Wild" Bill Elliott-Bobby Blake	Sept. 7,'45	56m	Oct. 13,'45	2677	2467	...
Phantom Thief, The	Col.	7031	Chester Morris-Jeff Donnell	May 2,'46	65m	June 22,'46	3053	2926	....
Pillow of Death	Univ.	512	Lon Chaney-Brenda Joyce	Dec. 14 '45	66m	Dec. 15,'45	2758	2454	
Pink String and Sealing Wax (British)	Eagle-Lion	....	Mervyn Johns-Mary Merrall	Not Set	95m	Dec. 15,'45	2757	....	....
Pinocchio (color) (Reissue)	RKO	691	Disney Feature Cartoon	Special	85m	Feb. 3,'40	....	....	....
Pirates of Monterey (color)	Univ.	....	Maria Montez-Rod Cameron	Not Set	....	....	....	3127	....
Plainsman and the Lady, The	Rep.	....	William Elliott-Vera Hruba Ralston	Not Set	....	....	....	3127	....
Portrait of Marie (Bl. 15) (Mex.)	MGM	612	Dolores Del Rio-Pedro Armendariz	Jan.-Feb.,'46	76m	Dec. 29,'45	2777	....	2930
Portrait of a Woman (Swiss)	Mayer-Burstyn	....	Francoise Rosay-Henry Guisol	Apr. 20,'46	80m	Apr. 20.'46	2950	....	....
Possessed	WB	....	Joan Crawford-Van Heflin	Not Set	....	....	....	3078	....
† Postman Always Rings Twice, The (Block 16)	MGM	620	Lana Turner-John Garfield	Apr.-May,'46	113m	Mar. 16,'46	2893	2883	....
Prairie Badmen	PRC	....	Buster Crabbe-Al "Fuzzy" St. John	July 17,'46	55m	July 27,'46	3114	3055	....
Prairie Rustlers	PRC		Buster Crabbe-Al "Fuzzy" St. John	Nov. 7,'45	56m	Nov. 3,'45	2703	2670	
Pride of the Marines	WB	501	John Garfield-Eleanor Parker	Sept. 1,'45	120m	Aug. 11,'45	2639	2250	2738
Prison Ship	Col.	7036	Nina Foch-Robert Lowery	Nov. 15,'45	60m	Dec. 15,'45	2758	2670	..
Pursuit to Algiers	Univ.	507	Basil Rathbone-Nigel Bruce	Oct. 26,'45	65m	Oct. 27,'45	2693	2628	....
QUEEN of Burlesque	PRC	....	Evelyn Ankers-Carleton Young	July 24,'46	70m	July 6,'46	3078	2987	....
Quiet Weekend (British)	ABP	....	Derek Farr-Frank Cellier	Not Set	90m	May 25,'46	3006	....	....
RADIO Stars on Parade	RKO	605	Wally Brown-Alan Carney	Block 1	65m	May 11,'46	2986	2883	...
Razor's Edge, The	20th-Fox	....	Tyrone Power-Gene Tierney	Not Set	....	....	....	3127	....
Rake's Progress, The (Brit.)	Eagle-Lion	....	Rex Harrison-Lili Palmer	Dec. 7,'45	110m	Dec. 29,'45	2777	....	....
Rebecca (Reissue)	UA	....	Laurence Olivier-Joan Fontaine	Apr. 26,'46	125m	Mar. 30,'40	....	....	...
Red Dragon	Mono.	513	Sidney Toler-Benson Fong	Feb. 2,'46	64m	Dec. 22,'45	2765	....	...
Red River Renegades	Rep.	557	Sunset Carson-Peggy Stewart	July 25,'46	....	....	....	3066	....
Rendezvous 24	20th-Fox	627	William Gargan-Marie Palmer	May,'46	70m	May 4,'46	2974	2951	...
Rendezvous With Annie	Rep.	525	Eddie Albert-Faye Marlowe	July 22,'46	89m	Aug. 17,'46	3149	....	....
Renegades (color)	Col.	7003	Evelyn Keyes-Willard Parker	June 13,'46	87m	May 25,'46	3005	2776	3100
Resistance (French)	Vog	....	Lucien Coedel-Yvonne Gaudeau	July,'46	76m	July 13,'46	3089	....	....
Return of Frank James, The (Reissue)	20th-Fox	619	Henry Fonda-Gene Tierney	Feb.,'46	92m	Aug. 17,'40	....	....	....
Return of Rusty, The	Col.	7032	Ted Donaldson-Barbara Wooddell	June 27,'46	....	...	...	3007	....
† Rhapsody in Blue	WB	502	Joan Leslie-Robert Alda	Sept. 22,'45	139m	June 30,'45	2626	1530	2930
Rio Grande Raiders	Rep.	558	Sunset Carson-Peggy Stewart	Sept. 9,'46	....	....	....	....	....
Riverboat Rhythm	RKO	620	Leon Erroll-Glenn Vernon	Block 4	65m	Feb. 16,'46	2849	....	....
River Gang	Univ.	503	Gloria Jean-John Qualen	Sept. 21,'45	64m	Sept. 15,'45	2645	2279	....
† Road to Utopia (Special)	Para.	4531	Bing Crosby-Bob Hope-D. Lamour	Mar. 22,'46	90m	Dec. 8,'45	2745	2744	3088
Roaring Rangers	Col.	7205	Charles Starrett-Smiley Burnette	Feb. 14,'46	56m	Mar. 9,'46	2882	2543	....
●Rolling Home	Screen Guild	4607	Jean Parker-Russell Hayden	Sept. 15,'46	71m	....	....	....	....
Roll On, Texas Moon (formerly Shine On, Texas Moon)	Rep.	542	Roy Rogers-Dale Evans	Sept. 12,'46	....	....	....	3030	....
Romance of the West (color)	PRC	....	Eddie Dean-Joan Barton	Mar. 20,'46	58m	Feb. 9,'46	2838	2792	....
Rough Riders of Cheyenne	Rep.	552	Sunset Carson-Peggy Stewart	Nov. 1,'45	56m	Nov. 10,'45	2709	2686	....
Runaround, The	Univ.	535	Ella Raines-Rod Cameron	June 14,'46	86m	June 15,'46	3043	2987	....
Rustler's Roundup	Univ.	1105	Kirby Grant-Fuzzy Knight	Aug. 9,'46	....	....	....	3138	....
† SAILOR Takes a Wife (Block 15)	MGM	615	Robert Walker-June Allyson	Jan.-Feb.,'46	92m	Jan. 5,'46	2786	2555	2898
† San Antonio (color)	WB	509	Errol Flynn-Alexis Smith	Dec. 29,'45	112m	Nov. 24,'45	2725	2216	2930
† Saratoga Trunk	WB	514	Gary Cooper-Ingrid Bergman	Mar. 30,'46	135m	Nov. 24,'45	2725	1431	2975
Scandal in Paris, A	UA		George Sanders-Signe Hasso	July 19,'46	100m	July 20,'46	3112	2764	
●Scared to Death (color)	Screen Guild	4608	Bela Lugosi-Joyce Compton	Nov. 1,'46	72m	....	....	3127	...
† Scarlet Street	Univ.	514	Edw. G. Robinson-Joan Bennett	Dec. 28,'45	102m	Dec. 29,'45	2777	2662	2898
Scotland Yard Investigator	Rep.	501	Sir Aubrey Smith-Erich von Stroheim	Sept. 30,'45	68m	Oct. 13,'45	2677	2467	
Searching Wind, The (Block 6)	Para.	4527	Robert Young-Ann Richards	Aug. 9,'46	118m	May 11,'46	2985	2884	
Secrets of a Sorority Girl	PRC		Mary Ware-Rick Vallin	Aug. 15,'46				3031	. .
Senorita from the West	Univ.	506	Allan Jones-Bonita Granville	Oct. 12,'45	63m	Oct. 20,'45	2685	2418	
Sentimental Journey	20th-Fox	621	John Payne-Maureen O'Hara	Mar.,'46	94m	Feb. 9 '46	2837	2756	297[illegible]
† Seventh Veil, The (Brit.)	Univ.	519	James Mason-Ann Todd	Feb. 15,'46	94m	Nov. 10,'45	2786		....
Seven Were Saved	Para.	.	Richard Denning-Catherine Craig	Not Set	....	....		2972	
Shadowed	Col.	....	Anita Louise-Robert Scott	Sept. 26,'46	....	....	....	....	....
●Shadow of a Woman	WB	602	Andrea King-Helmut Dantine	Sept. 14,'46	78m	Aug. 17,'46	3150	2543	....
Shadow Returns, The	Mono.	527	Kane Richmond-Barbara Reed	Feb. 16,'46	61m	Jan. 19,'46	2806	....	..
Shadows on the Range	Mono.	567	Johnny Mack Brown	Aug. 10,'46	57m	....	....	3066	....
Shadows Over Chinatown (formerly The Mandarin Secret)	Mono.	518	Sidney Toler-Sen Yung	July 27,'46	64m	....	....	2963	....
Shahrazad (color) (formerly Fandango)	Univ.	....	Yvonne de Carlo-Brian Donlevy	Not Set	....	....	....	2884	....
Shady Lady	Univ.	501	Charles Coburn-Ginny Simms	Sept. 7,'45	93m	Sept. 15,'45	2646	2543	....
Sheriff of Redwood Valley	Rep.	566	"Wild" Bill Elliott-Alice Fleming	Mar. 29,'46	54m	Apr. 13,'46	2938	2778	....
She Went to the Races (Bl. 14)	MGM	607	James Craig-Frances Gifford	Nov.-Dec.,'45	87m	Oct. 20,'45	2685	....	2930
She-Wolf of London	Univ.	531	June Lockhart-Jan Wiley	May 17,'46	61m	Apr. 13,'46	2938	2809	....
She Wrote the Book	Univ.	533	Joan Davis-Jack Oakie	May 31,'46	76m	May 11,'46	2987	2870	....
Shock	20th-Fox	615	Vincent Price Lynn Bari	Feb.,'46	70m	Jan. 19,'46	2805	2764	....

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Shocking Miss Pilgrim, The (color)	20th-Fox	....	Betty Grable-Dick Haymes	Not Set	....	....	....	2884	....
Short Happy Life of Francis Macomber, The	UA	....	Gregory Peck-Joan Bennett	Not Set	....	....	....	3076	....
Show-Off, The	MGM	....	Red-Skelton-Marilyn Maxwell	Not Set	83m	Aug. 17,'46	3149	2951	....
Sinbad, the Sailor (color)	RKO	....	Douglas Fairbanks, Jr.-Maureen O'Hara	Not Set	....	....	....	3031	...
Singing on the Trail	Col.	....	Ken Curtis-Jeff Donnell	Sept. 12,'46	....	....	....	....	....
Sing Your Way Home	RKO	614	Jack Haley-Anne Jeffreys	Block 3	72m	Nov. 17,'45	2717	2354	....
Sing While You Dance	Col.	7033	Ellen Drew-Robert Stanton	July 25,'46	....	....	...	3055	...
Sin of Harold Diddlebock, The	UA	....	Harold Lloyd-Raymond Walburn	Not Set	....	....	....	2870	....
Sirocco (French)	Leo Cohen	....	Viviane Romance-Dalio	Aug. 10,'46	90m	Aug. 17,'46	3150	....	....
● Sister Kenny	RKO	701	Rosalind Russell-Alexander Knox	Block 1	118m	July 20,'46	3101	2907	....
Six Gun Man	PRC	....	Bob Steele-Jean Carlin	Feb. 1,'46	59m	Jan. 26,'46	2818	2744	....
Six P. M. (Russian)	Artkino	....	Marine Ladynina-Eugene Samoilov	Jan. 26,'46	65m	Feb. 2,'46	2830	....	....
Slightly Scandalous	Univ.	544	Sheila Ryan-Fred Brady	Aug. 2,'46	62m	Aug. 3,'46	3125	3031	....
Smoky (color)	20th-Fox	631	Fred MacMurray-Anne Baxter	July,'46	87m	June 15,'46	3041	2628	....
Smooth as Silk	Univ.	521	Kent Taylor-Virginia Grey	Mar. 1,'46	65m	Mar. 9,'46	2882	2809	....
Snafu	Col.	7010	Nanette Parks-Robt. Benchley	Nov. 22,'45	82m	Dec. 22,'45	2766	2655	2862
So Dark the Night	Col.	....	Micheline Cheirel-Steven Geray	Not Set	59m	Mar. 23,'46	2906	2850	....
So Goes My Love	Univ.	528	Myrna Loy-Don Ameche	Apr. 19,'46	88m	Mar. 30,'46	2917	2809	3018
Somewhere in the Night	20th-Fox	629	John Hodiak-Nancy Guild	June,'46	110m	May 11,'46	2986	2859	....
Song of Mexico	Rep.	506	Adele Mara-Edgar Barrier	Dec. 28,'45	57m	....	....	2628	....
Song of Old Wyoming (color)	PRC	....	Eddie Dean-Jennifer Holt	Nov. 12,'45	65m	Aug. 18,'45	2639	2454	....
South of Monterey	Mono.	530	Gilbert Roland-Frank Yacanelli	July 13,'46	65m	....	....	3127	....
† Spanish Main, The (color)	RKO	610	Paul Henreid-Maureen O'Hara	Block 2	101m	Oct 6,'45	2669	2259	2862
Specter of the Rose	Rep.	524	Ilan Kurov-Viola Essen	July 5,'46	90m	May 25,'46	3006	2776	...
† Spellbound	UA	....	Ingrid Bergman-Gregory Peck	Dec. 28,'45	111m	Nov. 3,'45	2701	2093	2975
Spider, The	20th-Fox	613	Richard Conte-Faye Marlowe	Dec.,'45	61m	Oct. 13,'45	2677	2499	....
Spider Woman Strikes Back, The	Univ.	524	Gale Sondergaard-Kirby Grant	Mar. 22,'46	59m	Mar. 23,'46	2906	2850	....
† Spiral Staircase, The	RKO	611	George Brent-Dorothy McGuire	Block 3	83m	Jan. 5,'46	2785	2695	2930
Splendor (Reissue)	Film Classics	....	Miriam Hopkins-Joel McCrea	June 15,'46	75m	....	....	....	....
Spook Busters	Mono.	512	Leo Gorcey-Huntz Hall	Aug. 24,'46	68m	....	....	3138	....
Stallion Road	WB	....	Zachary Scott-Alexis Smith	Not Set	....	....	....	2939	....
State Fair (color)	20th-Fox	607	Dana Andrews-Jeanne Crain-Dick Haymes	Oct.,'45	100m	Aug. 25,'45	2638	2434	2810
● Step By Step	RKO	703	Lawrence Tierney-Anne Jeffreys	Block 1	62m	July 20,'46	3101	3076	....
Stolen Life, A	WB	521	Bette Davis-Glenn Ford	July 6,'46	109m	May 4,'46	2973	2756	3100
† Stork Club, The (Block 2)	Para.	4507	Betty Hutton-Barry Fitzgerald	Dec. 28,'45	98m	Oct. 13,'45	2679	2555	2898
Stormy Waters (French)	MGM	...	Jean Gabin-Michele Morgan	Not Set	80m	July 13,'46	3089	....	....
Strange Confession	Univ.	505	Lon Chaney-Brenda Joyce	Oct. 5,'45	62m	Oct. 6,'45	2669	2454	
Strange Conquest	Univ.	530	Jane Wyatt-Lowell Gilmore	May 10,'46	63m	Apr. 20,'46	2950	2883	....
Strange Holiday	PRC	....	Claude Rains-Barbara Bate	Sept. 2,'46	61m	Oct 27 '45	2693		
Strange Impersonation	Rep.	513	Brenda Marshall-William Gargan	Mar. 16,'46	62m	Feb 23,'46	2859	2776	....
Strange Journey	20th-Fox	....	Paul Kelly-Osa Massen	Oct.,'46	....	....	...	....	....
Strange Love of Martha Ivers (Block 6)	Para.	4529	Barbara Stanwyck-Van Heflin	Sept. 13,'46	117m	Mar. 23,'46	2907	2870	....
Strange Mr. Gregory	Mono.	516	Edmund Lowe-Jean Rogers	Jan. 12,'46	63m	Dec. 22,45	2768	2598	....
Stranger, The	RKO	683	Edw. G. Robinson-Loretta Young	Special	85m	May 25,'46	3005	2756	.
Strange Triangle	20th-Fox	630	Signe Hasso-John Shepperd	June,'46	65m	May 11,'46	2986	2951	....
Strange Voyage	Mono.	521	Eddie Albert-Forrest Taylor	July 6,'46	61m	Mar. 2,'46	2870	....	....
Strange Woman, The	UA	....	Hedy Lamarr-George Sanders	Not Set	....	....	....	2884	....
Strangler of the Swamp	PRC	....	Rosemary La Planche-Robt. Barrett	Jan. 1,'46	60m	Dec. 29,'45	2777	2686	....
Strike Me Pink (Reissue)	Film Classics	....	Eddie Cantor-Ethel Merman	May 15,'46	100m	Jan. 25,'36	....	....	....
Suddenly It's Spring	Para.	....	Fred MacMurray-Paulette Goddard	Not Set	....	....	....	2987	....
Sunbonnet Sue	Mono.	501	Gale Storm-Phil Regan	Dec. 8,'45	89m	Sept. 29,'45	2661	....	....
● Sunset Pass	RKO	704	James Warren-Nan Leslie	Block 1	59m	July 20,'46	3102	3090	....
Sun Valley Cyclone	Rep.	567	"Wild" Bill Elliott-Bobby Blake	May 10,'46	56m	June 15,'46	3042	2987	....
Sun Valley Serenade (R.)	20th-Fox	....	Sonja Henie-John Payne	Sept.,'46	86m	Aug. 2,'41	....	....	....
Susie Steps Out (formerly Miss Television)	UA	....	David Bruce-Cleatus Caldwell	Not Set	....	....	....	3078	....
Suspense (Special)	Mono.	699	Belita-Barry Sullivan	June 15,'46	101m	Mar. 30,'46	2917	....	3100
Swamp Fire (Block 6)	Para.	4528	Johnny Weissmueller-Virginia Grey	Sept. 6,'46	69m	May 11,'46	2986	2963	....
Swing Parade of 1946	Mono.	503	Gale Storm-Phil Regan	Mar. 16,'46	74m	Jan. 26,'46	2817	2628	....
Symphonie D'Amour (French)	Alganzy	....	Fernand Gravet-Jacqueline Francell	Mar. 9,'46	90m	Mar. 23,'46	2906	....	....
TALK About a Lady	Col.	7016	Jinx Falkenburg-Joe Besser	Mar. 28,'46	71m	June 8,'46	3030	2818	....
Tangier	Univ.	522	Maria Montez-Preston Foster	Mar. 8,'46	76m	Mar. 16,'46	2895	2756	2975
Tars and Spars	Col.	7007	Alfred Drake-Janet Blair-Marc Platt	Jan. 10,'46	86m	Jan. 19,'46	2805	2710	2930
Tarzan and the Leopard Woman	RKO	618	Johnny Weissmuller-J. Sheffield-B. Joyce	Block 4	72m	Feb. 16,'46	2849	2655	....
Temptation (formerly Bella Donna)	Univ.	....	Merle Oberon-George Brent	Not Set	....	....	....	3076	....
Tenth Avenue Angel	MGM	....	Margaret O'Brien-George Murphy	Not Set	....	....	....	3031	....
Terror by Night	Univ.	517	Basil Rathbone-Nigel Bruce	Feb. 1,'46	60m	Feb. 2,'46	2830	2748	....
Terrors on Horseback	PRC	....	Buster Crabbe-Al "Fuzzy" St John	Aug. 14,'46	55m	Apr. 20,'46	2951	2884	....
Texas Panhandle	Col.	7203	Charles Starrett-Tex Harding	Dec. 20,'46	55m	Jan. 12,'46	2795	2744	....
That Brennan Girl	Rep.	....	James Dunn-Mona Freeman	Not Set	....	....	...	3090	..
That Night With You	Univ.	504	Franchot Tone-Susanne Foster	Sept. 28,'45	84m	Sept. 29,'45	2662	2434	....
That Texas Jamboree	Col.	7222	Ken Curtis-Jeff Donnell	May 16,'46	67m	....	....	2786	....
That Way With Women	WB	....	Sydney Greenstreet-Martha Vickers	Not Set	....	....	....	3031	....
These Three (Reissue)	Film Classics	....	Merle Oberon-Joel McCrea	Feb. 15,'46	95m	Feb. 29,'36	....	....	....
They Made Me a Killer (Bl. 4)	Para.	4518	Robert Lowery-Barbara Britton	May 3,'46	64m	Jan. 26,'46	2817	2695	....
† They Were Expendable (Bl. 14)	MGM	609	Robert Montgomery-John Wayne	Nov.-Dec.,'45	136m	Nov. 24,'45	2725	2384	2930
They Were Sisters (British)	Univ.	....	James Mason-Phyllis Calvert	Not Set	115m	Aug. 3,'46	3125	....	....
This Happy Breed (Brit.) (color)	UA	....	Robert Newton-Celia Johnson	Not Set	115m	May 27,'44	1909	...	....
This Love of Ours	Univ.	508	Merle Oberon-Claude Rains	Nov. 2,'45	90m	Nov. 3,'45	2703	2662	2898
Three Little Girls in Blue (color)	20th-Fox	639	June Haver-Vivian Blaine	Oct.,'46	....	....	....	2907	.
Three Strangers	WB	511	Geraldine Fitzgerald-Sydney Greenstreet	Feb. 16,'46	92m	Jan. 26,'46	2817	2366	....
Three Wise Fools (Block 17)	MGM	628	Margaret O'Brien-Lionel Barrymore	Aug. 29,'46	90m	June 22,'46	3054	2907	..
Thrill of Brazil	Col.	....	Evelyn Keyes-Keenan Wynn	Sept. 30,'46	....	....	....	3090	..
Throw a Saddle on a Star	Col.	7221	Ken Curtis-Adele Roberts	Mar. 14,'46	65m	Mar. 23,'46	2906	2850	...

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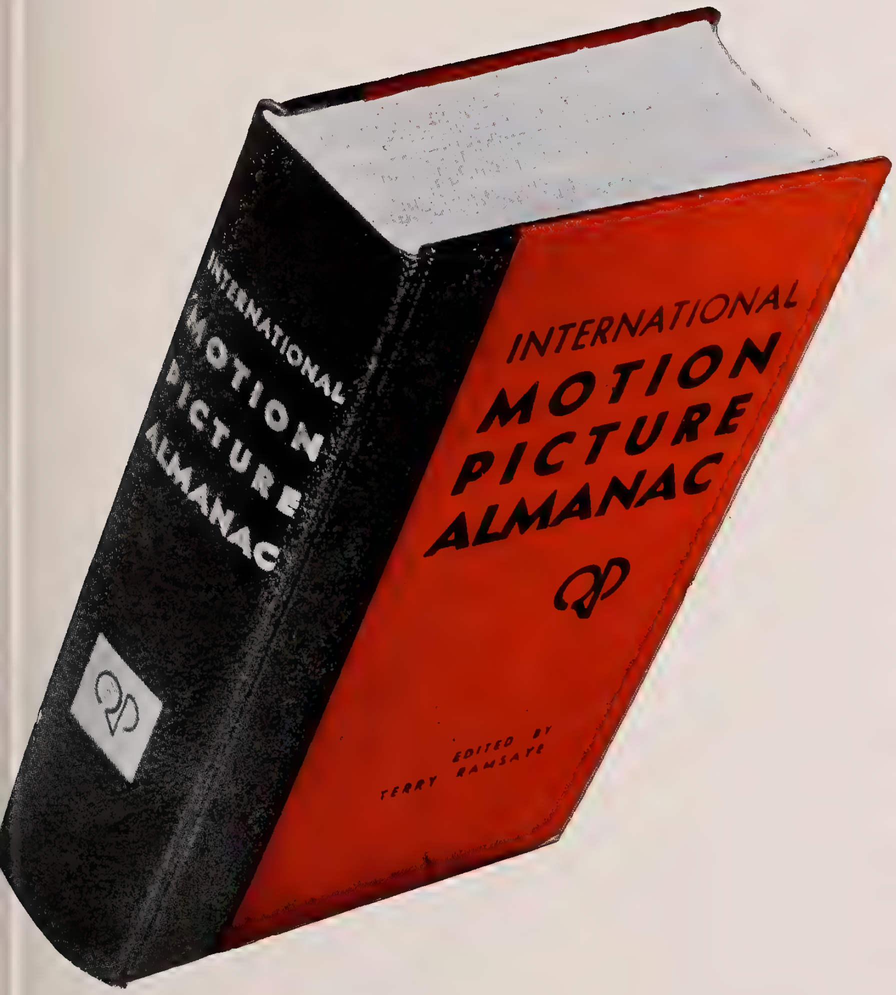
Thunder Town	PRC	....	Bob Steele-Syd Saylor	Apr. 10,'46	57m	Apr. 6,'46	2926	....	....
Till the Clouds Roll By (color)	MGM	....	Robert Walker-Judy Garland	Not Set	....	....	....	2963	....
Till the End of Time	RKO	626	Dorothy McGuire-Guy Madison	Block 6	105m	June 15,'46	3041	2784	..
Time of Their Lives	Univ.	546	Bud Abbott-Lou Costello	Aug. 16,'46	82m	Aug. 17,'46	3149	2939	....
Time, the Place, the Girl (color)	WB	....	Dennis Morgan-Jack Carson	Not Set	....	....	....	2555	....
To Each His Own (Block 5)	Para.	4524	Olivia De Havilland-John Lund	July 5,'46	122m	Mar. 16,'46	2894	2861	....
Tokyo Rose (Block 3)	Para.	4511	Byron Barr-Lotus Long	Feb. 8,'46	69m	Dec. 8,'45	2745	2744	2930
† Tomorrow Is Forever	RKO	682	Claudette Colbert-Orson Welles	Special	105m	Jan. 19,'46	2805	2555	2975
Too Good to Be True (formerly Easy Come, Easy Go)	Para.	....	Sonny Tufts-Diana Lynn	Not Set	....	....	....	2748	....
Too Young to Know	WB	507	Joan Leslie-Robert Hutton	Dec. 1,'45	86m	Nov. 17,'45	2718	2384	2898
Traffic in Crime	Rep.	522	Kane Richmond-Adele Mara	June 28,'46	....	....	....	3055	....
Trail to Mexico	Mono.	574	Jimmy Wakely-Lee "Lasses" White	June 29,'46	56m	July 6,'46	3077	3031	....
Trail to Vengeance	Univ.	1103	Kirby Grant-Fuzzy Knight	Nov. 30,'45	54m	....	....	2748	....
● Trigger Fingers	Mono.	....	Johnny Mack Brown-Raymond Hatton	Sept. 21,'46	....	....	....	3126	....
Trouble with Women	Para.	....	Ray Milland-Teresa Wright	Not Set	....	....	....	2776	....
True Glory, The	Col.	7050	Documentary	Oct. 4,'45	84m	Sept. 15,'45	2646	....	2798
Truth About Murder, The	RKO	624	Bonita Granville-Morgan Conway	Block 5	63m	Apr. 20,'46	2950	2776	....
Turn of the Century (Swedish)	Scandia	....	Edvard Persson-Stina Hedberg	Feb. 23,'46	110m	Mar. 9,'46	2882	....	....
Two Fisted Stranger	Col.	7208	Charles Starrett-Smiley Burnette	May 30,'46	50m	June 15,'46	3043	2951	....
Two Guys from Milwaukee	WB	524	Dennis Morgan-Joan Leslie	Aug. 17,'46	90m	Aug. 3,'46	3126	2884	....
Two Mrs. Carrolls, The	WB	....	Barbara Stanwyck-Humphrey Bogart	Not Set	....	....	....	2628	....
† Two Sisters from Boston (Bl. 16)	MGM	622	Jimmy Durante-June Allyson	Apr.-May,46	112m	Mar. 9,'46	2881	2695	3088
2,000 Women (British)	Gains.-G.F.D.	....	Phyllis Calvert-Flora Robson	Not Set	97m	Sept. 9,'44	2626	....	....
Two Smart People	MGM	....	John Hodiak-Lucille Ball	Not Set	93m	June 8,'46	3029	2748	....
● Two Years Before the Mast	Para.	....	Alan Ladd-Brian Donlevy	Not Set	....	....	....	3055	....
UNCLE Andy Hardy	MGM	....	Mickey Rooney-Bonita Granville	Not Set	....	....	....	3127	....
Under Arizona Skies	Mono.	561	Johnny Mack Brown-Raymond Hatton	Apr. 27,'46	59m	June 8,'46	3030	2870	....
Undercover Woman	Rep.	515	Stephanie Bachelor-Robert Livingston	Apr. 11,'46	56m	July 6,'46	3077	2748	....
Undercurrent	MGM	....	Katharine Hepburn-Robert Taylor	Not Set	....	....	....	3007	....
Under Nevada Skies	Rep.	541	Roy Rogers-Dale Evans	Aug. 26,'46	....	....	....	3127	....
Unholy Garden (Re-Issue)	Film Classics	....	Ronald Colman-Fay Wray	July 29,'46	77m	Aug. 8,'31	....	....	....
Unknown, The	Col.	7027	Karen Morley-Jim Bannon	July 4,'46	....	....	....	3055	....
Up Goes Maisie (Block 15)	MGM	613	Ann Sothern-George Murphy	Jan.-Feb.,'46	90m	Dec. 29,'45	2778	....	2930
VACATION from Marriage (Block 14) (British)	MGM	608	Robert Donat-Deborah Kerr	Nov.-Dec.,'45	94m	Dec. 1,'45	2733	2710	2862
Vacation in Reno	RKO	....	Jack Haley-Anne Jeffreys	Not Set	....	....	....	3127	....
Valley of the Zombies	Rep.	520	Robert Livingston-Adrian Booth	May 24,'46	56m	June 1,'46	3017	3007	....
Verdict, The	WB	....	Sydney Greenstreet-Peter Lorre	Not Set	....	....	....	2764	....
† Virginian, The (color) (Bl. 4)	Para.	4516	Joel McCrea-Brian Donlevy	Apr. 5,'46	86m	Jan. 26,'46	2817	2242	2975
Voice of the Whistler	Col.	7024	Richard Dix-Lynn Merrick	Oct. 30,'45	60m	Feb. 23,'46	2859	2655	....
WAGON Wheels Westward	Rep.	564	"Wild" Bill Elliott-Bobby Blake	Dec. 21,'45	55m	Jan. 19,'46	2806	2555	....
Walk in the Sun, A	20th-Fox	616	Dana Andrews-Richard Conte	Mar.,'46	117m	Dec. 1,'45	2733	2242	2979
Walls Came Tumbling Down, The	Col.	7011	Lee Bowman-Marguerite Chapman	June 7,'46	82m	May 25,'46	3005	2963	....
Waltz Time (British)	Nat'l-Anglo	....	Carol Raye-Peter Graves	Not Set	95m	July 28,'45	2566	....	....
Wanderer of the Wasteland	RKO	609	James Warren-Audrey Long	Block 2	67m	Sept. 29,'45	2662	....	....
Wanted for Murder (Brit.)	20th-Fox	....	Eric Portman-Dulcie Gray	Not Set	103m	Apr. 13,'46	2937	....	....
Way Ahead, The (British)	20th-Fox	606	David Niven-Stanley Holloway	Aug.,'45	106m	June 17,'44	2626	....	2523
Wedding Night (Reissue)	Film Classics	....	Gary Cooper-Anna Sten	June 15,'46	83m	Feb. 23,'35		..	....
† Weekend at the Waldorf (Spcl.)	MGM	605	Ginger Rogers-Lana Turner-Walter Pidgeon	Oct.,'45	130m	July 28,'45	2627	2242	3018
Welcome, Stranger	Para.	....	Bing Crosby-Barry Fitzgerald	Not Set	....	....	....	2939	...
† Well Groomed Bride, The (Bl. 4)	Para.	4519	Ray Milland-Olivia DeHavilland	May 17,'46	75m	Feb. 2,'46	2829	2786	3088
West of the Alamo	Mono.	573	Jimmy Wakely-Lee "Lasses" White	Apr. 20,'46	58m	May 25,'46	3006	2883	....
What Next, Corporal Hargrove? (Block 14)	MGM	606	Robert Walker-Keenan Wynn	Nov.-Dec.,'45	96m	Nov. 17,'45	2717	2710	2975
Where There's Life	Para.	....	Bob Hope-Signe Hasso	Not Set	....	....	....	3078	....
While Nero Fiddled (Brit.)	Bacon-Bell	....	Tommy Trinder-Frances Day	Apr. 29,'46	65m	May 11,'46	2986	....	....
Whirlwind of Paris (French)	Hoffberg	....	Charpin-Marguerite Perry	Feb. 9,'46	88m	Feb. 23,'46	2859	....	....
Whistle Stop	UA	....	George Raft-Ava Gardner	Jan. 25,'46	84m	Jan. 12,'46	2793	2744	3100
Wicked Lady, The (Br.)	Eagle-Lion	....	Margaret Lockwood-James Mason	Not Set	103m	Dec. 15,'45	2757	....	....
Wife of Monte Cristo	PRC	....	John Loder-Lenore Aubert	Apr. 23,'46	80m	Mar. 30,'46	2918	2895	3018
● Wife Wanted	Mono.	....	Kay Francis-Paul Cavanaugh	Oct. 12,'46	....	....	....	3138	....
Wild Beauty	Univ.	545	Don Porter-Lois Collier	Aug. 9,46	61m	Aug. 17,'46	3150	3076	....
Wildfire	Screen Guild	001	Bob Steele-Sterling Holloway	May,'46	60m	....	....	....	....
Wilson (color) (Special)	20th-Fox	602	Alexander Knox-Charles Coburn	Aug.,'45	154m	Aug. 5,'44	2094	1676	2342
Without Dowry (Russian)	Artkino	....	Olga Pyshova-Nina Alisova	Apr. 6,'46	81m	Apr. 27,'46	2962	....	....
Without Reservations	RKO	621	Claudette Colbert-John Wayne	Block 5	107m	May 11,'46	2985	2884	....
Woman Chases Man (Reissue)	Film Classics	....	Miriam Hopkins-Joel McCrea	May 15,'46	70m	May 1,'37	....	....	....
Woman on the Beach (formerly Desirable Woman)	RKO	....	Joan Bennett-Robert Ryan	Not Set	....	....	....	2883	....
Woman Who Came Back, The	Rep.	507	Nancy Kelly-John Loder	Dec. 13,'45	68m	Dec. 22,'45	2765	2555	....
YANK in London, A (Br.)	20th-Fox	622	Anna Neagle-Dean Jagger	Mar.,'46	106m	Feb. 23,'46	2858	....	....
Yearling, The (color)	MGM	....	Gregory Peck-Jacqueline White	Not Set	....	....	....	2883	....
Years Between, The (British)	GFD	....	Michael Redgrave-Valerie Hobson	Not Set	100m	Apr. 20,'46	2949	....	....
Yolanda and the Thief (color) (Block 14)	MGM	610	Fred Astaire-Lucille Bremer	Nov.-Dec.,'45	108m	Oct. 20,'45	2685	2354	2930
Young Widow	UA	....	Jane Russell-Louis Hayward	Mar. 1,'46	98m	Feb. 23,'46	2857	2454	3100
† ZIEGFELD Follies of 1946 (color) (Special)	MGM	617	MGM Contract Stars	Mar.,'46	110m	Aug. 25,'45	2638	1913	3088

Feature Product, including Coming Attractions, listed Company by Company in Order of Release on pages 3151 and 3152.

THE BIG BOOK ABOUT YOUR BUSINESS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TERRY RAMSAYE

Edited by TERRY RAMSAYE

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On thousands of desks throughout the motion picture and allied industries you will soon find a well thumbed 1946-47 International Motion Picture Alamanac. You, too, will find it crammed with the very information that you require in your daily routine.

For the producer, distributor, exhibitor and all other factors of the business, the Almanac is a reference book of inestimable value, as necessary as the telephone and just as handy. It is the product of a score of diligent research workers, and twelve months of fact gathering, presenting a treasure-trove of industry information that every showman vitally needs.

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to the
WARNER BROTHERS
Harry *Jack* *Albert*
on the
20th *Anniversary*
TWENTIETH ANNIVERSARY Warner OF TALKING PICTURES
of
TALKING PICTURES

The Prize Baby

NATIONAL *Screen* SERVICE
PRIZE BABY OF THE INDUSTRY

MOTION PICTURE HERALD

REVIEWS

(In Product Digest)

Personality Kid
Passkey to Danger
High School Hero
Secrets of a Sorority Girl
Heading West
The Invisible Informer
Spook Busters
Overland Riders
The Way We Live
The Postmaster's Daughter

SALES and the COURTS

U. S. Decree Would Prohibit Affiliated Cross Licensing

Loew's Will Block-Book Its Product in Closed Situations

Exhibitors Debate Decision North, East, South and West

Jackson Park Proposal Would Blast Chicago Distribution

BOX OFFICE CHAMPIONS

Better Theatres

A Semi-Prefabricated Theatre of Welded Steel and Cast Slab

Plan for 600 Seats On a Narrow Site

Carpeting the Stairs

VOL. 164, NO. 8; AUGUST 24, 1946

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AUDIENCE
TESTED
M-G-M COMEDY!

RED SKELTON
in **"THE SHOW-OFF"**
with **MARILYN MAXWELL**

PREVIEWED at Loew's Sheridan, New York. It was a panic from start to finish. Preview cards filled in by patrons forecast that it will be one of the great boxoffice hits of the year!

THREE PAY-OFF PREVIEWS!

There's Money In Merriment And M-G-M Has the Big Comedy Hits!

It pays to
keep them happy!

AUDIENCE
TESTED
M-G-M COMEDY!

"NO LEAVE, NO LOVE"

Starring **VAN JOHNSON**
with **KEENAN WYNN**
PAT KIRKWOOD
XAVIER CUGAT **GUY LOMBARDO**

PREVIEWED at Loew's 72nd St. Theatre, N. Y. The most riotous Preview ever held in this house. Laughter so sustained that dialogue drowned out. Preview cards returned by patrons showed highest percentage ever recorded here. Proven sure-fire hit!

AUDIENCE-TESTED M-G-M COMEDY!

"THE COCKEYED MIRACLE"

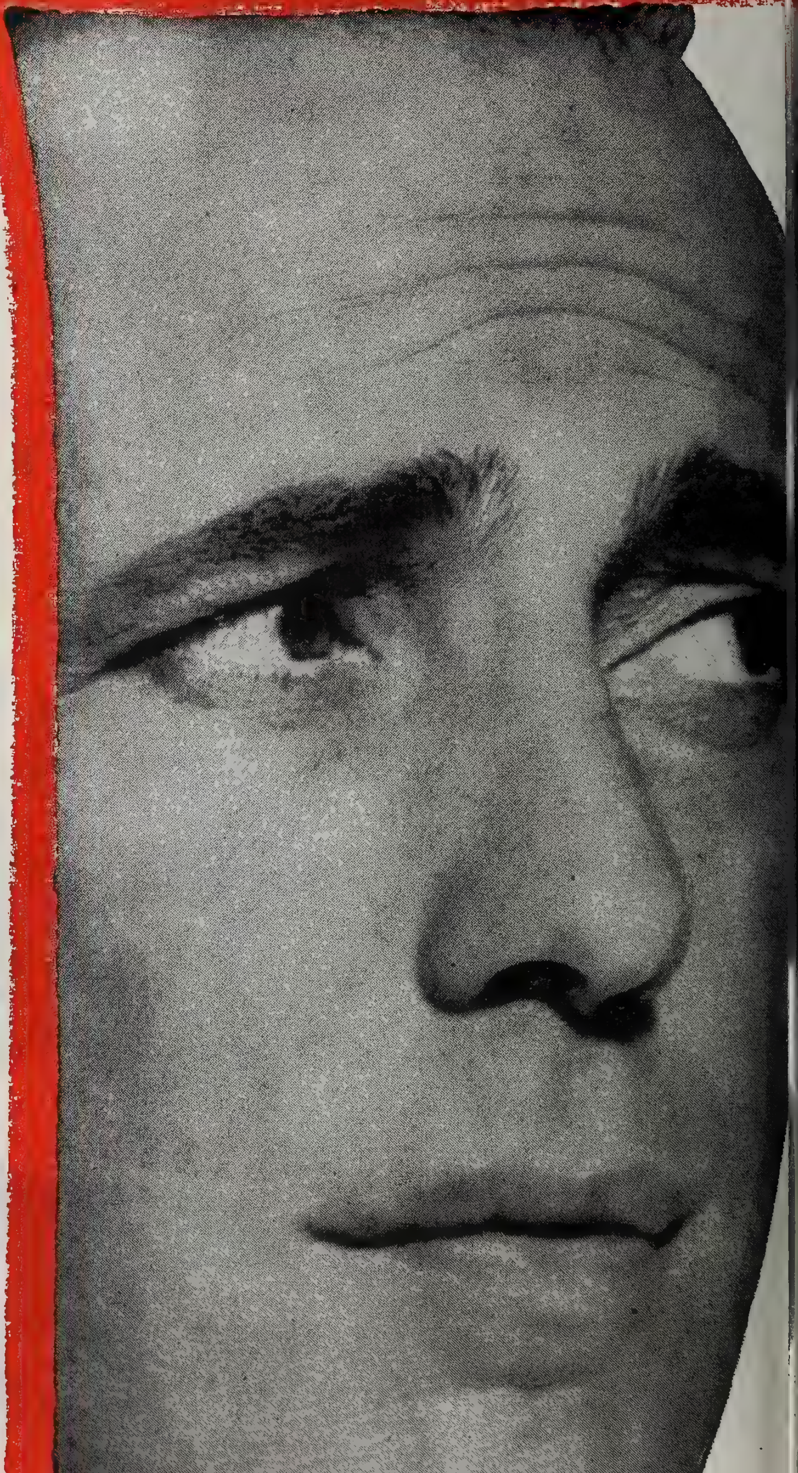
FRANK MORGAN • KEENAN WYNN

PREVIEWED at Loew's 72nd St. Theatre, N. Y. It rocked the house with howls! Preview cards predicted it would be one of the most profitable "sleepers" in years. A tip-off to showmen to capitalize on its proven merits!

HUMPHREY

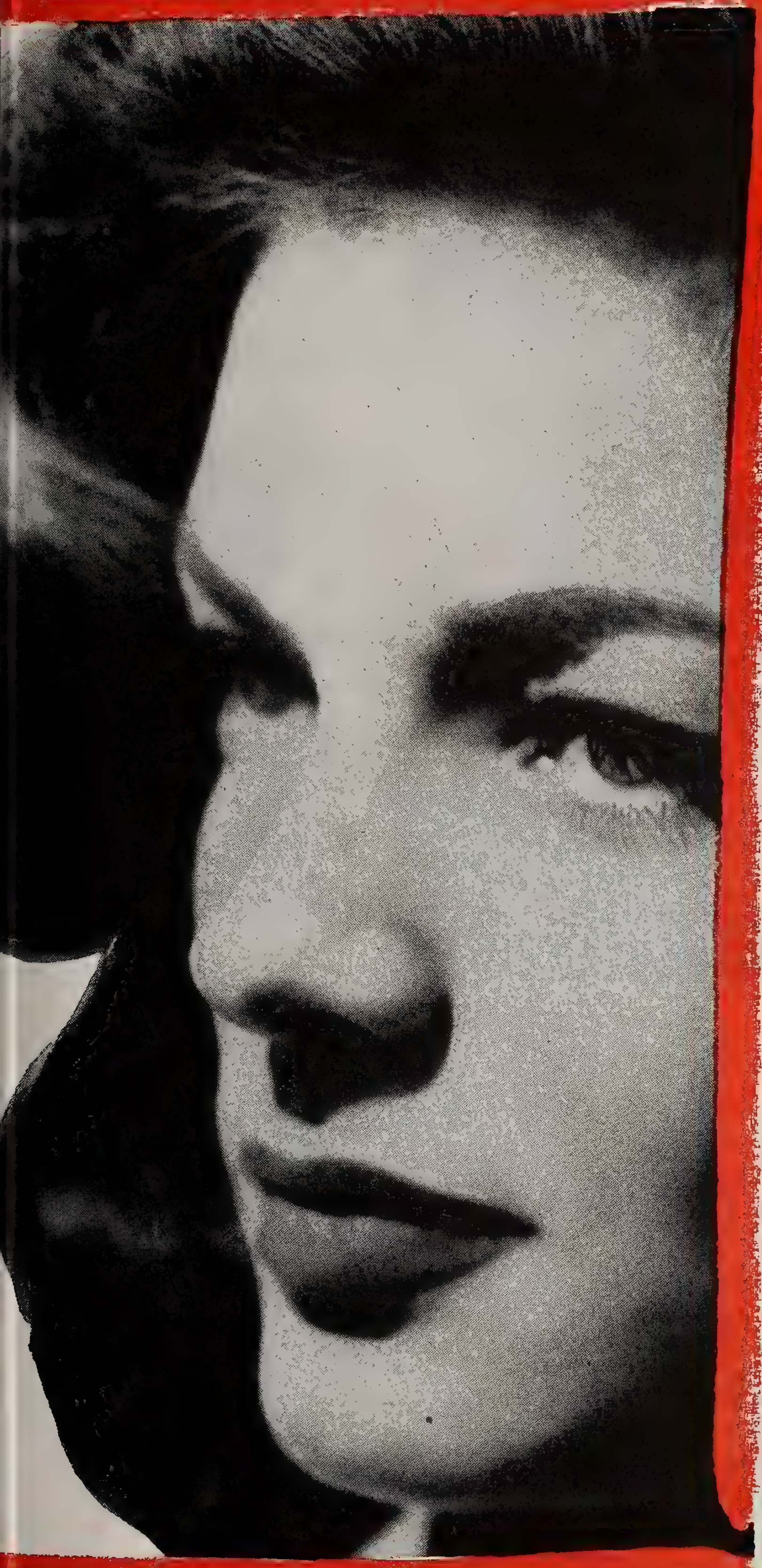
BOGART

The match that can't be matched!



LAUREN

BACALL



"THE BIG SLEEP"

You'll think you're dreaming
when you see how far you go above every Bogart attraction before! Warners started it this week at the Strand, N. Y.

WITH MARTHA VICKERS DOROTHY MALONE · HOWARD HAWKS PRODUCTION

SCREEN PLAY BY WILLIAM FAULKNER, LEIGH BRACKETT AND JULES FURTHMAN
FROM THE NOVEL BY RAYMOND CHANDLER · MUSIC BY MAX STEINER

TWENTIETH ANNIVERSARY OF TALKING PICTURES Warners

TYRONE POWER

GENE TIERNEY

JOHN PAYNE

ANNE BAXTER

CLIFTON WEBB

Herbert Marshall

as W. SOMERSET MAUGHAM

W. SOMERSET MAUGHAM
The Razor's Edge
A NOVEL

in Darryl F. Zanuck's production of
W. Somerset Maugham's THE RAZOR'S EDGE,
destined for surpassing boxoffice greatness—from 20th Century-Fox
Directed by Edmund Goulding · Screen play by Lamar Trotti

Sixth in a series of advertisements about "The Razor's Edge"

MOTION PICTURE HERALD

MARTIN QUIGLEY, *Editor-in-Chief and Publisher* | Terry Ramsaye, *Editor*

Vol. 164, No. 8 | August 24, 1946

TAXES, ACTORS and GAINS

THE Government policy concerning the creative departments of this industry as newly and specially declared in the decree from the Bureau of Internal Revenue pertaining to "personal film corporations" denying their profits capital gains status, brings long thoughts.

It is plain enough that the corporations set up to convert salaries into stock earnings are expressions of a device. The device has been calculated to enable the performer and producer of special skill to keep a higher proportion of the productiveness of that skill than was intended under the "soak the rich" legislative programs of the period.

To the tax collector the method may seem predatory and evasive. That is a special point of view. The method also may be considered defensive.

Part of the issue seems to be a matter of manners and forms. A Washington dispatch to *Motion Picture Daily* says: "The Treasury outlined that a company formed for capital gains must be a company not subject to immediate liquidation, should have regular corporation books and profits account, must operate as a corporation in every sense of the word, including accurate report of excess profits and the distribution of such earnings."

That is just a question of paper work. It is proper enough to require business to keep books, good books.

The question of "immediate liquidation," however, is something else. The wares of the amusement screen are volatile with values wrapped up in time and place. Box office values can not be indefinitely stockpiled and carried to inventory with any assurance about what comes out. The real values repose in the consumer state of mind which can not be entered on the corporation's books until it has been cashed.

Also every motion picture of moment is a business, a big business, often involving millions. How long it takes to run its career is conditioned by the nature of the product, the state of the market and other factors which do not have to do with its validity as an enterprise on its own.

A "wildcatter," which is another name for a venturesome independent in oil, can form a company, drill a well, hit a gusher, sell it to a big distributor, and call his enterprise a corporation and pay off. That can all happen in the time it takes to make a picture and sell it.

* * * *

THE tax laws and schedules pertaining to this program would contain more sense and justice if they took cognizance of the fact that special skills and the fame that make stardom are commonly arrived at by tedious and expensive investment of work and experience over long periods or by special opportunity and that high earning power is not generally of long duration. The player comes to a harvest period, cuts the crop, and then faces a diminuendo. It might be supposed that he would be entitled to opportunity for the accumulation of an independence for declining years. That is not apparently any part of the Government concept.

The condition applies alike to all professions. An able and famous surgeon, now engaged in reducing his practice by design under pressure of confiscatory taxes, observed the other day that the young men coming into the profession would not be able to save a hundred thousand dollars in a lifetime of hard work.

A famous lawyer, and not a motion picture lawyer either, remarked across the table "this year I shall put every gadget that I can think of into my return, because taxation has been reduced to a game of wits between the Revenue Department and the taxpayer. There is no encouragment for a plain reading of plain law and plain compliance. There are new rules every day, rules that have the force of law without the authority of law, the way law was contemplated in the building of the Republic.

"When we have come to the situation in which the citizen has to hire a lawyer and retain an expert tax accountant to handle his relations with his government, we have gone a long way from the state of citizenship which encouraged patriots and patriotism. When the relation of citizen and state is made a game of skill and a trickery of phrases the relation is somewhat less than friendly."

■ ■ ■

AGELESS PRODUCT

A CERTAIN encouraging assurance that the motion picture has indeed come to a substantial maturity is afforded in the MGM announcement of "Reprints of Masterpieces," appearing in the advertising pages of this journal last week.

Through the years of racing development in the art there were few productions, among the many of those fecund years, which could survive for important reissue for the plain reason that they were plainly outmoded expressions of the constantly improving medium, left behind by new skills.

Now with twenty years of modern sound and nearly thirty years of colour, along with the acquisition of the world's most competent writers, players, directors and craftsmen, a motion picture need be dated only by the nature of its material. A story of timeless appeal can be presented in a timeless picture.

The long experienced observer will remember the roadshow days, before the first World War and the rise of the feature film, when touring companies and many famous stock companies played the same enduring perennial successes to the same communities season after season. Remember some of those titles—"Shore Acres," "Way Down East," "East Lynne," "The Squaw Man," "Arizona," "The Man from Home," "Cameo Kirby" and of course those unending cycles of Charles E. Blaney melodramas.

There is that same enduring quality of appeal in a considerable number of the motion pictures of the last decade. For instance there is the currently announced MGM reprint of "Captains Courageous," the Kipling story, a saga of the sea. So long as the negative lasts it can live as a screen classic. To every new audience it will be ever new, and to the oldsters an entertaining re-experience, as deathless as the pages Kipling wrote.

In readership there are stories of the day, novels of the month, and books for a lifetime. It can be so with motion pictures, to the profit of the art and its patrons.

—*Terry Ramsaye*

THIS WEEK IN THE NEWS

EXHIBITOR units sharpen protests on court decree rule Page 13

U. S. would prohibit cross-licensing by five majors Page 14

JACKSON Park plan would kill Chicago releasing system Page 19

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LOEW'S will block-book product in noncompetitive situations Page 25

HELP the picture do the business, says veteran woman exhibitor Page 26

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TWENTIETH-FOX reports 26-week net profit of $11,449,449 Page 33

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Boycott

THE three theatres at Sedalia, Mo., were closed August 14 "until further notice" in protest against a five per cent license tax applicable to gross receipts passed August 7 by the Sedalia City Council. Fox Midwest operates the Fox and Liberty and J. T. Goshen of Sedalia operates the Uptown, the theatres involved. A spokesman for the Fox units said the theatres were unable to operate under "that kind of a license tax so we're just closing. As far as I know it is the first time a tax of that kind has been imposed anywhere in the country."

Gill E. Sublett, City Councilman, said that several cities had imposed the tax and that Springfield, Mo., intended to follow Sedalia soon. He said the funds from the tax were to be used to maintain city departments and garbage collection.

Boston

BOSTONIANS are seeing two versions of "Henry V" at the same theatre. The version they see on Sunday differs from that they see weekdays: it is *sans* some of the Anglo-Saxonisms described as salty. If the Bostonians object, they may only blame the laws of their state and city. Weekday censorship is by municipalities; Sunday censorship by the state. Hence, Sundays, the Bostonian is governed by rules which recognize the sensibilities of the more sensitive Bay Staters.

Exports

AMERICAN films will be able to play Netherlands theatres untrammeled early in 1947, Irving Maas, vice-president of the Motion Picture Export Association, reported in New York Tuesday. Receipts from that country probably will exceed those of prewar years, Mr. Maas added. The Export Association Amsterdam office reports an extraordinary demand for Hollywood product. Two houses already showing features exported through the MPEA have sellout business, he said.

Record

THE Eastman Kodak Company reports a peacetime sales record. It and wholly owned subsidiaries in this hemisphere had net sales for the first six months of 1946, of $119,227,385. In the first half of 1941, last peacetime year, it scored $73,525,058. The net profit for the period reported this year is $15,992,956. The 1941 first half net profit was $10,460,425.

The information was contained in a report to stockholders, in which Perley S. Wilcox, chairman, and Thomas J. Hargrave, president, noted increased costs of operation generally have reduced the profit margin. The increase in net profits is attributable, they said, to repeal of the excess profits tax.

They also called attention to the new price of silver, 90.5 cents per ounce, established by the Government last month. Silver, before the war, was available at 35 to 45 cents per ounce. (For story on increased raw stock prices, see page 14.)

Fight

WARNERS are battling it out with the Luce publications. The brothers Warner disliked the *Time* and *Life* magazines' review of "Night and Day," and comments about the Warners, and last week told Luce's Hollywood bureaus:

"You are persona non grata in Warner Brothers' studios from now on."

Luce spokesmen in New York replied: "We will continue to cover Warner Brothers news. The ban makes no difference to us."

Confidential

CONFIDENTIAL REPORTS, INC., the industry's chief checking agency, has a new customer. Republic Pictures joined it this week, as a stockholder. Servicing is to start September 1.

Fund

CANADA'S film men have rallied to help the unfortunates of the business. The Canadian Picture Pioneers executive committee, meeting at Toronto this week, established a National Benevolent Fund. J. Earl Lawson, Pioneers vice-president and Odeon Theatres president, sponsored the move. He received unanimous support from executives representing every factor of the Canadian film industry. Instead of usual contributions for emergency requirements, periodically, companies and individuals will donate lump sums annually. The Fund will be administered by trustees O. R. Hanson, Ray Lewis, Charles Mavety, and G. H. Beeston. It will be discussed at the Pioneers' Toronto convention in November.

Day and Night

"THE KILLERS" will open next Wednesday on Broadway—and with due regard for the denizens of that street. It will play all day, and all night, setting some sort of a record for the normally more sedate Winter Garden. It will be that theatre's first 24-hour grind. Broadway's citizenry, normally night-owls, will appreciate this gesture doubly because they know the picture's producer. He is Mark Hellinger, whose daily short stories and column reporting on New York's night life once were required reading on Broadway. Universal releases the film.

Skouras

SPYROS SKOURAS, president of Twentieth Century-Fox, and also president of the Greek War Relief Association, was to appear in the latter role on a radio broadcast Saturday, in New York, on a coast-to-coast network. He was to speak on the occasion of the departure of a pure-bred Jersey bull calf and two pure-bred Jersey heifers, for the American Farm School, at Salonika, where they will play their part in rehabilitating Greece's badly depleted farming stocks. The Borden Milk Company donated the stock to the association's "Give an Animal" program.

Labor

WHO deserves to preview a theatre more than the people who built it? Nobody, according to William Goldman, Philadelphia exhibitor. Accordingly, prior to the public opening of his new first run house there, the Goldman, he invited to a preview the workmen and their families. They saw "Monsieur Beaucaire."

Technicalities

THERE will be no directive from the Treasury at Washington, on single-film personal corporations. Treasury spokesmen said interpretation of one case will be sufficient directive. The West Coast Internal Revenue Department office will conduct the investigation and "dig out" all Hollywood corporations formed strictly to evade or vitiate income tax payments, they added. When asked whether dividend and income tax payments by such corporations would be dual taxation, the Treasury men said the question was "technical."

Joy Unrestrained

THE Japanese love us; they love our films. Panegyrics in the Japanese press, appearing since their defeat, and treating of various aspects of American culture, have now reached the American film, and new heights. Said one writer the other day in the magazine *Shin Eiga*: "If our war criminals had been devotees of American films . . . there might never have been a war, because if they had seen George Bancroft or Deanna Durbin in pictures, the idea of fighting such nice people might never have occurred to them." And the editorialist in the newspaper *Manga* added: "Our bureaucracy forced us to call Americans ogres. Our own people, however, having been brought up under the influence of American movies, could not believe that the same Americans who ate so much, laughed so much, talked so much, and were so fair-minded in the movies, could be capable of such savage acts." And another newspaper observed: "The joy of seeing American motion pictures is greater among us than the sorrow of defeat."

Revival

THE Germans we govern shortly will make pictures. Our military has inspected the Bavaria Filmkunst Studios, and reports that after minor repairs they may be used. The military will assist the producers in obtaining material. The production will give needed German product to the 674 theatres licensed in the American zone.

Subconscious

THREE MEXICAN psychologists, leaders in their field, have declared such psychological pictures as "The Seventh Veil," now in its seventh week at Mexico City's Cine Olimpia, are highly beneficial to the general public and particularly neurotics. In an interview in *Ultimas Noticias,* the learned gentlemen said that psychological films could reduce remarkably the number of incurable neurotics because of the power such films have in enabling people to discover their subconscious selves.

Report

"MOTION picture theatre business currently is running 11 per cent ahead of last summer," Warners reports, in a release from the New York home office, and adds: "Among the principal factors contributing to this increase, according to Warners, are the many new records being established by 'Night and Day' and the stimulation of motion picture attendance over the past few months as a result of the widely publicized Twentieth Anniversary of Talking Pictures."

Honor

THE film industry has bestowed one of its highest honors on East Central Africa. That area has received a world premiere. The picture is Two Cities Films' "Men of Two Worlds," about a British commissioner in Africa. The premiere was "the most brilliant function" ever held in Dar Es Salaam.

PEOPLE

JACK L. WARNER, vice-president and executive producer of Warner Brothers, in October will visit the company's European offices and studios. In England, he will confer with MAX MILDER, Warners' managing director in Great Britain.

LEROY BRAUER, Universal branch manager in Cleveland, has been appointed representative for Columbia in the Far East, with headquarters in Bombay, India.

ARTHUR EGBERTS, manager of Loew's Ohio in Columbus since September, 1945, has been promoted to an executive position in the home office of Loew's International, it was announced this week.

SIDNEY DENEAU last Friday was appointed director of theatre operations for the Schine circuit in Gloversville, N. Y., succeeding LOUIS LAZAR, who resigned to become European manager of Paramount Theatres.

JERRY PRICE, recently appointed branch manager of United Artists' Seattle exchange, was guest of honor at a Variety Club dinner there Monday night.

TOM CAMPBELL, manager of the Palace theatre in Hamilton, Ohio, has been appointed manager of the Paramount in Middletown, Ohio, replacing ROY PEFFLEY, resigned, according to an announcement from Northio Theatres Corp., last Wednesday.

FRANK E. CAHILL, JR., director of sound and projection for Warner Theatres, has been presented a citation, given by the American Standards Association in recognition of his services in organizing standards in the fields of cinematography and photography during the war.

BELMONT GOTTLIEB, recently of Southern Films in Hollywood, Monday was appointed West Coast representative for PRC Pictures, it was announced by HARRY THOMAS, president of the company.

JOSEPH GERSHENSON and HOWARD BENEDICT, for the past few years producers for Universal, this week announced their resignation from the Universal International Production Company.

MARTIN F. BENNETT of Warners Theatres sound department, resigned last Friday to join RCA Manufacturing Company as the New England representative in the sale of sound equipment to theatres.

WALTER IMMERMAN, general manager of the Balaban & Katz Theatre Circuit in Chicago, has been appointed to the board of directors of the Variety Club of Illinois.

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THIS WEEK the Camera reports:

St. Louis Globe-Democrat

FIRE in the Hotel Park Plaza, St. Louis, Sunday night routed all guests, among them 46 Twentieth-Fox salesmen, managers and home office sales executives. In pajamas, disheveled but unharmed, William Gehring, central division manager, and Tom Connors, vice-president, answer questions in the lobby, after leading their men down 17 flights to safety.

By the Herald

TONY C. REDDIN, Paramount International's director of British theatres and theatre publicity, is in Hollywood, after a brief visit with New York home office executives.

PRIME MINISTER Attlee, right, at opening of Paramount-Wallis' "The Searching Wind," at the Carlton, London. From the left: Fred Hutchinson, Paramount British sales manager; William Dieterle, director; Mrs. Clement Attlee.

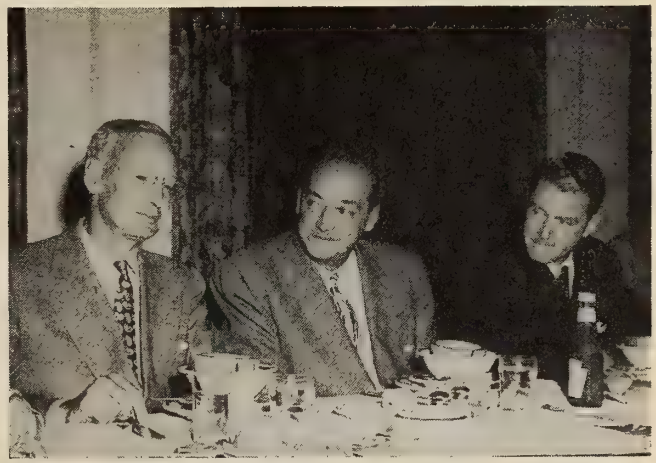
A. J. O'KEEFE, above, last week was apointed assistant general sales manager of Universal. CHARLES J. FELDMAN, right, was named his successor as western sales manager. Mr. O'Keefe joined the company in 1933, as Portland, Ore., branch manager. Mr. Feldman joined the company in 1930, as Sioux Falls manager.

SEYMOUR PEYSER this week was appointed National Screen Service general counsel, succeeding Arthur Krim.

FRANCIS BATEMAN is Screen Guild Productions new general sales manager. Mr. Bateman was Republic Pictures' Pacific Coast district manager. The appointment is reflective of SGP's recent expansion plans.

IN DENVER'S Brown Palace Hotel, at the convention staged by 20th-Fox's Denver and Salt Lake City branches: a Denver contingent. Left to right are Hugh Rennie, salesman; Charles Walker, district manager; James Dugan, branch manager; Tom Connors, the company's vice-president and general sales manager; Howard Metzger and Carl Larson, bookers; Robert Hamel, salesman, and Frank Jenkins, publicity.

IN PITTSBURGH'S Regent Theatre, first house in that city to play talking pictures, Joseph Feldman, Warner assistant zone manager; S. J. Hahn, East Liberty Chamber of Commerce; William Watterson, projectionist, and Mayor David Lawrence, view the theatre's new bronze commemorative plaque.



By the Herald

IN NEW YORK, at the RKO-Liberty Films luncheon, last week, at which the latter's production plans were disclosed: Robert Mochrie, RKO general sales manager; E. K. O'Shea, Liberty Films general sales manager, and Lou Smith, its publicity director.

Loop Photo

IN CHICAGO, at the Midwest premiere of the J. Arthur Rank United Artists release, "Caesar and Cleopatra." In the premiere throng are: in the foreground: Emmett Callahan, Basil Rathbone, Mae West, Frank Smith, RKO circuit division manager, and Joseph Goetz, his assistant. The opening was also a reopening for the RKO Grand Theatre. The premiere was one of several for the picture in key cities throughout the country.

COMING AND GOING

Hollywood people who came to New York this week and last, were hosts, were guests, and returned, or departed for Europe, are shown here as they paused briefly for the cameraman.

Cosmo-Sileo

Metropolitan Photo

ARRIVAL IN NEW YORK. George Sanders, star of Arnold Pressburger's "A Scandal in Paris," arrives for an appearance at the picture's opening in the Globe Theatre. He is greeted at the airport by Ted Baumfeld, Mr. Pressburger's eastern representative. The picture is being released by United Artists, which will also release "Bel Ami", in which Mr. Sanders will also star.

COCKTAIL PARTY, IN NEW YORK, left. Mark Hellinger, producer of Universal's "The Killers", was host. He is shown at the Stork Club affair with William A. Scully, right, Universal vice-president and general sales manager.

Metropolitan Photo

NEW YORK OPENING. Madame Leopoldine Konstantin, featured in RKO's "Notorious", is guest at the Music Hall opening, of G. S. Eyssell, the theatre's managing director, and always its gracious host.

Metropolitan Photo

STAR IN NEW YORK. Alexander Knox, RKO co-star of "Sister Kenny", detrains from Hollywood. He will appear next in "Indian Summer", after vacation in the east.

Metropolitan Photo

NEW YORK TO ENGLAND. Richard Carlson, four years a soldier, visited New York en route to England, for a role in RKO's "So Well Remembered".

EXHIBITOR UNITS SHARPEN PROTESTS ON COURT RULE

MPTOA Poll Shows Even Vote on Divorcement; Attack "Auction" Sales

Exhibitors this week were crystallizing their opinions about the Federal Court decision, with action impending. The action, directed toward the Federal decree now in work, will be varied regionally. Opinions by exhibitor organizations will be as numerous as the number of organizations. Early this week, these were the developments:

1. The Motion Picture Theatre Owners of America are divided on divorcement of theatres from distributor companies. In the first two weeks of its poll, 33 exhibitors favor divorcement, 32 do not.

2. Southern exhibitor organizations, organized as the Confederation of Southern Theatre Owners Associations, have retained counsel, will apply to the New York Federal Court as intervenors, and probably will oppose "auction selling."

Calls Single Selling by October 8 "Foolhardy"

3. New York's Independent Theatre Owners Association, calling "foolhardy" the decision that distributors must begin selling pictures singly before October 8, has asked Attorney General Tom Clark for a six-month grace period.

4. Pacific Coast exhibitors, through the Pacific Coast Conference of Independent Theatre Owners, are reported deeply concerned over "auction" selling, inasmuch as some are handicapped badly in bidding. Agents will confer shortly with Justice Department officials in Washington.

5. The American Theatres Association, which repeatedly held aloof from industry trade practice controversies, may go in. Its regional directors were asked by its heads last week whether the organization should petition the Court for a hearing of independent exhibitors' views, as conveyed by the ATA; whether it should actively oppose auction selling, and whether it should seek court approval of a delay in the beginning of a decree. The officers Monday in New York considered the answers to its requests, but at midweek had not yet acted.

MPTOA Divorcement Query Answered by 225

The MPTOA poll had information from 225 theatres in 26 states at the beginning of the week. The almost even division of opinion was over the question: "Are you in favor of the distributors being completely divorced from their theatre holdings?"

Other questions asked were on auction selling, to which 61 exhibitors were opposed, only seven favoring; on court recommendations for arbitration, of bidding, clearance, and run disputes, to which 43 were opposed, 18 favoring; and on non-industry arbitrators, opposed by 56 and favored by nine.

The Confederation of Southern Theatre Owners Associations organized Friday, August 16, at New Orleans, retained counsel that day, and last weekend authorized it to apply to the New York Federal Court for intervention as *amicus curiae*. Opposition will be mainly to auction selling, it was indicated.

Members of Organization Committee Named

On the organization committee were E. V. Richards, New Orleans, chairman; Fred Kent, Jacksonville; William F. Crockett, Virginia Beach; and Harry Loewenstein, Ardmore, Okla. One representative from each of 12 states from Virginia to Texas will serve on an interim cordinating committee. Mack Jackson of Alexandria City, Ala., is president of the Confederation; Morris Loewenstein, Oklahoma City, secretary.

On the interim coordinating committee, in addition to Morris Loewenstein and Mr. Jackson, are Morton C. Thalhimer, Richmond, Va.; Roy Rowe, Burgaw, N. C.; Ben Strozier, Rock Hill, S. C.; Oscar Lam, Rome, Ga.; Mitchell Wolfson, Miami; James A. West, Memphis; Claude C. Mundo, Little Rock; Henry Reeve, Menard, Tex.; R. X. Williams, Oxford, Miss., and George Bailliow, Lake Charles, La.

The Independent Theatre Owners of New York, asking a grace period before single picture selling, said the plan had "created turmoil and confusion within the industry" and that several sales plans should be tried and the best adopted.

ATA Sees Threat of Industry "Wildcat Practices"

The American Theatres Association poll of its regional directors was in the form of telegrams which asserted that the pending court decree threatened to bring an era of "wildcat practices" to the industry, and that the independent exhibitor's welfare transcended the original ATA resolve to stay away from intra-industry practices.

In Washington, the chief counsel to the United States Chamber of Commerce, Henry Fowler, said last week his organization would be willing to listen to ATA suggestions for opposing Governmental attempts to "police" industry. He pointed out a "difference" between "policing" and "Government supervision." The Chamber, he noted, had only made a policy statement against direct supervision.

The Pacific Coast Conference of Independent Theatre Owners, before sending emissaries to confer with Justice Department executives in Washington, was to hear the views this week of the Washington, North Idaho and Alaska Independent Theatre Owners. They were to be transmitted by L. O. Lukan, trustee of the northwest organization, which met at the Davenport Hotel, Spokane, Wash., last week. Eighty-six exhibitors attended the meeting, at which James Hone, executive secretary, presided.

Meanwhile, the "present chaos in film selling and other trade problems" was laid at the door of Allied leaders by a rebellious exhibitor member of North Central Allied this week. Ben Friedman, independent, announced in Minneapolis his resignation from the NCA advisory committee.

The resignation, he said, was a protest again Allied's "militance" with distributors. Mr. Friedman castigated the "brutal" fight for theatre divorcement originally advocated by the late Al Steffes, and continued by Benny Berger, NCA president, and Abram F. Myers, national Allied States board chairman and general counsel. Mr. Friedman said the exhibitor's real fight is against high rentals, excessive percentages and Sunday playing time.

Claim 21 Exhibitors Vote to Join Unit

At the same time, this week, 21 exhibitors at an organizational meeting in Grand Forks, N. D., voted to join NCA, Don Swartz, executive secretary, said.

In New York, defense counsel last week said the court decision exempted short subjects. Assistant Attorney General Robert L. Wright said in Washington he could not talk about the subject now. The defense lawyers said the question had been raised before the court, that the decision referred to "features," defining them as films of more than 4,000-foot length, and that it nowhere mentioned short subjects.

Idaho Theatre Association Headed by Mrs. Wall

Organization of the Idaho Theatre Association has been completed at Boise, and Mrs. Harry Wall of Lewiston has been elected president. Hugo Jorgenson was named vice-president, J. R. Mendenhall, secretary and Irving Harris, treasurer.

Directors, are Fulton Cook, W. L. Casey, Jr., Mrs. Harry Wall, M. Kenworthy Moscow, J. R. Mendenhall, M. Bonecher, Irvin Harris, Max Lloyd, Lawrence Jones, Bob Anderson, Paul DeMordaunt and Hugo Jorgenson.

The organization is the first in Idaho for theatres. In the past the north central owners were affiliated with Spokane and the southern owners were tied in with the Utah Association in Salt Lake City.

U.S. WOULD PROHIBIT CROSS LICENSING BY FIVE MAJORS

New Government Proposals for Decree Would Limit Circuit Supply

Distributors owning theatres would not be permitted to buy each other's pictures for at least ten years under one of the provisions in a revised set of Government proposals for a decree to be entered as a result of the New York anti-trust case. The proposals were handed distributor counsel this week, and are being studied by them while they prepare their own proposals.

The proposals and counter proposals are the groundwork of a court decree now being formulated as a result of the Federal Court decision of last June, which climaxed more than eight years of battle by the Justice Department against major factors of the film industry, under the anti-trust laws.

Would Bar Circuit Expansion And Limit Clearance

The provision against cross-licensing by companies with affiliated circuits would prohibit such buying whether by competitive bidding or otherwise, and would take effect one year from the beginning of the new decree.

The proposals represent changes made by the Department since its original draft late in June.

Other highlights would prevent theatre owning distributors "from expanding their present theatre holdings in any manner whatsoever," would allow them two years to effect the partial "divorcement" ordered in the decision, and would drastically limit clearance. The proposals also provide liquidation of the arbitration system.

Final proposals by both sides must be filed with the Court by September 15.

The Department further proposes that licensing of pictures to exhibitors by the distributor defendants would be subject to the following rules:

1. A license to exhibit each film released for public exhibition would be generally offered upon reasonable terms for any non-exclusive run desired by the operator of each theatre within the competitive area where the offer is made.

2. Where a run is desired upon terms which would exclude simultaneous exhibition in competing theatres, it would be offered to the competing exhibitors involved and granted to the highest responsible bidder having a theatre adequate to show the picture upon such a run, provided that such exclusive run would not unreasonably restrict competition in the area.

3. The license would be granted solely upon the merits and without discrimination in favor of affiliates, old customers, or any person whatever.

4. Each license would be offered and taken theatre by theatre and picture by picture.

The limiting of clearance prevents the defendants "from granting any clearance against theatres in substantial competition with the theatre receiving the license for exhibition in excess of what is reasonably necessary to protect the license in the run granted."

Under the Government proposal, the five theatre owning defendants, Paramount, RKO, Warners, 20th-Fox and Loews, would be barred "from licensing for exhibition in any theatre owned and controlled by one of these defendants the films distributed by the other four for a period commencing one year after the entry of the decree and continuing for a period of not less than ten years."

Would Enjoin Distributors From Ending Competition

Another proposal provision enjoins the theatre owning distributors from "combining, conspiring, or agreeing with each other or with other exhibitors or distributors to eliminate competition among themselves or with others in any manner whatsoever."

In allowing a grace period for divorcement, the proposal reads: "Each of the defendants shall submit to the court within 90 days a statement outlining the extent to which it has complied and proposes to comply with this provision, setting forth in detail the names, locations, and general descriptions of the theatres, corporate securities, and beneficial interests of any kind involved, the sales thereof it has made, and such interests as it proposes to acquire, with a statement of facts regarding each competitive situation involved in such proposed acquisition sufficient to show the probable effect of each acquisition on that sittuaion."

General Aniline Reports Net of $2,482,000

General Aniline and Film Corporation showed a net income of $2,482,000, equal to $3.38 per share of common stock, for the first six months of 1946, compared with $2,168,000, or $2.96 per share, for the same period in 1945, according to a report to stockholders by George W. Burpee, president. Sales for the first half of this year amounted to $31,794,000 compared with $38,702,000 in the corresponding period of 1945, with the decrease attributed to the changeover from war to peacetime production. Cost of sales and expenses declined from $29,678,000 a year ago, to $28,309,000 in the first half of this year.

Eastman, DuPont Increase Price

An increase of about 17½ per cent in the price of Eastman Kodak positive raw stock was scheduled to go into effect Wednesday, following an increase of about 13 per cent in the price of DuPont positive stock, which went into effect Monday.

The increases result from the rise in the costs of silver, cotton, equipment and labor and mark the first raw stock price rise in the industry's history. The increase will be worldwide, but negative raw stock and 16mm and 8mm film are not affected. Raw stock was decontrolled by the Office of Price Administration in Washington last week.

The old price for Eastman positive for features was $8.50 per thousand feet, plus a 15 per cent excise tax, with 10 per cent of the 15 being calculated on the $8.50 figure and an additional five per cent being calculated on a lower base figure, bringing the actual price to $9.6698. Under the new price schedules Eastman positive will become $10 per thousand feet and DuPont $9.60, with a further increase in cost expected to result in a higher excise tax levy.

With the industry reported to be using about 1,500,000,000 feet of positive stock domestically this year, it is estimated that the new price rise will add $2,000,000 to the raw stock bill. The price of silver and cotton, used in making film, has risen sharply.

Kodak, Ltd., this week in London announced price increases on all raw stock except negative and substandard sizes due to the worldwide rise in silver prices.

Columbia Pictures to Pay Total Dividend of $1

The board of directors of Columbia Pictures Corporation at a meeting Tuesday, August 20, in New York declared the usual dividend of 50 cents and an additional dividend of 50 cents per share on the outstanding common stock of the company, payable September 24, 1946, to stockholders of record September 9.

Atlas Increases Dividend

Emphasizing the board of directors' belief that the time has arrived for a more liberal dividend policy, Floyd B. Odlum, president of the Atlas Corporation, issuing the company's semi-annual report, announced last Wednesday in New York that the common stock dividend had been raised from 25 cents to 75 cents a share semi-annually, payable September 20 to stockholders of record September 5.

A MESSAGE FROM THE FRIENDLY COMPANY

TO M-G-M's THOUSANDS OF CUSTOMERS WHO ARE NOT IN COMPETITIVE SITUATIONS

★

Compliance with the June 11th opinion of the Federal Court in the government suit will require changes in the conduct of our affairs. Pending the entry of a final decree, we find it advisable and in some cases necessary to modify some of the policies under which we have been operating. Loew's Inc. will, to the best of its ability, make just as few changes in its sales policy as is necessary. Above all, we will approach the future in that same friendly spirit which has earned for us your magnificent support, consideration, and loyalty.

So many of our customers have expressed the desire for product security that we are very happy to announce the following plan in strictly non-competitive situations. We will offer, subject to as few conditions as possible but including a privilege of elimination, all units of our regularly released output for the twelve month period com-

(continued)

mencing September 1, 1946 and ending August 31, 1947. Should any of our customers in these non-competitive situations prefer to buy our pictures one at a time, they will of course, be accorded this privilege.

We regret that we are not yet prepared in competitive situations to put into effect a general policy of competitive bidding due to the uncertainties inherent in the present status and the need for working out administrative details. However, pending entry of a final decree, in a very limited number of emergency situations and on a purely experimental basis we will attempt to work out an administrative procedure for the handling of competitive bids. We hope that those of our customers, or prospective customers, to whom this procedure cannot be applied will understand our position and bear with us with patience.

Our policy, until final disposition is made of the government suit, will among other things, include the following points:

1. Our pictures will be tradeshown.
2. In competitive situations or localities, each feature picture will be offered individually and its acquisition by license by any theatre will not be made conditional upon the licensing of any other picture or unit distributed by us.
3. In strictly non-competitive situations we will offer, subject to certain conditions including the privilege of elimination, all units of our regularly released output for a twelve month period commencing with such of those subjects released subsequent to September 1, 1946 and ending August 31, 1947.

4. In respect to Short Subjects and News, to those of our customers who prefer that they be offered individually we will comply with such desire and will license each issue independent of any other. If on the other hand, any of our customers prefer to license Short Subjects or News in bulk, they may do so and a privilege of elimination will be granted.

It must be obvious to everyone in the business that if, as, and when the opinions of the Court are incorporated into a decree, there will come about a drastic change in the general order of conducting many phases of our distribution business and the possibility of some changes in our production plans. This may result in a slight delay in product availability or other unforseen inconveniences occasioned by the time required to make the necessary adjustments to comply with the decree of the Court. If such results should be brought about, we earnestly solicit the patience and consideration of our customers. One of the first considerations in our distribution policy has been and will continue to be the welfare of our customers and our efforts will be earnestly directed to the accomplishment of any necessary changes as expeditiously and as practically as they can be worked out.

Our job in the motion picture industry is to make and distribute great entertainments and we feel confident that our customers are just as anxious to demonstrate the virtues of good showmanship in the exhibition of such product. We therefore expect to continue, as far as we may be permitted by law, to pursue the policies which have earned for us from our exhibitor customers the name of which we are so humbly proud—The Friendly Company.

(LOOK TO THE FUTURE! A FORECAST OF M-G-M PRODUCT-SECURITY! PLEASE TURN!)

METRO GOLDWYN MAYER STUDIOS

Executive Entrance M-G-M Studios, Greatest in the World!

HERE IS PRODUCT-SECURITY!

Look ahead with M-G-M to the Big Ones Coming!

THE YEARLING (Technicolor)
GREGORY PECK, JANE WYMAN, Claude Jarman, Jr.

A WOMAN OF MY OWN
GREER GARSON, ROBERT MITCHUM, RICHARD HART

THE SEA OF GRASS
SPENCER TRACY, KATHARINE HEPBURN, MELVYN DOUGLAS, ROBERT WALKER

UNDERCURRENT
KATHARINE HEPBURN, ROBERT TAYLOR, ROBERT MITCHUM

FIESTA (Technicolor)
ESTHER WILLIAMS, Akim Tamiroff, Ricardo Montalban, John Carroll, Mary Astor, Cyd Charisse

UNCLE ANDY HARDY
MICKEY ROONEY, Lewis Stone, Sara Haden, Lina Romay

HIGH BARBAREE
VAN JOHNSON, JUNE ALLYSON, Thomas Mitchell, Marilyn Maxwell

THE UNFINISHED DANCE
MARGARET O'BRIEN, Cyd Charisse, Karen Booth, Danny Thomas

IT HAPPENED IN BROOKLYN
FRANK SINATRA, KATHRYN GRAYSON, Jimmy Durante, Peter Lawford

MY BROTHER TALKS TO HORSES
"BUTCH" JENKINS, PETER LAWFORD, BEVERLY TYLER

TILL THE CLOUDS ROLL BY (Technicolor)
(Cast alphabetically) JUNE ALLYSON, LUCILLE BREMER, JUDY GARLAND, KATHRYN GRAYSON, VAN HEFLIN, LENA HORNE, VAN JOHNSON, TONY MARTIN, DINAH SHORE, FRANK SINATRA, ROBERT WALKER

SUMMER HOLIDAY
MICKEY ROONEY, WALTER HUSTON, GLORIA DE HAVEN, "BUTCH" JENKINS, Frank Morgan, Marilyn Maxwell, Agnes Moorehead, Selena Royle

THE SECRET HEART
CLAUDETTE COLBERT, WALTER PIDGEON, JUNE ALLYSON

THE BEGINNING OR THE END
BRIAN DONLEVY, ROBERT WALKER, Tom Drake, Beverly Tyler, Audrey Totter

TENTH AVENUE ANGEL
MARGARET O'BRIEN, Angela Lansbury, George Murphy, Phyllis Thaxter

THE MIGHTY McGURK
WALLACE BEERY, Dean Stockwell, Edward Arnold, Aline MacMahon

LIFE'S FOR THE LOVING
GENE KELLY, Marie MacDonald, Charles Winninger

THIS TIME FOR KEEPS
ESTHER WILLIAMS, Lauritz Melchior, Jimmy Durante, Johnnie Johnston, Xavier Cugat

LADY IN THE LAKE
ROBERT MONTGOMERY, Audrey Totter, Lloyd Nolan

JACKSON PARK WOULD KILL CHICAGO RELEASE SYSTEM

Decree, as Filed, Provides End of Basic Elements of Clearance Policy

by HAL TATE
in Chicago

The Jackson Park theatre Tuesday in Chicago entered a decree previously requested by Judge Michael F. Igoe of the U. S. District Court which, if granted, would mean the end of the present system of release in the Chicago territory.

Highlights of the decree presented by Thomas C. McConnell, lawyer for the Jackson Park before Judge Igoe are as follows:

That no picture play any longer than two weeks on a first (Loop) run;

That no picture play any longer than one week on any subsequent run;

That the present "dead" time of three weeks between the conclusion of Loop runs and the start of "A" week (outlying) runs be entirely eliminated;

That the practice of moveovers be discontinued entirely;

That the playing of double features when, the Jackson Park contends, it is prevented from obtaining certain product on the open market, be eliminated;

That price-fixing be eliminated.

The defendants have requested and received until September 9 to file briefs in opposition to the Jackson Park decree.

The defendants, the same as those in the other Jackson Park case, in which the theatre won a Supreme Court victory, are: RKO Radio Pictures, Inc.; Loew's, Inc.; Paramount Pictures, Inc.; Twentieth Century-Fox Film Corporation; Vitagraph, Inc.; Warner Bros. Pictures, Inc.; Balaban & Katz Corporation; Warner Bros. Theatres, Inc., and Warner Bros. Circuit Management Corporation.

Expect Case to Go to U. S. Supreme Court

Informed observers here say that this case undoubtedly will go to the Supreme Court as the defendants will not take such a revolutionary decree completely changing the Chicago system of clearance without a battle to the finish.

Questioned whether the recent New York decree superseded whatever claims he is making, Mr. McConnell said: "Absolutely not. My interpretation of the New York decree is that it takes cognizance of the fact that there are situations existing in certain parts of the country which would make any national decree inoperative. In my opinion a court decree in the U. S. District Court ritory takes precedence in this particular territory over some other decree in another section of the country.

Mr. McConnell is confident that his revolutionary clearance proposals ultimately will succeed, since Judge Igoe on June 26 called the present Chicago release system a clear-cut violation of the Sherman and Clayton anti-trust acts.

The Jackson Park theatre fired its opening guns on the present clearance system with a request for $600,000 triple damages in a double-barreled action before the U. S. District Court May 31 of this year. This was just eight days after the Jackson Park theatre received $432,740 from the defendants as a result of the theatre's Supreme Court victory on its original triple damage suit. (Of the $432,740, $360,000 was the original judgment, $30,048.49 attorney fees and the balance, $42,691.51 accrued interest.)

Request Jury Trial for Case Due in Autumn

In the case of the $600,000 triple damage suit, based on $200,000 allegedly sustained from July, 1942, to May 31, 1946, the Jackson Park requested a jury trial and it is expected that this case will come up this autumn.

The injunction seeking a change in the Chicago clearance system, also filed May 31, came to a climax with Mr. McConnell's clearance system proposals. The actual plaintiffs are Florence B. Bigelow, Marion B. Koerber, John E. Bloom and William C. Bloom, who purchased the Jackson Park theatre from their parents November 1, 1936. The Jackson Park is located at 67th Street and Stony Island Avenue in Chicago's south-side.

Mr. McConnell was asked whether, if the Jackson Park was granted certain playing time and certain privileges, could not the status quo be maintained on the clearance system as it exists in Chicago today. He replied that he did not see how the Jackson Park could get the relief it sought unless the terms of the decree, as he presented it, are carried out.

Importers of U. S. Product Form Belgian Group

Distributors of American product in Belgium have organized an association for the purpose of protecting and furthering their professional interests, according to the *Foreign Commerce Weekly,* publication of the U. S. Department of Commerce. All persons or companies, regardless of nationality, are eligible to join so long as each imports at least 10 important films from the United States annually. The association is known as the Belgian-American Motion Picture Syndicate.

RKO and Rank Form Alliance

The formation of Alliance Productions, Ltd., to produce films under the joint production-distribution auspices of J. Arthur Rank and RKO Radio, with Mr. Rank as the new company's chairman, and Robert Wolff, RKO Radio's manager in the United Kingdom, as managing director, was announced from London last week.

"So Well Remembered," a filming of which is under way at Denham, is the company's initial production.

Mr. Rank and RKO Radio made arrangements for setting up the new company during the former's American trip last year. RKO Radio will distribute Alliance product in the Americas and in Britain, while Rank will distribute in all other countries.

RKO Radio's home office last week confirmed the London report that it had formed a partnership with J. Arthur Rank, with Alliance Productions, Ltd., as a joint production-distribution organization. According to the company, however, no product beyond "So Well Remembered" has been scheduled as yet.

Blumenfeld Board Head Of California Unit

Joseph Blumenfeld, retiring president of the California Theatres Association, has been named head of the CTA board of directors for the coming year. Others elected were: Harry P. Franklin, Goldberg Theatres; L. S. Hamm, Westside Theatres; Rotus Harvey, president of the Independent Theatre Owners of Northern California; Ben Levin, General Theatrical Company; Robert L. Lippert, Lippert Theatres; George M. Mann, Redwood Theatres; Robert A. McNeil, Golden State Theatres; M. A. Naify, T. and D., Jr., Enterprises; George Nasser, Nasser Brothers Theatres; Richard Spier, Fox West Coast, and Herman Wobber, Twentieth Century-Fox.

Famine Short Is Received By ATA, Allied, MPTOA

The reviewing committees of the American Theatres Association, Allied and the Motion Picture Theatre Owners of America received special prints of the latest Office of War Mobilization and Reconversion famine short subject this week. Anthony Hyde, OWMR information director, dispatched the prints of the four-minute subject to the committees, requesting that it be reviewed and reports made. The documentary is an informative film on world food.

ON THE MARCH

by RED KANN

STRANGE days, these. Having always sold its whole lineup in one clip, aside from specials which were individually marketed, Columbia is selling 41 on a "one or all" basis plus eliminations as per court determination, preparing for blocks on some product beyond the 41 and ready to trade show everything.

Metro, which hasn't sold a solid program since blocks of five were set up under the first consent decree, now reverts to original practice and will offer "regularly released product" from September of this year through August of next as a unit in "strictly non-competitive situations." It's completing the circle insofar as Leo, at least, is concerned.

Unanswered—unless Metro has it, and Bill Rodgers isn't saying—however is the question: What is a "strictly non-competitive situation?" Questions under that question include these:

> *If Exhibitor A has a closed town, is he necessarily operating in a non-competitive situation? Presumably yes. But suppose his current clearance reaches into an area out of which an exhibitor in a neighboring town—maybe his town's closed, too—either draws patronage or lays claim that he does?*
>
> *Where does the competitive area end and who proves or disproves it?*
>
> *Apply this to a single zone in the same city and the same muddle is apt to prevail. Combine two or more zones in the same city for an even finer state of confusion.*

No matter how you break it down, or how it breaks you up, one of the prime puzzlers yet to be determined is the answer to: How far is a competitive area?

Pass the aspirin, please.

◆ ◆

Bob Wilby, at the Atlanta end of the long-distance telephone, explaining it:

"About that meeting held in New Orleans over the weekend. We got a bit old-fashioned and I admit it carried appeal for us to name the new theatre advisory group [to intervene in the decree] the Confederation of Southeastern Theatre Owners Associations. We got tired of having the Confederacy kicked around, began to think of that effort to organize a nation back there in the '60s and came up with this. We like it."

◆ ◆

The August edition of *The Screen Writer*, publication of the Screen Writers Guild, goes statistical and prints a chart of earnings of the seven principal companies for the past six years. The erudite penmen's paper describes the earnings as profits of *the studios*, forgetting that the profits stated also cover the operations of extensive distribution organizations—not to mention operations of upwards of 2,000 theatres.

But, of course, fiction is the writers' principal business.

Bob Hope, presumably by accident, happened into one of those lengthy questionnaires all studio publicity departments throw at new players. Erskine Johnson reports some of his replies:

Q.—When did you decide you wanted to be an actor?

A.—When I found out how heavy a hod of bricks was.

Q.—Professionally, what is your highest ambition?

A.—To co-star with a good male singer.

Q.—What type of movie do you like best?

A.—Oh, a good comedy about a road going some place.

Q.—Any outstanding embarrassing moments?

A.—. . . when my radio sponsor walked into my hotel room and found me brushing my teeth with salt.

Q.—When did you sign with Paramount?

A.—Right after the eighth lash.

◆ ◆

No one paid much attention. Perhaps no one should have. But it was Richard Walsh, IATSE president, who gave oxygen to a subject not previously breathed for months. Commenting on the IA's relations with Eric Johnston, he observed in Chicago: "I have voted Democratic all my life, but if he [Johnston] runs for President on the Republican ticket, I'd vote for him."

Since then, Johnston has a new and shiny contract as head of MPA. Formerly five and now seven years, its full life would carry him to September, 1952. That's two Presidential campaigns removed.

◆ ◆

LITTLE KNOWN FACTS: Warners originally intended confining the sound screen to music—symphonies, concert and operatic artistes. Agents and others in control of such talent 20 years ago became hep early and set terms accordingly.

For the mere right to negotiate with performers under contract to the Metropolitan Opera, the Warners had to cough up $52,000 a year.

◆ ◆

They take meticulous Sam Dembow, Jr., in pleasant stride at his favorite eating place, which is "21." Anything not up to the Dembow palate is sent back to the mercies of the chef.

It was on a recent trip into the Southwest, however, that Dembow chalked up a new high. In a fast switch from Gourmet to Beautyrest, he sent the mattress back.

◆ ◆

How to please the New York *Times*:

"But the rare quality of the picture is in the uncommon character of the girl and in the drama of her relations with the American intelligence man [Cary Grant]. For here Mr. [Ben] Hecht and Mr. [Alfred] Hitchcock have done a forthright and daring thing: they have made the girl, played by Miss [Ingrid] Bergman a lady of notably loose morals."—From Bosley Crowther's review of "Notorious."

Universal Plans Other Than First Run Theatres

Universal's program to acquire and build theatres throughout the country will include neighborhood and subsequent run houses and will not be confined to key city first run theatres, Leo Spitz, chairman of the board of newly-formed Universal International Production Company, said in New York last Thursday prior to his departure for Hollywood.

Last week, in Hollywood, William Goetz, International Production president, announced the following realignment of executive personnel:

Mr. Spitz, board chairman, with Mr. Goetz in charge of production; William Dozier, vice-president and associate head of production; Cliff Work, senior studio executive; John Beck, Jr., general manager; Rufus Le Maire, promotion aide; Edward Muhl, in charge of contracts and commitments; Jack Murton, casting director; Ray Crossett, story and writing department chief; James Pratt, production manager; John Joseph, national publicity director, with Les Kaufman as associate.

At the same time it was also learned that Dan Kelly, James Geller, Kenneth Thomson, Robert McIntyre and David Garber, all members of the Universal executive cabinet, are leaving the company.

The allocation of J. Arthur Rank product between Pathe Eagle-Lion and Universal International will be controlled by a three-man board including representatives of Mr. Rank and each company, it was announced Monday by Bryan Foy, Eagle-Lion's executive producer. Board members will be announced shortly.

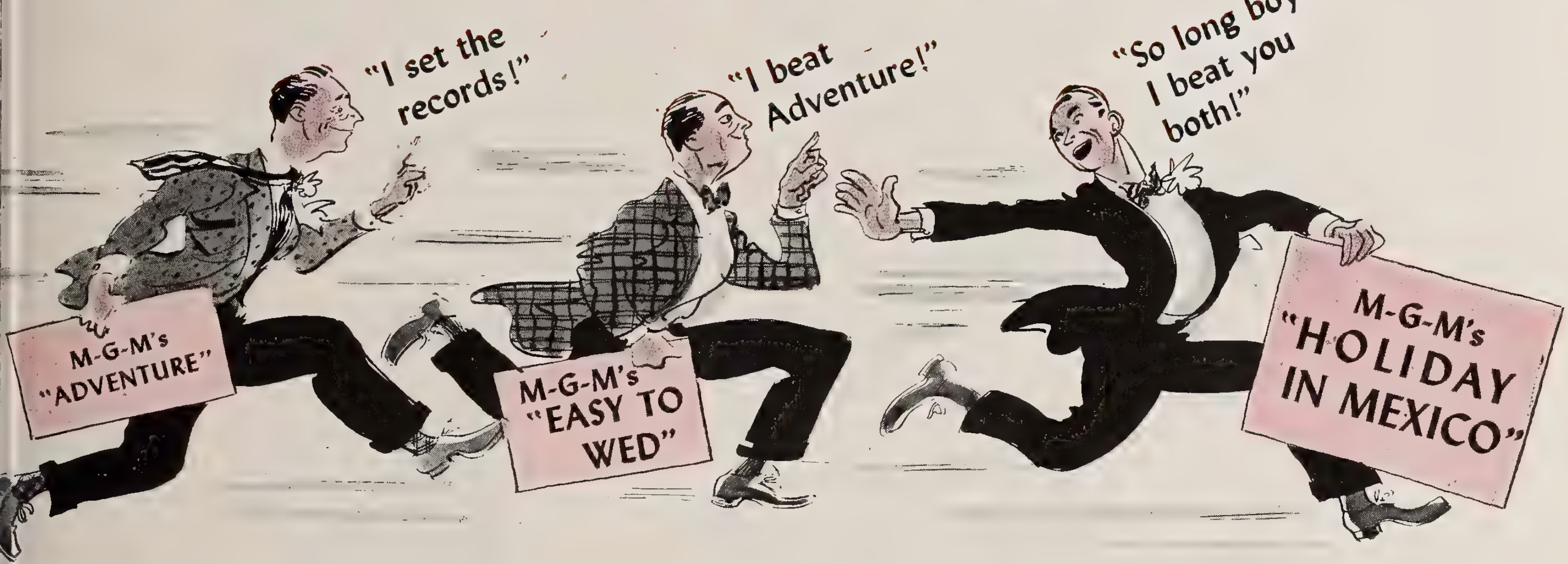
378 Employees With Warners 20 Years

This week with Warner Brothers celebrating its Twentieth Anniversary of Talking Pictures the company is also marking 20 years of service or more with the company by 378 employees. Of this number the highest percentage of oldtimers is in the Warner exchanges, where 130 employees out of approximately 1,250 have been with the company continuously for at least 20 years, while 37 have a record of 25 years or longer. The Warner Studio also has an unusual number of steady employees, a total of 170 having been on the lot since 1926 or earlier.

Filmack Expanding

Filmack Corporation of Chicago, producer of film trailers, has sold 60,000 shares of Class A common stock through Daniel F. Rice and Company. Irving Mack, president of Filmack, said that the proceeds from the sale of this stock are being used as additional working capital for expansion.

PURELY BUSINESS!


"I set the records!"
"I beat Adventure!"
"So long boys! I beat you both!"
M-G-M's "ADVENTURE"
M-G-M's "EASY TO WED"
M-G-M's "HOLIDAY IN MEXICO"

The easiest way to tell you about M-G-M's Technicolossal "EASY TO WED" is to mention that it is beating record-breaking "ADVENTURE" by thousands of dollars in its national box-office take.

The easiest way to tell you about M-G-M's sensational new Technicolor musical "HOLIDAY IN MEXICO" is to report that in its first engagement, Capitol, N. Y., its opening *topped* "EASY TO WED."

★

YEAR IN YEAR OUT TBOCFMGM Of course, it's
The Big Ones Come From M-G-M

LETTER FROM READER

EXHIBITOR EXPRESSES VIEWS ON CHECKING AND NEW SALES POLICY

To the Editor of the Herald:

There are two matters which have come to my attention within the week on which I would like to voice my opinion. Since I am a small town independent, with two local shows, in a territory where most so-called independents are independents only in the sense that they are not affiliated with producers, but are members of such large chains that they control the situation, my opinion gets little attention.

The first of these matters is with respect to the checking of percentage pictures. I have always been opposed to being checked by local checkers. As long as we had more than the one checking company competing for the checking business none of them required my accepting a local checker. Now that Ross Federal is out of the checking business and all the distributors, with the exception of Loew's, Inc., are part owners and users of Confidential Reports, Inc., I have been advised that in the future I will have to accept a local checker.

Would Make No Exception

I discussed this matter on Monday of last week with a Mr. Hatch out of the Atlanta office of Confidential Reports, Inc., who stated that his company had adopted this policy for all the territory.

He tried to get me to agree to a local man and when I refused he stated that he would have to appoint a man of his own choosing, whom I would have to accept if I played the pictures. Since the large chain theatres are not, as a rule, checked because of their policy of buying on a national unit system, it is impossible to get their support in resisting this unethical policy.

Since most of the better pictures now are percentage pictures my houses would soon be dark if the exchanges continued to support this policy of Confidential Reports and I continued to assert my rights in saying at least who would not check me. I can't believe that they should have this privilege in addition to the many other arbitrary rulings.

Discusses Sales Policy

The second matter which I wish to discuss is the new sales policy. I doubt if anyone knows what it is all about, least of all the judges who handed out the decision. However, at least one of the exchanges is handling it in such a manner as to make it impossible to buy intelligently.

A representative of Columbia Pictures Corporation called on me a few days ago. He handed me a sheet of paper containing the titles of 27 features, four deluxe Westerns and six standard Westerns. There were no casts given and when I asked about the casts of the different pictures he replied that he knew nothing about them.

I was supposed to make an offer on the pictures. I did not know whether "Cigarette Girl" was cast with Paulette Goddard or Susie Smith, or whether it had been intended for a top allocation picture or a program picture, and the salesman would give me no information on them. When he, rather gleefully, I thought, advised me that Universal was discontinuing Westerns, serials and low allocation pictures, I though I read between the lines.

Made an Offer

In order to see if this was his way of telling me that because of this I would have to pay much more for this class picture in the future, I did make him a price on Westerns and some of the "Blondies" and such pictures as could be bid on without information. I found that he was not the least tempted with a boost of $2.50 on the Westerns and a 50 per cent boost on the "Blondies."

Let me take a possible situation and point out just what this would mean. The case was supposed to be settled in a way which would benefit the independent exhibitor. Just suppose, for instance, I operate in a small town in which there is a theatre owned by either an affiliated or independent circuit.

Any time this opposition decided to run me out of business or force me to sell to them they could do so simply by bidding the pictures up beyond my possible buying point. These circuits do not have to depend on any one show for their income but can afford to lose money for a long time in one situation in order to accomplish the above. I couldn't keep my houses open long against this sort of competition. You may say that my recourse would be to the law, in proving that the other people were paying much more than the product was worth just in order to run me out of business. You know how long it takes to get a matter of this kind settled by law.

Long before it was decided I would have had to close up and then, too, the chains have the necessary funds to fight such cases clear through to the Supreme Court, whereas a small operator could not. It is like closing the barn door after the horse has gone to mention the recourse to law to an exhibitor who has already lost his business.

Cites Usual Fine and Warning

I am not aware of a single case in which even the Supreme Court has ruled that businesses gained through a violation of the Sherman Law must be returned to their former owners. It's simply a matter of a fine and a warning to "go and sin no more." The ruling in the case of Crescent Amusement Company vs. the Government proves that, with respect to the industry.

Will you please pass this letter along to someone who is in the fight and ask if they will reply.—*CHARLES COLVILLE, Loudon Theatre, Loudon, Tennessee.*

INVITATION

Exhibitors who wish to be heard on the issues arising out of the Federal Court opinion in the case of the U. S. Government vs. "The Distributors" are cordially invited to state their opinions in the columns of The Herald. In the decisions arrived at every theatre operator will be vitally affected. It is important that the exhibitor make known his opinions and recommendations. Address communications on the subject to The Editor, Motion Picture Herald, 1270 Sixth Avenue, New York 20, N. Y.

Schwalberg to Eagle-Lion Sales

Alfred W. Schwalberg has been named vice-president and general sales manager of Eagle-Lion Films, it was announced Monday by Arthur B. Krim, president of the company.

A. W. Schwalberg

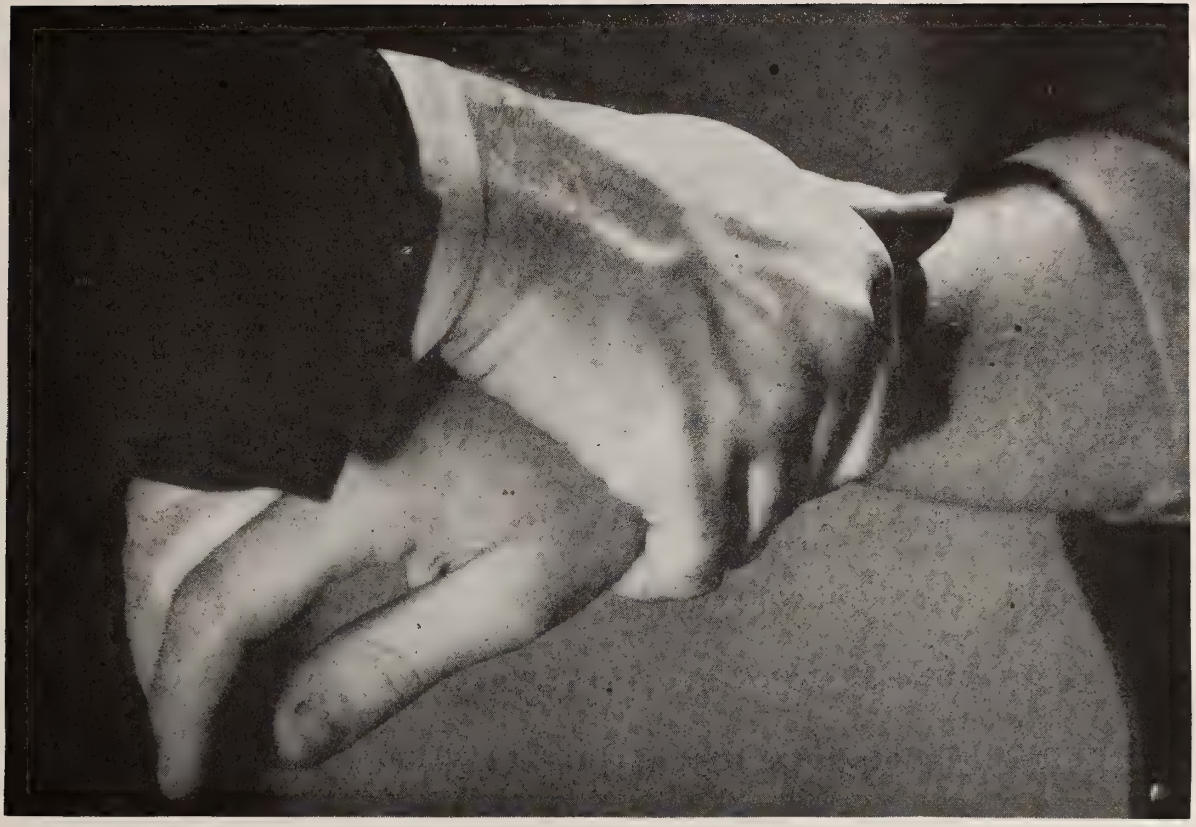
Mr. Schwalberg, formerly with Warners, then general sales manager of International Pictures, relinquishes his present post as vice-president and assistant general sales manager of United World Pictures, to assume the sales post for Eagle-Lion Films.

At the same time it was announced that the expanded production program of Eagle-Lion Films was now in full swing in Hollywood under the supervision of Bryan Foy, production chief. Ten pictures will be completed during the coming year and the first picture is expected to be released January 1. J. Arthur Rank will deliver between five and 10 of his films for distribution in America by Eagle-Lion.

By arrangement with Leo Spitz and William Goetz, Mr. Schwalberg will continue to supervise sales and liquidation of International Pictures product, now being released through RKO. "Tomorrow Is Forever" is well on its way in distribution, and "The Stranger," the seventh and last picture for RKO, is playing first run engagements.

San Francisco Exchange Bought by Patterson

Pat Patterson has bought the interest of his partner Edward C. Rowden, in the Astor Picture exchange in San Francisco. The company has named Miss Pat Roth as booker and has added an export and import department. Mr. Patterson named James Callahan and Raymond F. Welch as associates in the new venture.



THE PUBLIC PULSE IS VERY ATOMIC!

It is interesting to note that M-G-M completed production of its remarkable film "THE BEGINNING OR THE END" just as our News of the Day flashed to thousands of screens the sensational newsreel pictures of the startling atom bomb tests.

We acknowledge gratefully the many tributes to the superior M-G-M News of the Day handling of this historic event from films made by the Army, Navy and Coast Guard and Newsreel cameramen. Its theatre-packing reception by the public is a forecast of success for our coming great picture.

Showmen who sense the terrific absorption of the American people in this exciting subject will be pleased to learn that M-G-M has a tremendous attraction in store for them. You may anticipate for your eager patrons in "THE BEGINNING OR THE END" a picture that not only tells the full dramatic story of the atom bomb but tells it in a narrative of real human beings, the romance of their lives and the courageous women who shared the dangers with them.

Time will confirm our prediction that M-G-M's "THE BEGINNING OR THE END" will be one of the greatest showmanship achievements on the books!

H. G. WELLS and THE SCREEN

by TERRY RAMSAYE

When the news pages of last week recorded the death of Henry George Wells it was of the passing of a titan of literature, and with no note of his curious special place and adventures in cinema. He was the first of all men to see the promise and capacity of the films, first to see the motion picture as a new and vital medium for telling beyond the art of the word. For more than fifty years he made acute study of the screen, which he understood more thoroughly than any of his distinguished contemporaries in letters. Yet despite that all of his several ambitious approaches to the films came to inconspicuous failure.

One of the most prescient of scholars and one of the most able tellers of tales, Mr. Wells was first too early and lastly too late. He was defeated by the timing of screen evolution, in the beginning, and by his own evolution from entertainer to social propagandist. Despite the circulation of his printed works to the millions around the world, he never knew the motion picture audience.

"The Time Machine" in 1895

So long ago as 1895, when the Edison peep show kinetoscope appeared in London, Mr. Wells delivered his now historically classic story *"The Time Machine."* It was a yarn of the adventures of a traveller and a device which could carry him back and forth through time and space at will. He was able to experience past, present and future, concurrently—even as the motion picture can wih its cutbacks and visions. That story of 1895, arriving on the heels of the motion picture, may have been a product of coincidence, probably it was not.

Mr. Wells, a teacher of science, was much in touch with Robert W. Paul, London instrument maker, and it was Mr. Paul who became the founding pioneer of the British motion picture with evolutions from the Edison mechanisms. On the point of whether film or fiction of *Time Machine* came first in his consciousness Mr. Wells never made quite clear.

Anticipated Feature Picture

Anyway October 24, 1895, Mr. Wells and Mr. Paul collaborated in an application for a British patent, No. 19,984, which with all of its specifications anticipated the feature motion picture, which was destined to spend nearly twenty more years in gestation. The Paul-Wells project lapsed with no reduction to practise for lack of capital. Scientists and authors are not promoters.

Just then Mr. Wells was devoting his expanding talent to the production of popular entertainment pabulum, in fact a sort of glorified Sunday supplement science. He wrote into a career of wide fame and considerable fortune.

By the time the motion picture had tediously developed its technology and had evolved its capacity for story telling, Mr. Wells was secure and independent with a vast readership. He could now indulge in preachment and criticism and tended to concern himself quite as much or more with thinking as with adventure. Meanwhile the motion picture in its inevitable and proper service of the masses was not attracted to "think material." The word highbrow had come into the language, and in movieland it was not exactly a term of flattery.

A Discourse on Motion Picture

Mr. Wells kept on looking at pictures. In 1929 he made an extraordinary gesture with the publication of a volume he called as novel, "The King Who Was a King." (Doubleday Doran and Company.) It was a combination of interesting and penetrating discourse about the medium of the motion picture and its potential capacities for communication, along with a fictional component of a story done in scenario form. His message was universal peace, the "concrete story of King Everyman, the Princess and his Cousin, the Destroyer"

In his introductory chapter Mr. Wells essayed a tabloid history of the screen and decided then to call it the *Time Machine,* incidentally remarking then, that it was this writer's researches which had recalled to him the long forgotten project with Mr. Paul.

"The King Who Was a King" was Mr. Wells' self-described adventure in a "hinterland of real novelty that is the most interesting aspect of the cinema today to people who have outgrown the story consuming stage. . . . Behind the first cheap triumphs of the film today rises the possibility of a spectacle-music-drama, greater, more beautiful and intellectually deeper and richer than any artistic form humanity has hitherto achieved."

Mr. Wells was objective enough to set down: "At the least the writer hopes this will prove a provocative and interesting failure." It did just that, save that it was not provocative and that it interested few indeed.

Korda Sought Wells

In the middle 1930's Alexander Korda, releasing through United Artists then, made an ambitious endeavor to bring Mr. Wells to the screen full length and full blown, with a flourished Hollywood contract. Mr. Wells came over. Three pictures resulted, including "The Man Who Could Work Miracles," described as a success with the critics, and "The Shape of Things to Come," an utterly Wellsian concept of a new world ruled by science and accented by "spaceship" attempts at interplanetary colonization, which passed with slight notice.

Over the coffee cups at Dinty Moore's, Sir Alexander, he was Mr. Korda then, remarked unofficially one day that the project had cost a million dollars.

In a backhand fashion it might be observed that Mr. Wells' most conspicuous impact on the entertainment screen was made through another Welles, this time Orson, not so deep but louder. It was a re-write of H. G. Wells' "The War of the Worlds" that gave Orson Welles the material of that radio broadcast about "Men from Mars," which put him on the highroad to fame—and sent New Jersey farmers out with shotguns to repel the invasion.

H. G. Wells was in his fashion quite as camera conscious as Orson. All of the portraits supplied to the literary sections were made with the camera set low and looking up at him, making his tiny figure seem to tower. He was a little fellow, a dynamic bantam, lapsing into difficult clipped vernacular British chirps when excited in expression. He was not as big as he looked, in pictures.

"Outlaw" Shown In Atlantic City

Howard Hughes' production, "The Outlaw," continued to be a subject of discussion and protest by municipal leaders during the past week.

At a hearing in Atlantic City, N. J., Monday, Vice-Chancellor Albert S. Woodruff ruled city officials acted in an "arbitrary and dictatorial" manner in serving notice on Hamid's Steel Pier three weeks ago that prints of "The Outlaw" would be seized if the picture were shown as advertised. At the same time, Chancellor Woodruff dissolved a temporary restraining order which halted city officials from interfering with the showing of the picture. He also dismissed a complaint by counsel for the Steel Pier that city officials threatened to close the show.

The temporary restraint was issued before "The Outlaw" started its three-week run which ended last Saturday. Jane Russell, star of the picture, also made a personal appearance during the showing of the film. The Steel Pier's counsel said that the Pier had paid United Artists $15,000 a week for the film, plus 50 per cent of the gross above $117,000.

In Omaha, with "The Outlaw" scheduled to open at the Paramount theatre last Thursday, heads of three organizations registered their protests. The protesting organization's representatives included Archbishop James J. Ryan of the Archdiocese of Omaha; Mrs. J. G. Schmidt of the Parent Teachers Association of Omaha, and Mrs. J. C. Tighe of the Legion of Decency. Omahans are urged not to attend the showings.

LOEW'S WILL BLOCK-BOOK IN NON-COMPETITIVE AREAS

Rodgers Outlines Policy at Chicago Sales Meeting; Cites Elimination Clause

Loew's, Inc., will block-book its full season program in non-competitive situations where it is allowed under the New York Federal Court decision, in order to satisfy exhibitors' "desire for product security." Season contracts will have an elimination clause, to be determined by the court, and theatre owners will have the option of buying the pictures one at a time if they so desire.

The block booking announcement was the major point of a general sales policy for the company outlined by William F. Rodgers, vice-president and general sales manager of Loew's, Tuesday at a full dress convention of the company's sales force at the Drake Hotel in Chicago.

Sees Changes Necessary In Distribution Structure

Announcing the policy, Mr. Rodgers pointed out that compliance with whatever final decree is decided upon in the New York anti-trust case obviously will require changes in the present structure of distribution. "However," he said, "Loew's, Inc., will to the best of its ability make just as few changes . . . as is necessary and . . . intends to approach the future in that friendly spirit which has earned for us the support, consideration and loyalty . . . of our customers."

The major points of the new policy are:

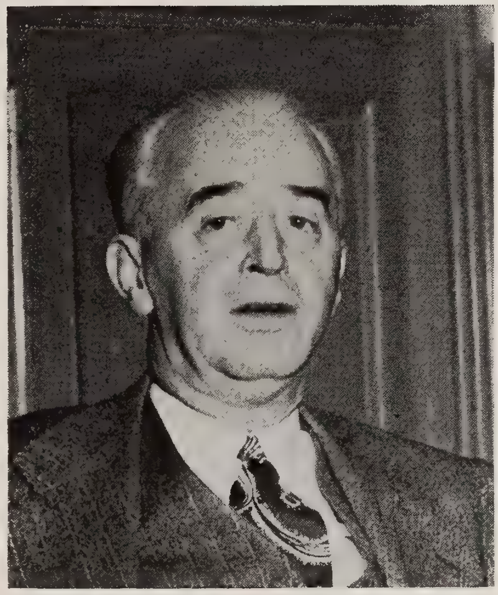
1. All pictures will be tradeshown.

2. In competitive situations or localities, each feature will be offered individually and its acquisition by license by any theatre will not be made conditional upon the licensing of any other picture or unit distributed by the company.

3. In strictly non-competitive situations the company will offer, subject to certain conditions including elimination, all units of the regularly released product for a 12-month period commencing with such of those subjects released subsequent to September 1, 1946, and ending August 31, 1947.

4. The company will offer short subjects and newsreels individually to those customers who prefer to buy them that way, but shorts and newsreels also will be offered in bulk with a privilege of elimination.

Pictures will be offered singly in competitive situations and Mr. Rodgers said that no general policy of competitive bidding would be put into effect at this time "because of the uncertainties inherent in the present situation and the . . . many administrative details." However, he said, the company will attempt to work out a procedure for competitive bidding, pending entry of a final decree, in a very limited number of emergency situations and on a purely experimental basis.


WILLIAM F. RODGERS

"Although we have reecived many expressions of opinion from the trade to the effect that some of the statements of the Court in the government suit are very drastic, it is our intention to approach the new order in the spirit of "Let's Try" rather than "How Do I Come Out?", and we can only hope that the putting into effect of a final decree will result in substantial benefits to the industry as a whole rather than create chaos.

Possible Product Delay Seen by Rodgers

"It must be obvious to everyone in the business that if, as, and when the opinions of the Court are incorporated into a decree, there will come about a drastic change in the general order of conducting many phases of our distribution business and the possibility of some changes in our production plans. This may result in a slight delay in product availability or other unforeseen inconveniences occasioned by the time required to make the necessary adjustments to comply with the decree of the Court.

"If such results should be brought about, we earnestly solicit the patience and consideration of our customers. One of the first considerations in our distribution policy has been and will continue to be the welfare of our customers and our efforts will be earnestly directed to the accomplishment of all necessary changes as expeditiously and as practically as they can be worked out.

"Our job in the motion picture industry is to make and distribute great entertainment and we feel confident that our customers are just as anxious to demonstrate the virtues of good showmanship in the exhibition of such product. We therefore expect to continue, as far as we may be permitted by law, to pursue the policies which have earned for us from our exhibitor customers the name of which we are so humbly proud—The Friendly Company."

Home Office and Field Executives Attend

Attending the meeting were 75 home office and field executives. The group included E. M. Saunders and E. W. Aaron, assistant general sales managers; William B. Zoellner, in charge of the reprints and importations division; H. M. Richey, head of exhibitor relations; Walter Brooks, assistant to Mr. Richey; Alan F. Cummings, in charge of exchange operations; Joel Bezahler, C. F. Deesen, Paul Richrath, Leonard Hirsch and Irving Helfont, home office assistants to field sales managers; M. L. Simons, editor of the *Distributor;* William R. Ferguson, director of exploitation; Tyree Dillard, Jr., and Herbert Nusbaum, legal department; T. Grady, P. Agnew, A. Sterling, E. Urschell, and O. Broughton, master bookers.

Sales managers in the field included J. P. Byrns, New York; J. J. Maloney, Pittsburgh; John E. Flynn, Chicago; Rudy Berger, New Orleans, and George A. Hickey, Los Angeles.

District managers: M. N. Wolf, Boston; Robert Lynch, Philadelphia; Herman L. Ripps, Albany; John J. Bowen, New York; F. C. Hensler, Detroit; J. S. Allen, Washington; S. A. Shirley, Chicago; R. W. Maw, Minneapolis; H. A. Friedel, Denver; C. E. Kessnich, Atlanta; B. Bishop, Jr., Dallas.

Branch managers: Thomas J. Donaldson, Boston; Lou Formato, Philadelphia; J. B. Mundstuk, Buffalo; H. Rosenblatt, New Haven; B. Abner, New Jersey; R. Pielow, New York; F. J. Downey, Detroit; F. B. Gauker, Indianapolis; H. Benning, acting manager, St. Louis; F. M. Booth, Cincinnati; J. Sogg, Cleveland; Saal Gottlieb, Pittsburgh; W. E. Banford, Chicago; D. C. Kennedy, Des Moines; J. G. Kemptgen, Milwaukee; W. H. Workman, Minneapolis; G. E. McGlynn, Omaha; C. P. Nedley, Salt Lake City; Thomas E. Lucy, acting manager, Atlanta; Benn H. Rosenwald, Charlotte; C. J. Briant, New Orleans; Le Roy Bickel, Dallas; A. L. Adler, Kansas City; Lou C. Ingram, Memphis; John C. ReVille, Oklahoma City; Samuel J. Gardner, Los Angeles; Lou Amacher, Portland; L. C. Wingham, San Francisco; and Thomas Aspell, Jr., Seattle.

UA Leases Golden Theatre For "Henry V" Showings

United Artists has leased the John Golden theatre in New York from Superfilms Distributing Company, the American-Italian film combine, to extend indefinitely the Broadway run of "Henry V." The picture will open at the Golden on September 2, one day after it closes at the City Center Theatre when the lease expires. The Golden will observe the same policy as that prevailing at the City Center. There will be two screenings each day, all seats will be reserved and the top admission price will continue to be $2.40. "Henry V" is a British-made film starring Laurence Olivier.

Help the Picture Do The Business, Advises Veteran

Thirty-six years ago this month Mr. and Mrs. J. C. Robertson set up as life and business partners in Ohio. Mr. Robertson owned and operated the Midway theatre in Osborn, Ohio, and with his wife as partner they gradually extended operations to include theatres in the neighboring towns of Bainbridge, Bremen, Mechanicsburg and New Straitsville. The operation of these houses has brought the couple pleasure, respect and no small measure of success. Mrs. Robertson, still actively associated with operations, finds time frequently to contribute to the What the Picture Did for Me section of the Herald. In a letter this week she said that for years she has felt strongly on the subject about which she writes below and she asks for a forum in which to say it. Incidently, she says, "It will be 36 years the 24th of this month since I bought the first piece of film and the business is just as interesting today as it was then—only more complicated."

by FRANCES ROBERTSON
Midway Theatre, Osborn, O.

Instead of "What the Picture Did for Me," why doesn't some exhibitor write and tell "what he did to the picture"?

My husband and I have been at this business of being exhibitors nearly half a century and long ago we realized it was not what the picture did for me but what we did for the picture that paid the dividends.

The equipment in Hollywood that produces the pictures is the finest that money can buy. But the best picture presented poorly, over some dirty screen is bad. When you think of the houses with equipment that has never been serviced or tested since it was installed, and with machines that jerk the film through rather than glide with the gears as it should, I think it is time to consider "What did you do to the picture."

Booths Often Neglected

Some of the machines were worn out long before the war, and they haven't gotten any better. Booths have always been neglected. The grit and fuzz that I have seen in machinery makes my blood run cold. Machinery should have loving care. Out of all the operators that we have had in all these years, when they were hired and given their first "solo" run, never put a cover over the machines at night, each had to be told. Fortunately we schooled many of our operators and although our circuit is small you'll not find a single dirty booth.

The wonder of it all is to me that there aren't more fires than there are in theatres and more film damaged by scratches.

Again, if your theatre isn't at least as clean and comfortable as people's homes, why should they come at all? Let's be fair. When did you air and fumigate last? The picture can't do it all. You can only fool some of the people part of the time.

When Barnum said, "There's one born every minute," he was using a tent and his audiences had God's great outdoors to breathe in, not a stuffy theatre.

And remember, too, that he painted his circus wagons once a year, attractively.

Keep Theatre Clean

If you went to some one's house and the chair arms were sticky—do you think you'd go back again, especially if you had to pay to sit in that sticky chair? When did you wash those chair arms last? It should be done at least twice a week no matter how small your theatre is and once a day isn't too often. There is nothing more used in the theatre than the chair arms.

What about your rest rooms, are they smelly affairs? Keep them spotless. Use plenty of hot water, lye and disinfectant. It is cheap and pays big dividends.

Then what about the general atmosphere around the place? Did your cashier gather up the money and push out the ticket or did she smile and say "thank you" at the close of the transaction? Or do you know what she did?

What about the man on the door? How did he receive that customer and did he remember to thank that customer too when he took the ticket or did he reach and take the ticket, looking in the opposite direction as he did it?

Does the usher wave his flashlight in every direction, striking people's eyes as he goes down the aisle? And how did he approach the customer that just came in? There is only one sentence he should say—"This way please." Never ask a customer where he wants to sit. Nine times out of ten he doesn't know and the odd time that seat is already occupied.

After the show, if it is a neighborhood house, a "good-night" will be remembered for a long, long time. "Glad you could come" is another parting remark. Never ask how they liked the picture. Don't give anyone a chance to complain.

Make the Most of Product

Your business is no diffierent today than it was when they burned Ann Hutchinson at the stake. She lived in a land of make believe and so do you. No matter what kind of picture you have, make the most of it. You are having a grand time and your patrons pay for a ride on your band wagon.

If you don't like what came in the big tin box—play like it any way—they aren't all bad. If you don't get your share of the business, I'll bet it's, "What you did to the picture" rather than "What the pictures do for you."

New Theatre Project Started

Despite the continuing scarcity of commercial building materials, exhibitors are finding sufficient equipment to announce and then proceed with construction programs. In the past week one was started, another theatre was being remodeled.

Charles Brent, Dallas theatre man, who owns several theatres in Dallas and in Central Texas with Phil Isley, has begun construction on a $50,000 house at Port Arthur, Texas. Mr. Isley is not associated with Mr. Brent in the venture. The new theatre will be of stadium type and will seat approximately 1,500 people.

In Caledonia, Minn., J. M. Rostvold, former owner of the Jem theatre in Harmony, Minn., who recently purchased the State theatre from John Ward, is redecorating the theatre.

Portland, Oregon's, new Drive-In Amphitheatre is scheduled to open late this month at the New Meadows race track. The outdoor car theatre has a capacity of 600 vehicles, each parked on a ramp, with a slight incline for better viewing of the screen. The screen is reported to have cost $32,000, with an over-all investment of an estimated $100,000.

In Seattle, Wash., the Aurora Motor Inn theatre, which opened several weeks ago, last week was closed by a temporary restraining order from the United States District Court because the project did not have the authorization of the Civilian Production Administration.

Set Release for Fourteen Warner Short Subjects

Fourteen shorts have been set for release by Warner Bros. in September and October, Norman H. Moray, short subjects sales manager, has announced. In addition to "Okay for Sound," the Twentieth Anniversary of Talking Pictures special now playing prerelease engagements, the September schedule includes three cartoons in Technicolor, "Racketeer Rabbit," "Fair and Wormer," and "Fox Pop," a Technicolor Sports Parade, "King of the Everglades," and a Technicolor special, "Cinderella's Feller." The October group consists of "So You Want to Save Your Hair," comedy; Desi Arnaz and Band, Melody Masters Band; "Lazy Hunter," Technicolor Sports Parade; "Star-Spangled City," Technicolor Adventure Special, and four Technicolor cartoons, "Big Snooze," "Wacky Worm," "Mousemerized Cat" and "You're an Education."

Set "Lucky" Screening

"If I'm Lucky" featuring Vivian Blaine, Perry Como and Harry James, will be tradeshown in all exchange centers August 28, except in Portland and Seattle where it will be shown August 29, William J. Kupper, general sales manager of Twentieth Century-Fox, has announced.

MARK HELLINGER'S

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The Ernest Hemingway's

KILL

From the Story by

ERNEST

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...who gave the screen three of its greatest entertainment triumphs... "To Have and Have Not", "For Whom the Bell Tolls", "A Farewell to Arms".

Produced by Broadway's Master Story Teller

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HELLINGER

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"Thank Your Lucky Stars"
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ROBERT

SIODMAK

whose "The Spiral Staircase" ..."Christmas Holiday"... and "Phantom Lady" have pyramided him to top-ranking fame!

..TOLD THE UNTAME

TERRIFIC!

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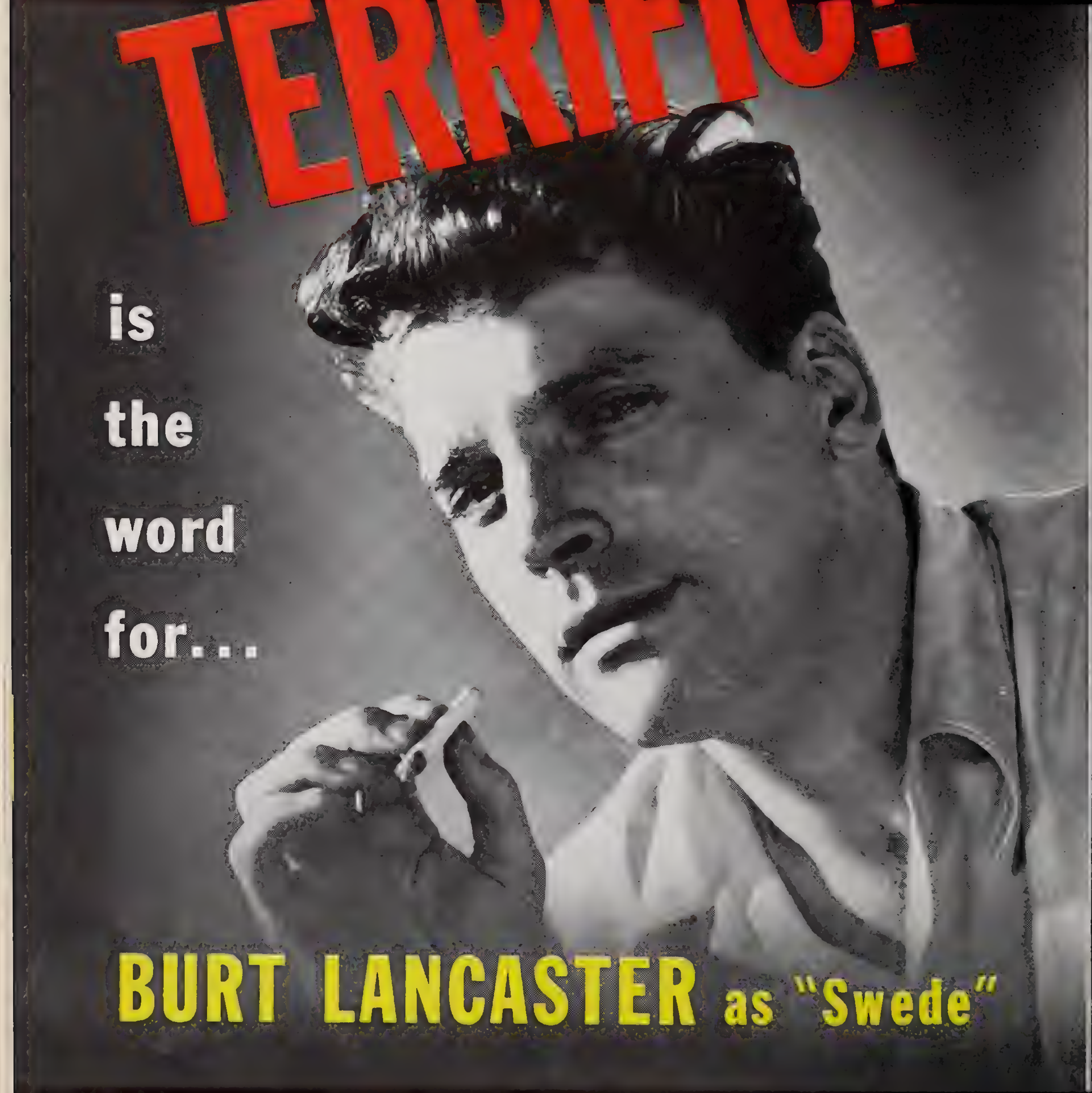

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BURT LANCASTER as "Swede"

is every breath-taking momen with . . .

AVA G

We predict . . . his first screen role will be the movie rave of the nation!

HEMINGWAY WAY!

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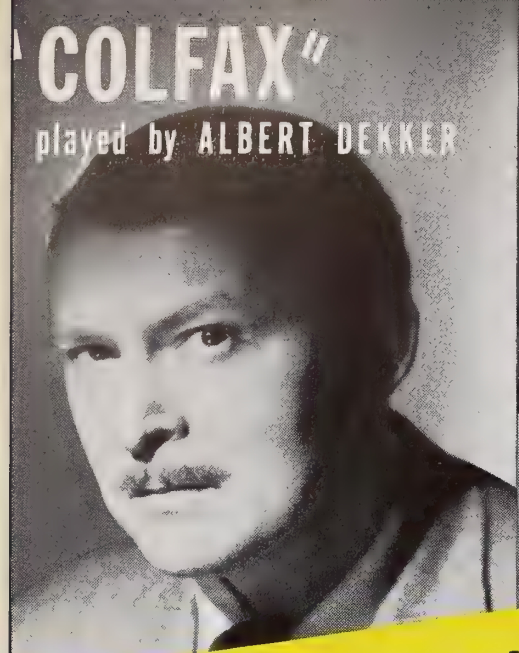
is the suspense with...

DNER as "Kitty"

EDMOND O'BRIEN as "Reardon"

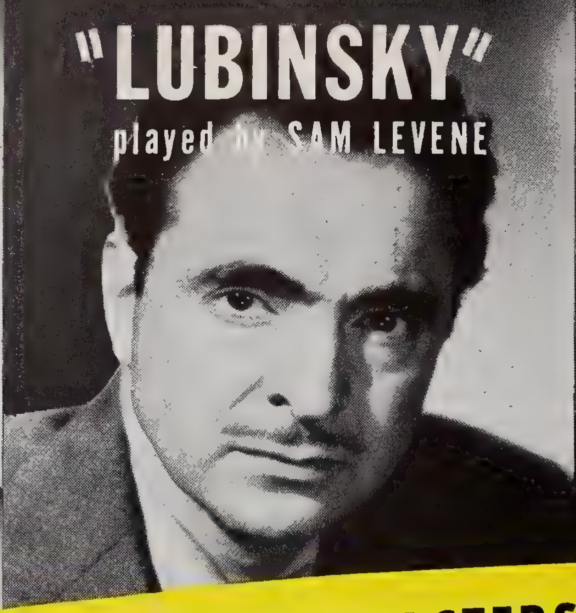
he eye-stopping sensation
f "Whistle Stop" as the girl
en couldn't leave alone!

The star of "Winged Victory" in his first picture since returning from the Armed Forces!



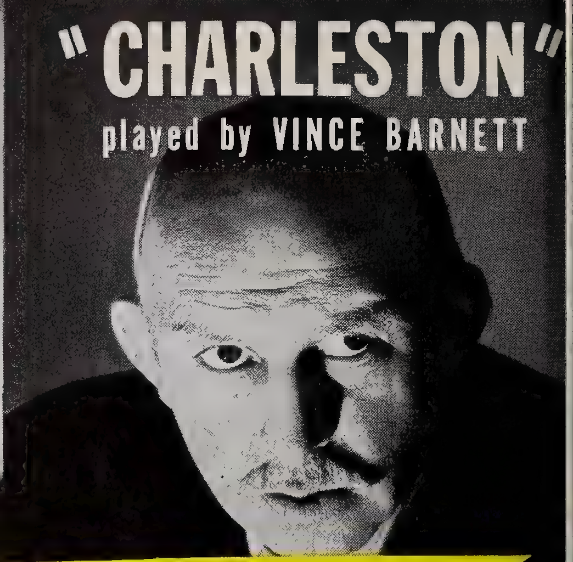
COLFAX"

played by ALBERT DEKKER



"LUBINSKY"

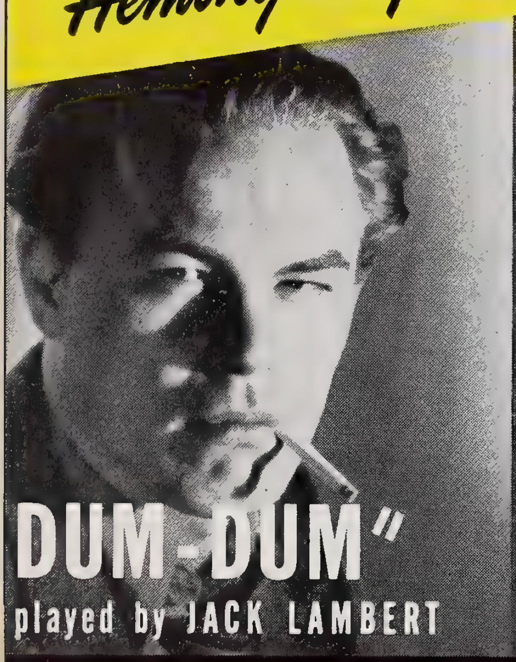
played by SAM LEVENE



"CHARLESTON"

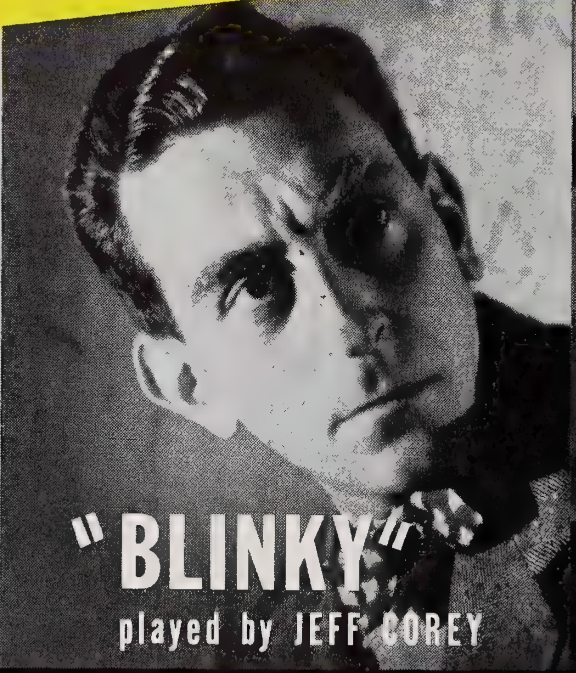
played by VINCE BARNETT

ALL **THE FASCINATING CHARACTERS... BRINGING *Hemingway's* GREATEST EXCITEMENT TO THE SCREEN!**



DUM-DUM"

played by JACK LAMBERT



"BLINKY"

played by JEFF COREY

"LILLY"

played by VIRGINIA CHRISTINE

MARK HELLINGER
presents

Ernest Hemingway's THE KILLERS

Directed by
OBERT SIODMAK

with BURT LANCASTER AVA GARDNER
EDMOND O'BRIEN ALBERT DEKKER SAM LEVENE

creenplay by ANTHONY VEILLER • From the story by ERNEST HEMINGWAY • A UNIVERSAL RELEASE

A MARK HELLINGER PRODUCTION

20th-Fox Net for 26 Weeks Rises To $11,449,449

Twentieth Century-Fox Film Corporation and all subsidiaries, including National Theatres Corporation and Roxy Theatres, Inc., Tuesday reported consolidated net profit after all charges for the 26 weeks ended June 29, 1946, of $11,449,449.

A stockholders' meeting Tuesday approved the proposed purchase by National Theatres Corporation of all the outstanding shares of its Class B stock at a price of $7,415,000.

After deducting dividends on prior preferred and convertible preferred stock, this amounted to $4.33 per share on the 2,534,895 shares of common stock outstanding at June 29, 1946. There were 1,895,698 shares of common stock outstanding at the comparable date in 1945.

The consolidated net after all charges for the comparable 26 weeks of 1945 was $5,433,360, equal after deducting dividends on the prior preferred and convertible preferred stocks, to $2.43 a share on the common stock then outstanding.

For the 1946 period, dividends were $320,905; rents from tenants and other income, $3,812,102. Operating expenses of exchanges and theatres, administrative expenses, etc., were $48,151,921; amortization of production costs and other expenses, $20,547,634; participation in film rentals, $3,397,290.

A comparison of the 26 weeks of 1946 with the 26 weeks of 1945 shows the following:

	26 weeks to June 29, 1946	26 weeks to June 30, 1945
Gross income from sales and rentals of film and theatre receipts	$91,218,724	$84,505,106
Consolidated net profit before federal taxes, minority interests and contingencies	$21,789,477	$17,826,667
Provision for federal income and excess profits taxes	8,850,000	10,525,000
	$12,939,477	$7,301,667
Deduct net profit applicable to minority intersts	1,490,027	868,307
	$11,449,449	$6,433,360
Deduct provision for contingencies	....	1,000,000
Net profit	$11,449,449	$5,433,360

For the second quarter ended June 29, 1946, the consolidated net profit after all charges was $5,207,496. After deducting dividends on prior preferred and convertible preferred stock, this amounted to $1.97 per share of common stock. The profit for the first quarter of 1946 was $6,241,953. The profit for the second quarter of 1945 on a comparable basis was $2,577,875, equal to $1.15 per share of common stock.

At the stockholders meeting the vote on the proposal by which National Theatres Corp. would purchase all the outstanding shares of its Class B stock was 65 per cent in favor and four per cent opposed.

The Class B stock if converted represents 20 per cent of the equity of National Theatres Corporation. This purchase gives Twentieth Century-Fox 100 per cent control of National Theatres.

The earnings applicable to the 20 per cent interest, at the current rate of income, are approximately $2,600,000 annually. This purchase will make it possible for Twentieth Century-Fox to file consolidated income tax returns with National Theatres and effect a savings of $500,000 annually, making a total of $3,100,000.

Issued in 1944 to Managers

The Class B stock was issued in 1944 to the principal executive managers of the corporation under a plan that was devised by a special committee of important stockholders and directors appointed by the late Wendell Willkie, chairman of the board.

The managers will continue with the corporation under long term contracts of employment. When they took over the management of National Theatres Corporation in 1932, its principal subsidiaries were in bankruptcy and largely through their efforts a reorganization was made possible and the earning results have been achieved. It is estimated that the earnings of National Theatres for the year 1946 will exceed $13,000,000, and the consolidated earnings of 20th-Fox will exceed $24,000,000.

The board of directors of Twentieth Century-Fox last week declared a quarterly cash dividend of $1.12½ per share on the outstanding prior preferred stock, payable September 16, 1946, to stockholders of record September 6. A quarterly cash dividend of 37½ cents per share on the outstanding convertible preferred stock is payable September 30 to stockholders of record September 6. A quarterly cash dividend of 75 cents and an extra cash dividend of 25 cents per share on the outstanding common stock is payable September 30 to stockholders of record September 6.

Box Office Champions for The Month of July

THE GREEN YEARS

(Metro-Goldwyn-Mayer)

Produced by Leon Gordon. Directed by Victor Saville. Screenplay by Robert Ardrey and Sonya Levien, based on a novel by A. J. Cronin. Musical score, Herbert Sothart. Director of photography, George Folsey. Cast: Charles Coburn, Tom Drake, Beverly Tyler, Hume Cronyn, Gladys Cooper, Dean Stockwell. Release date, July 4, 1946.

THE KID FROM BROOKLYN

(RKO Radio-Samuel Goldwyn)

Produced by Samuel Goldwyn. Directed by Norman Z. McLeod. Adapted by Don Hartman and Melville Shavelson from a screenplay by Grover Jones, Frank Butler and Richard Connell. Based on a play by Lynn Root and Harry Clork. Musical director, Carmen Dragon. Photographer, Gregg Toland. Technicolor color director, Natalie Kalmus. Cast: Danny Kaye, Virginia Mayo, Vera-Ellen, Steve Cochran and the Goldwyn Girls. Release date, special.

SMOKY

(Twentieth-Century-Fox)

Produced by Robert Bassler. Directed by Louis King. Screenplay by Lillie Hayward, Dwight Cummins and Dorothy Yost. Based on a novel by Will James. Director of photography, Charles Clarke. Technicolor director, Natalie Kalmus. Music, David Raksin. Musical director, Emil Newman. Cast: Fred MacMurray, Annie Baxter, Burl Ives, Bruce Cabot, Esther Dale. Release date, July, 1946.

A STOLEN LIFE

(Warner Brothers)

A B.D., Inc., production. Directed by Curtis Bernhardt. Screenplay by Catherine Turney. Adapted by Margaret Buell Wilder from a novel by Karel J. Benes. Photographed by Sol Polito and Ernest Haller. Art director, Robert Haas. Cast: Bette Davis, Glenn Ford, Dane Clark, Walter Brennan, Charles Ruggles, Bruce Bennett. Release date, July 6, 1946.

TO EACH HIS OWN

(Paramount)

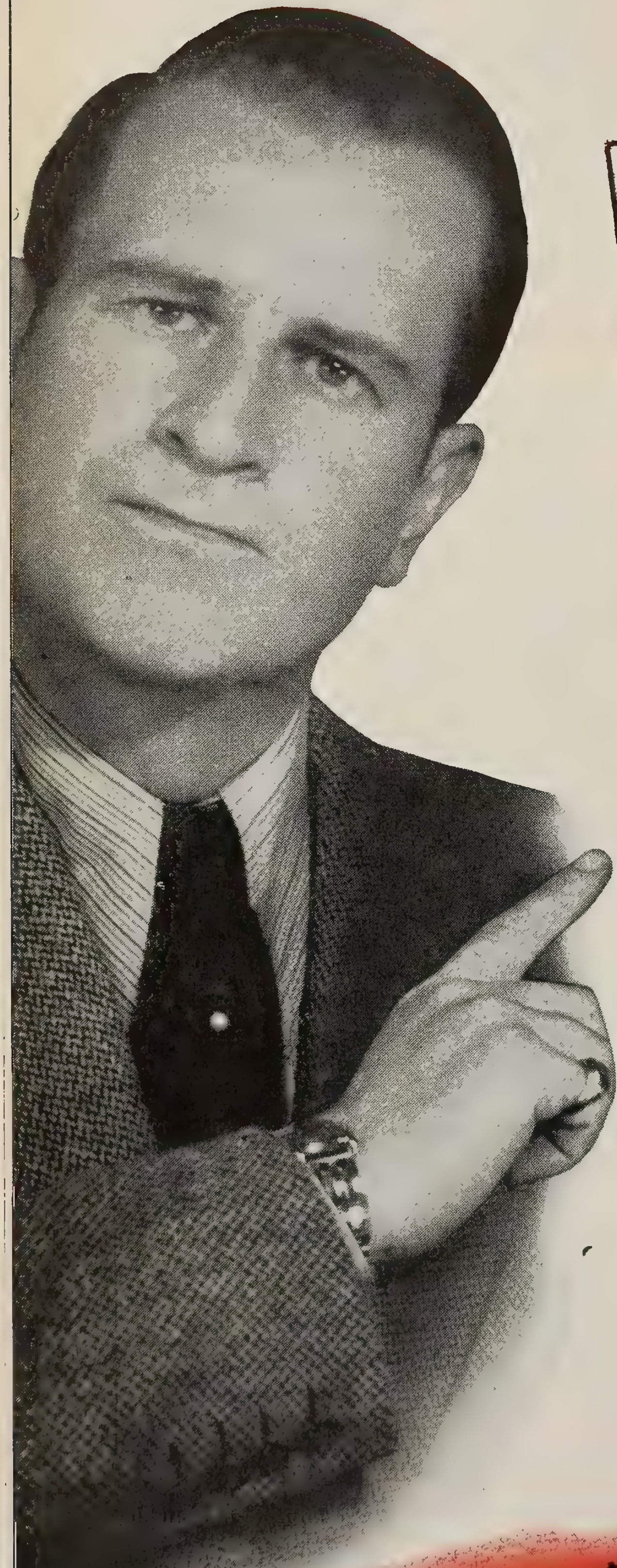
A Mitchell Leisen Production. Directed by Mitchell Leisen. Produced by Charles Brackett. Screenplay by Charles Brackett and Jacques Thery, from a story by Brackett. Director of photography, Daniel F. Fabb. The music score by Victor Young. Cast: Olivia DeHavilland, Mary Anderson, Roland Culver, Phillip Terry, Bill Goodwin. Release date, July 5, 1946.

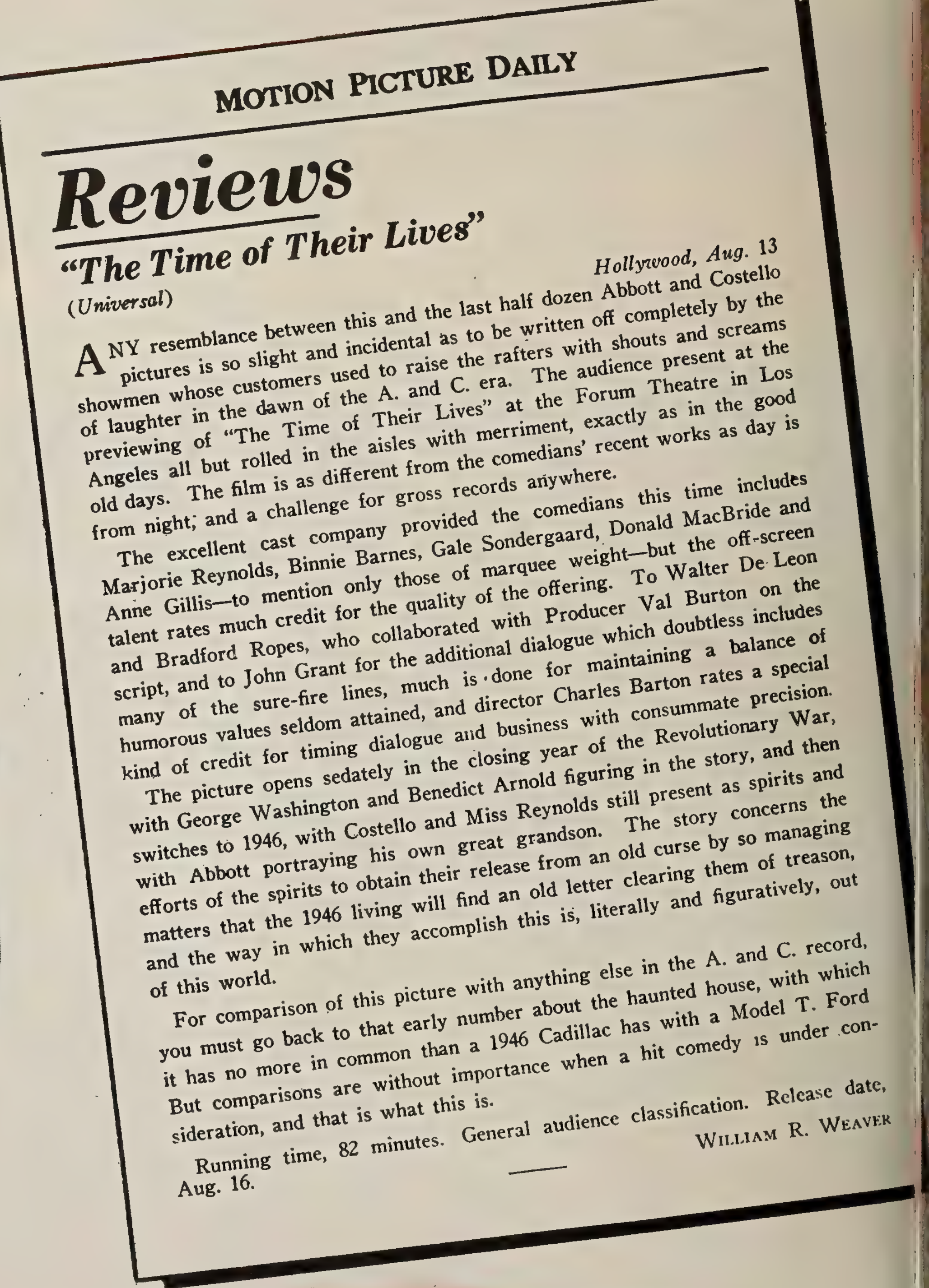
WITHOUT RESERVATIONS

(RKO Radio)

Presented by Jesse L. Lasky and Walter MacEwen. A Mervyn LeRoy production. Produced by Jesse L. Lasky. Directed by Mervyn LeRoy. Screenplay by Andrew Solt, from novel by Jane Allen and Mae Livingston. Director of photography, Milton Krasner. Cast: Claudette Colbert, John Wayne, Don DeFore, Anne Triola and Louella Parsons. Release date, Block 5.

LOOK! This will make





MOTION PICTURE DAILY

Reviews

"The Time of Their Lives"

(Universal)

Hollywood, Aug. 13

ANY resemblance between this and the last half dozen Abbott and Costello pictures is so slight and incidental as to be written off completely by the showmen whose customers used to raise the rafters with shouts and screams of laughter in the dawn of the A. and C. era. The audience present at the previewing of "The Time of Their Lives" at the Forum Theatre in Los Angeles all but rolled in the aisles with merriment, exactly as in the good old days. The film is as different from the comedians' recent works as day is from night; and a challenge for gross records anywhere.

The excellent cast company provided the comedians this time includes Marjorie Reynolds, Binnie Barnes, Gale Sondergaard, Donald MacBride and Anne Gillis—to mention only those of marquee weight—but the off-screen talent rates much credit for the quality of the offering. To Walter De Leon and Bradford Ropes, who collaborated with Producer Val Burton on the script, and to John Grant for the additional dialogue which doubtless includes many of the sure-fire lines, much is done for maintaining a balance of humorous values seldom attained, and director Charles Barton rates a special kind of credit for timing dialogue and business with consummate precision.

The picture opens sedately in the closing year of the Revolutionary War, with George Washington and Benedict Arnold figuring in the story, and then switches to 1946, with Costello and Miss Reynolds still present as spirits and with Abbott portraying his own great grandson. The story concerns the efforts of the spirits to obtain their release from an old curse by so managing matters that the 1946 living will find an old letter clearing them of treason, and the way in which they accomplish this is, literally and figuratively, out of this world.

For comparison of this picture with anything else in the A. and C. record, you must go back to that early number about the haunted house, with which it has no more in common than a 1946 Cadillac has with a Model T. Ford. But comparisons are without importance when a hit comedy is under consideration, and that is what this is.

Running time, 82 minutes. General audience classification. Release date, Aug. 16.

WILLIAM R. WEAVER

"'It is fresh, funny and fantastic!' You can sell them as the new Abbott & Costello. What more do you want?"

—Showmen's Trade Review

"Abbott & Costello go 'Topper-ish' . . . will assure revenues that parallel the pair's previous best grosses."

—Boxoffice

ou as happy as it made us!

"Comedians Bud Abbott and Lou Costello are back in peak form in this startlingly different and extremely well produced comedy. It's by far the best A & C picture of the last two years, and quite possibly the best ever."
—Motion Picture Herald

"This one's a picnic for Abbott and Costello fans . . . all's well at the b.o." —Variety

"By long odds, this is the best A & C show to date."
—Hollywood Reporter

UNIVERSAL PRESENTS

BUD ABBOTT LOU COSTELLO

"The Time of Their Lives"

MARJORIE REYNOLDS • BINNIE BARNES JOHN SHELTON JESS BARKER GALE SONDERGAARD ROBERT H. BARRAT

Original Screenplay by Val Burton • Walter De Leon • Bradford Ropes Additional Dialogue by John Grant Directed by CHARLES BARTON Produced by VAL BURTON Executive Producer: JOE GERSHENSON

UNIVERSAL PICTURES

THE *HOLLYWOOD SCENE*

Production Increases As Nine Pictures Are Started; 58 in Work

Hollywood Bureau

Production picked up at Hollywood studios last week. Four pictures were completed, and one—Paramount's "Big Haircut"—was temporarily suspended. Rumor has it that when the picture goes back into production it will be under some other title, due to the difficulty of impressing the average patron with the fact that the film's locale is not a barber-shop, but the wheatfields of Northern California, and that the "haircut" referred to is in reality the annual harvest.

Nine new pictures reached camara stages, bringing the shooting index up to 58 from last week's total of 54. Preston Sturges launched "Vendetta," which he is producing for United Artists release. It's the first Sturges picture which will not be directed by the producer himself; Max Ophuls has been engaged for that chore. The story takes place in Corsica, in 1815, and deals with a family feud. Heading the cast are deGeorge, Hillary Brooke, Faith Domergue, Nigel Bruce, J. Carrol Naish and Gregory Renevant.

Comet Making Picture in Cinecolor for UA Release

Another picture scheduled for United Artists release is Comet's "Adventures of Don Coyote," which is being produced in Cinecolor by Buddy Rogers and Ralph Cohn. Reginald LeBorg is directing a cast composed of Richard Martin, Frances Rafferty, Val Carlo, Marc Cramer, Benny Bartlett, Pierce Lyden and Ed Ingram.

Roy Del Ruth's initial production for Monogram, "It Happened on Fifth Avenue," went before the cameras at the Goldwyn studio with Ann Harding, Victor Moore, Don De Fore and Gale Storm in leading roles. The producer is also directing.

"Mr. Hex," latest in Monogram's "Bowery Boys" series, went into work with Leo Gorcey starred, and William Beaudine directing for Producer Jan Grippo.

At Universal-International work began on "I'll Be Yours," co-starring Deanna Durbin, Tom Drake and William Bendix. Miss Durbin will sing five numbers in the film, which Felix Jackson is producing, and William Seiter is directing.

Columbia trained cameras on two: "Betty Co-Ed," and "Blondie's Big Moment." The first is a Sam Katzman production, and Arthur Dreifuss, co-author with George Plympton of the original story, is directing a cast which includes Jean Porter, Kay Morley, Jane Isbell, Rosemary LaPlanche, William Mason, Shirley Mills and Jackie Moran. The second is another in the studio's "Blondie" series, featuring Penny Singleton, Arthur Lake, Anita Louise, Jerome Cowan and Larry Simms.

PRC launched "Lady Killer," a comedy with Ann Savage and Robert Lowery in leading role. Sigmund Neufeld produces; Sam Newfield directs.

Golden Gates's current production for Screen Guild release is "My Dog Shep," with Tom Neal, Helen Chapman, Craig Reynolds, William Farnum, J. Farrell McDonald and Sara Padden. William David is the producer; Ford Beebe the director.

Incidental News of Pictures and People

Cecil B. DeMille plans to make a film based on the Biblical romance of Samson and Delilah as his next production for Paramount.

Producer David Lewis has been signed by Enterprise to a term contract to go into effect following completion of "Arch of Triumph," and "The Other Love." His first film under the new contract will be based on his original love story, "Beyond." . . . Helen Deutsch has joined Columbia as a producer-writer. . . . Reeves Espy has resigned as production executive of Eagle Lion Studios, and will enter independent production. He will make two films annually for Eagle Lion release.

Charles R. Rogers has signed Maria Montez and her husband, Jean Pierre Aumont, for co-starring roles in "The Scarlet Feather," a love story laid in New Orleans in the 19th century. . . . Glenn Ford is set for the top role in "They Walk Alone," scheduled to start soon at Columbia, with Jules Schermer producing as his initial assignment since his release from the armed forces. . . . Stephan Bosustow, general manager of United Productions, has been elevated to the presidency of that company, succeeding Zachary Schwartz, who recently resigned to enter independent production.

RKO Radio has assigned Michel Kraike to produce "Varieties of 1947," planned as one of the studio's top-scale musicals. . . . Howard Benedict has announced his resignation as a producer at Universal-International. He has not as yet announced any plans for future affiliation.

Douglas Sirk has been signed by Arnold Pressburger to direct the screen version of Somerset Maugham's latest novel, "Then and Now." . . . "The Eternal City," by the late Hall Caine, will be produced by Sir Alexander Korda in Technicolor. It is to be filmed in England and in Italy. . . . Seymour Nebenzal has purchased "Heaven Only Knows," an original by Aubrey Wisberg, and will produce it for United Artists release.

Friend to Make U. S. Debut in "Little Women" for LeRoy

Philip Friend, British star brought to Hollywood by David O. Selznick, will make his American film debut in "Little Women," which Mervyn LeRoy will direct. Academy Award winner Anne Revere has been signed for an important role in the picture which will be filmed in Technicolor.

Cornel Wilde has been assigned the stellar role in "Dick Turpin," based on the life of the English highwayman. Robert Bassler will produce for 20th Century-Fox. . . . Robert Hutton and Jack Carson will star in "Love and Learn," which Frederick DeCordova will direct and William Jacobs produce for Warners. . . . Enterprise has borrowed David Niven from Samuel Goldwyn to co-star with Barbara Stanwyck in "The Other Love."

Joan Crawford has signed a contract with Jack Skirball and Bruce Manning, under the terms of which she will make one picture annually for the next three years. The first will be "Portrait in Black," to be released by Universal-International. . . . William Gordon, who resigned as head of RKO Radio's censorship department, plans to establish his own office as a specialist in public relations. . . . Gene Tierney and Rex Harrison have been assigned co-starring roles in "The Ghost and Mrs. Muir," which Fred Kohlmar will produce for 20th Century-Fox.

Lukas, Dantine Signed For Canadian Picture

Paul Lukas and Helmuth Dantine have been signed for the leading roles in "The Stronghold" to be produced next month by Quebec Productions, Ltd., at the Queensway studios at Toronto. The book is from the novel, "The Whispering City," by Rian James. The production company is headed by Paul L'Anglais, who has been prominent in the Montreal broadcasting field.

COMPLETED

COLUMBIA
Lone Star Moonlight
REPUBLIC
Spoilers of the North
UNITED ARTISTS
Strange Bedfellows (Stone)
WARNERS
Life with Father

STARTED

COLUMBIA
Betty Co-Ed
Blondie's Big Moment
MONOGRAM
It Happened on Fifth Avenue
Mr. Hex
PRC
Lady Killer
SCREEN GUILD PRODUCTIONS
My Dog Shep (Golden Gate)
UNITED ARTISTS
Vendetta (California Pictures)
Adventures of Don Coyote (Comet)
UNIVERSAL-INTERNATIONAL
I'll Be Yours

SHOOTING

COLUMBIA
Boston Blackie and the Law
Mr. District Attorney
My Empty Heart
Johnny O'Clock
Dead Reckoning
Return of Monte Cristo (Small)
EAGLE LION
It's a Joke, Son
Born to Speed
INDEPENDENT
Fabulous Joe (Roach)
MGM
It Happened in Brooklyn
Life's for the Loving
Arnelo Affair
This Time for Keeps
Summer Holiday
Unfinished Dance
High Barbaree
MONOGRAM
The Trap
Rainbow Over the Rockies
PARAMOUNT
Golden Earrings
My Favorite Brunette
Emperor Waltz
Unconquered (De Mille)
PRC
Don Ricardo Returns
RKO RADIO
They Won't Believe Me
San Quentin
Trail Street
Bachelor and the Bobby-Soxer
Katie for Congress
Secret Life of Walter Mitty (Goldwyn)
REPUBLIC
That's My Gal
Trail to San Antone
20TH CENTURY-FOX
I Wonder Who's Kissing Her Now
Bob, Son of Battle
Homestretch
Late George Apley
13 Rue Madeleine
Brasher Doubloon
UNITED ARTISTS
Carnegie Hall (Federal)
Fabulous Dorseys (Rogers)
Miracle Can Happen (Bogeaus-Meredith)
Monsieur Verdoux (Chaplin)
UNIVERSAL-INTERNATIONAL
Flame of Tripoli
Arch of Triumph (Enterprise)
Smash-Up (Wanger)
Swell Guy (Hellinger)
Magnificent Doll (Skirball-Manning)
WARNERS
Pursued (U. S. Pictures)
Possessed Deception

DEL RUTH SEES AUCTION ENHANCING INDEPENDENT PRODUCER STATUS

by WILLIAM R. WEAVER
Hollywood Editor

Auction selling is going to enhance the position of the independent motion picture producer substantially and in a number of ways, according to producer-director Roy Del Ruth, who has been making pictures since 1915 and last week got cameras started on his first independent production.

The production is "It Happened on Fifth Avenue," which is being produced independently for release by Monogram, whose president, Samuel Broidy, recently was reported in this space as declaring it "Monogram's first bid for top terms and playing time." It is the first of three such pictures Mr. Del Ruth is contracted to produce for Monogram distribution within two years, and the producer talks about it, and other matters, during the break-for-lunch period on the set, a $75,000 reproduction of the interior of a Fifth Avenue mansion complete with the table and dining ware on which lunch is being had.

The Del Ruth venture into the independent field was undertaken last October, at the close of a five-year contract with Metro-Goldwyn-Mayer which followed upon a longer period in which he divided his time between MGM and 20th Century-Fox. That contract, of the rare split variety, followed an extended period under the Warner banner, and—to begin at beginnings—he directed for Mack Sennett back in 1915.

Original Budget $1,000,000

The picture on which camera work started this week was budgeted, originally, at $1,000,000, but unforeseen contingencies, inclusive of the 25 per cent in labor union scales, had elevated it by some $200,000 before the first take was shot. It may go higher. It is, of course, no secret that Monogram pictures do not commonly set sail under this kind of dollar sign, which is how come the producer-director was induced to talk about his picture's chances of turning a satisfactory profit in the kind of market it will be heading into when released about next November.

Under the conditions which now appear likely to prevail at that time, says the man who produced the first "Broadway Melody," a picture, independently produced or not, will stand on its own merit and command whatever terms and playing time its quality entitles it to command. Exhibitors will be under no necessity of buying one picture to get at another, even implied necessity, and company trademarks no longer will be regarded as signposts of price level.

Rentals, terms and playdates will be determined by exhibitors on the basis of the box office results they believe themselves capable of obtaining for a picture which they consider suitable to their particular audiences, not necessarily with reference to what house it played in adjacent towns or cities.

Advantage to Independent

This state of affairs, which producer-director Del Ruth says he anticipated when he organized his producing company last October, gives the independent many advantages. He believes there will be more independent production companies formed, as time goes on and the shape of the market-to-come takes on definition, and that the matter of choosing a releasing channel finally will come to hinge on the selling ability of the various sales staffs, rather than upon the amount of product vended and the number of accounts on the books.

In the present case, to be specific, it is reasoned that the Monogram sales staff, now concentrating on "Suspense" more concentrated and sustained effort than it would be possible for it to give each one of a large annual number of high-budget attractions, will put behind "It Happened on Fifth Avenue" a sales campaign of greater intensity and duration than the same picture could be given elsewhere. Since an independent can produce such a picture without charging against it the 45 per cent studio overhead charge it would have to carry if produced directly for a major studio, Mr. Del Ruth points out, advantages declare themselves.

In common with others who have voiced opinions on the matter, Mr. Del Ruth believes that the advent of auction selling will doom the in-between picture, by which is meant the medium-budget type of film, too expensive for selling as a "B" production and yet not good enough, in point of names or other exploitable values, to compete with top-budget product. He believes there always will be a market for the genuinely little pictures, produced and sold cheaply, and for the genuinely big ones, whether in budget cost or entertainment quality, but that the "get by" type of feature will be a drug on the market. Over all, he says, this will be good for the art and the industry.

Educational Institute Has Commercial Title Registry

A title registry for educational and commercial films, similar in purpose and operation to the entertainment film title registry maintained by the Motion Picture Association, is being set up by the Educational Film Research Institute. The institute, established last March with Joseph Burke as director, and with Donald Nelson, president of the Society of Independent Motion Picture Producers on its directorate, is a liaison organization functioning between the makers and users of educational and commercial films, with the educational field its predominant interest.

20th-Fox Buys "Snake Pit"

Twentieth Century-Fox has purchased the Mary Jane Ward novel, "The Snake Pit," from Anatole Litvak. Robert Bassler will produce the film version of the novel with Mr. Litvak collaborating.

"NOTOR
Biggest Sa
Sunday in H
Radio City

and no wonder!

"Grand entertainment that holds the audience spellbound from opening to heart-throbbing finish . . . As sleek and romantic a thriller as the screen has seen in many months."
— Kate Cameron, N. Y. Daily News

"One of the most absorbing pictures of the year . . . A romantic melodrama which is just about as thrilling as they come . . . Check up another smash hit for a fine and experienced team."
— Bosley Crowther, N. Y. Times

"Movie fans won't have to cast the dream screen mystery. It's here in 'Notorious'. Ben Hecht, Alfred Hitchcock, Ingrid Bergman, Cary Grant . . . Try to top that list!"
— Lee Mortimer, N. Y. Daily Mirror

"From now on, RKO will have a hard time keeping Ingrid Bergman and Cary Grant apart. The movie-goers will be shouting for more."
— Joe Pihodna, N. Y. Herald-Tribune

"Will be giving Music Hall patrons their most exciting movie session of the year."
— Alton Cook, N. Y. World-Telegram

". . . That the old master should now crack out with a love scene to make all previous love scenes obsolete is — to drain the word of all its connotations — a sensation."
— Cecelia Ager, PM

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istory of

Music Hall!

"Tops in thrillers, sheer spell-binding entertainment . . . The suspense is nothing short of terrific . . . It's intrigue, romance and top-drawer melodrama all in one brilliant package."
— Rose Pelswick, N. Y. Journal-American

"Unmistakably a Hitchcock melodrama . . . a thriller."
— Eileen Creelman, N. Y. Sun

". . . We elect 'Notorious' as most likely to stay at the Music Hall until the management tires of counting money and fighting off owners of pictures booked to follow."
— Archer Winsten, N. Y. Post

CARY GRANT
INGRID BERGMAN
in **ALFRED HITCHCOCK'S**
Notorious!
with **CLAUDE RAINS**
LOUIS CALHERN · MADAME KONSTANTIN
Directed by ALFRED HITCHCOCK
Written by BEN HECHT

RKO RADIO PICTURES

THE
NATIONAL
SPOTLIGHT

ATLANTA

John Harper, former assistant manager of the Cascade theatre, has been promoted to manager of the Little Five Points. . . . Harold George, back from the Marines, now manager of the Decatur theatre. . . . William Richardson, Astor Pictures, on a trip through Alabama. . . . R. M. Simrel, branch manager of National Screen, Charlotte, was in Atlanta, attending the funeral of the late Randall Bryan, local branch manager of National Screen, who died August 8. . . . Mrs. Helen Hardy, secretary to W. K. Jenkins, president of Georgia Theatres, back after several weeks of illness. . . . Mrs. Annie Allen, for the past 25 years with MGM, has resigned on account of ill health.

Jackie Faulkner, of the booking department of Monogram Southern has resigned to return to Columbia Pictures. . . . Perry, Georgia, soon will vote on Sunday pictures. . . . Ralph McCoy, Southeastern district sales manager for Warners, has resigned. John Kirby, former Southern district manager of Paramount goes into the same post formerly held by Mr. McCoy, with Warners. . . . Nick Lamatia, former branch manager of Universal, returning to the field as southern division sales manager with the Rank Organization.

Visitors on Film Row: Oscar Lam, Rome; Roy Martin, Columbus, Georgia; Mitchell Wolfson, Miami; Abe Brisky, Chattanooga; Walter Morris, Knoxville, and Mack Jackson, Alexander City, Alabama. . . . Sam M. Berry, National Theatre Supply Company, Dallas, was a visitor.

BALTIMORE

Samuel Sheubin has had his Morgan theatre repainted and the marquee rearranged with a neat Neon signature. . . . Samuel Fishbein, Clover theatre operator, has had his Senator Hotel cocktail bar renovated. . . . Those from Baltimore listed as attending the testimonial dinner to Jerry Price, UA manager in Washington, include Fred Saperstein, Samson Pike, Sam Tabor, Harry Silver, Harry Vogelstein, Harry Kahn, Frank Scully. . . . The *Sunday Sun* carried a long article on Robert Sisk, formerly on that newspaper's staff. . . . Announcements have been sent to Variety barkers in Baltimore announcing the testimonial dinner to Mark Silver, now New York district manager. Vacationing: Mr. and Mrs. Thomas A. Luby, Rome Circuit; Mr. and Mrs. I. M. Wolf, Apex; Irvin Cohen, Capitol Pictures; Mr. and Mrs. Walker, Garman Circuit.

BOSTON

Art Moger, publicity representative in New England for Warners, accompanied Harry Browning, chief publicist for M and P theatres, on a tour of the state this past week. . . . Miss Joan Mansfield, secretary for the Warner publicity department, is spending a vacation at the seashore. . . . Urban Woodsome has joined his family at Skowhegan, Maine, and will spend several days resting there. He recently returned from a visit to Washington, Philadelphia and New York.

Joe Di Pesa, veteran publicist for the Marcus Loew theatres, is aiding in the establishment of the Archbishop Richard J. Cushing Fund and will serve as one of the officials heading the plans for the Weymouth Horse Show, September 14 and 15, the proceeds of the show to go to this fund. Joseph F. Kennedy gave $600,000 toward the fund this week in memory of his son, Joseph, Jr., who was killed in World War II. . . . The Old South theatre has been converted completely into a foreign picture theatre and is currently showing two operas, "La Traviata" and "La Boheme." . . . Preston Wilson, former motion picture publicist, has resigned from the industry to go into the brokerage business.

CHICAGO

H. A. Sjanuth, head of Film Studios of Chicago, reports that Nick Goldhammer has been appointed Los Angeles representative for "Woman Speaks." . . . Olive Goetz, assistant to *Tribune* critic Mae Tinee, will be married October 19 to Mellis H. Youse. She will continue at the *Tribune*. . . . Marvin Fledman, assistant manager at the Studio theatre, was married recently to Lorraine Beck of the theatre staff.

Ralph Berger, owner of the Latin Quarter, has been added to the Variety Club's board of directors. . . . Saul Goldman, head of Variety Pictures, has concluded a deal with Screencraft to handle reissues of "White Legion," "The Shadow Strikes" and "Silver Trail" in this territory. . . . Bob Montgomery, former Essaness Circuit publicist, is vacationing at the Blackstone Hotel before returning to England and his executive post with the Rank organization.

Harve Fischman, the local "Quiz Kid," who is retiring from the program at the graduation age of 16, has been signed for Robert Riskin's "Magic Town," which co-stars Jimmy Stewart and Loretta Young. The Variety Club will take over the Star & Garter, which is reopening as a burlesque house, the night of August 29. All proceeds go to the club's local charity, La Rabida Sanitarium.

CINCINNATI

Residents in the vicinity of suburban Mt. Healthy are circulating petitions protesting the opening of a nearby drive-in theatre, scheduled to open in the next few weeks, claiming that it will create a neighborhood nuisance. Officers of the Drive-In Theatre Co. are defending the action on the ground that automobile patrons will be provided with earphones, and no sound will be audible to outsiders. . . . Keith's theatre, which recently passed to control of Cincinnati Playhouse, Inc., has inaugurated Saturday midnight shows as a regular policy. . . . F. W. Huss, Jr., head of Associated Theatres, is vacationing in Michigan in an effort to escape his annual attack of hay fever. . . . Sherman T. Gallimore was elected president of Local 369, IATSE, at Huntington, W. Va., with George Snead, vice-president Charles Vogel, secretary, and Oliver Rose, treasurer. Samuel D. Hunter was named business agent.

CLEVELAND

Leroy Brauer has resigned as Universal branch manager to join Columbia's foreign department. He leaves early in September for Bombay, India. No successor has been named at this point. . . . Julius Lamm, Uptown theatre manager, and Mrs. Lamm will be spending the last week of August show shopping in New York. . . . George W. Erdmann, secretary of the Cleveland Motion Picture Exhibitors Association, is on the sick list and will not attend the National Allied convention as association representative. . . . Joe and Robert Garwin have formed Garwin Theatre Equipment Corporation for sale of DeVry 35 mm and 16 mm equipment in northern Ohio. The company will also handle parts, standard equipment, public address and central communication systems.

Dave Sandler, of General Theatre Equipment Company, and Mrs. Sandler are vacationing in Wisconsin. . . . Universal's Rita Scharenberg will marry Harvey McKenna on September 7. . . . William Black has temporarily closed his Star theatre, East Liverpool. . . . Sam Galanty, Columbia mideast division manager, held a meeting of his division branch managers here two days last week to discuss the company's new season selling plan. Present were Lester Zucker, Cleveland; Arthur Levy, Pittsburgh; Alan Moritz, Cincinnati, and Ben Caplon, Washington, D. C. . . . Hugh Braly, Paramount drive captain, held a branch pep meeting here Monday. . . . Norman Levin, Republic branch manager, attended a district meeting in Detroit over the week-end, presided over by Sam Sepowlin, district manager. Cleveland, Cincinnati and Detroit offices were represented.

Joe Toth is new owner of the Gem, Akron. . . . Warners' cashier, Arthur Engelbert, and booker Bob Blitz are back from vacations. . . . Blair Mooney, son of Milton A. Mooney of Co-operative Theatres of Ohio, is back from Japan and out of the Navy and hoping to get back to Notre Dame University, where he was a student before enlisting.

COLUMBUS

Damon Swain, who subbed for James Tallman, Neth's eastern manager, during the latter's recent vacation, is now relief manager at Neth's Bexley while manager Darley Thompson enjoys his two-week holiday. . . . Friends of Arthur "Whitey" Egberts, Ohio manager who has been promoted to an executive position with Loew's International, tendered him a farewell party at the Variety Club. He was presented a brief case and an overnight bag. . . . Marian Sweeting, secretary to John Barcroft, RKO, acted as Palace and Grand press contact while her boss was

(*Continued on following page*)

(Continued from preceding page)

on vacation. . . . Rose Badalian, secretary to Lou Cohen, manager of Loew's Poli, Hartford, was a recent local visitor. . . . Sgt. William H. Elder, who left the post as manager of Loew's Ohio, to enter the Army in May, 1945, is a civilian again. He returned from a 10-month tour of duty in occupied Germany and is now at home in New Haven. He'll be back in Columbus soon, visiting old friends.

DALLAS

Interstate Circuit's celebration of its Fortieth Anniversary is bringing Dallas moviegoers into the theatres by flocks. . . . Besa Short, who resigned as head of Interstate's Short Subjects Department effective September 1, will be guest of honor at a dinner given by the company officials on Thursday. She will join her husband, Paul Short, now a producer in Hollywood. . . . The Phil Isley Theatres have a proposed plan for a 5,000-seat suburban playhouse. . . . Richard Foy, manager of the Palace, has been in New York visiting his brother, Eddie Foy, Jr. He will also go to Hollywood to see another brother, producer Bryan Foy, before returning to Dallas. . . . Raymond Willie, assistant to R. J. O'Donnell, is vacationing in Hollywood.

DENVER

Charles Flower had the low gross score at the annual picnic and golf tournament. His score was 75, followed closely by William Agren with a 76. The first flight was won by Jack Felix; 2nd flight was won by Ed Schulte; 3rd flight by Frank Greene, and 4th flight by Henry Fisher. Ned Collins was best at horseshoes; Lillian Micheletti was tops at driving nails; Leon Coulter and Connie Wuebbenhorst were the best throwers of the rolling pin, and Mrs. John Andersen took top honors at bridge. For first time in 13 years exhibitors beat distributors at softball, score 16-8; however distributor women beat exhibitor women 24-16. The festivities went into the night with dinner, awarding of a magnificent list of prizes, and a dance. More than 300 attended.

Herbert Gumper has opened new La Veta, La Veta, Colo. . . . Paul Tramp has sold the Variety, Akron, Colo., to Fred Hall, Akron lawyer. . . . W. G. McKinney, Western Amusement Co., Los Angeles, in town buying product for 700-seat theatre in construction at Rangely, Colo., center of oil field. . . . James Reeser, former Jewel manager, now manager Alpine.

C. U. Yaeger has set the opening date for new 850-seat Lamar, Colo., for September 26. . . . Jerry, 12-year-old son and only child of Howard Robb, maintenance chief for Cooper Foundation Theatres, was killed in an auto accident in Pueblo, Colo. . . . Larry Starsmore, Westland Theatres general manager, and family, are vacationing on a ranch in New Mexico. . . . C. G. Diller reopened Vida, Manitou Springs, Colo., after redecorating.

Out of town exhibitors seen on film row included: P. N. Fidel, Santa Fe, N.M.; Mrs. O. S. Cleveland, Newcastle, Wyo.; L. H. Coulter, Loveland, Colo.; Ben Wright, Buena Vista, Colo.; Dorrance Schmidt, Bridgeport, Neb.; Tom Knight, Riverton, Wyo.; C. G. Diller, Ouray, Colo.; C. E. McLaughlin, Las Animas, Colo., and Ben Riggs, Windsor, Colo.

THE
NATIONAL
SPOTLIGHT

DETROIT

Tickets for the Detroit Lions football game August 31 at University of Detroit Stadium are now on sale in theatres throughout the city. More than 25,000 persons are expected to attend the game, sponsored by the Variety Tent for the Detroit Chapter of the Cancer Fund. . . . Burt Lancaster was in town this week with Mark Hellinger to take part in festivities opening "The Killers" at the Fox. The last time Burt was in Detroit he also played the Fox —as a member of a horizontal bar troupe. He comments that his present assignment is better.

The poliomyelitis epidemic may delay opening of Detroit schools. . . . The Detroit *Times* is clamoring for a stronger censorship ordinance. . . . The City Planning Commission is considering final plans for a $2,-800,000 downtown underground garage. . . . Dave Izdal of the Fox was a member of the judges' committee to select Miss Michigan. Dave also picked the Golden Jubilee Queen. . . . Pat Heavey, manager of the Kalamazoo State theatre, was in charge of the entertainment committee to welcome home World War II veterans V-J anniversary day. . . . Bernard E. Smith, manager of the Oakland theatre, Pontiac, was manager of the Warner theatre at Broadway and 52nd street, where the premiere of talking pictures was held August 6, 1926.

INDIANAPOLIS

"Caesar and Cleopatra" opened impressively at Loew's and promises to beat the jinx on English-made pictures here. . . . "Night and Day" is a hold-over, after a big $23,000 first week at the Indiana. . . . Sam Roberts and Nick Boila in town to start a complete redecorating job at Keith's for an opening late in September with a first-run policy. . . . The Princeton theatre at Princeton, Ind., was destroyed by fire that started with an ammonia explosion in the air-conditioning system. The interior is a total wreck, Manager Ed Thies reported.

L. G. Hill of Hill's Indiana, in the colored district here, got his hair singed fighting the theatre's second booth fire within a month. The damage was confined to the booth. . . . Moe Esserman, manager of the big Indiana, was called home again to Norwich, N. Y., by the death of his mother, injured in a traffic accident a few weeks ago. . . . Allen Usher, Chicago district manager, and Hugh Braly, captain of the 34th anniversary drive, visited Dick Frank, local Paramount manager, Friday.

Tim Cleary resigned as United Artists salesman to manager the Colonial and Eagle at Wabash for Syndicate Theatres, succeeding John Lavelle, who quit to continue his seminary studies. . . . Bob Owens, head shipper at MGM here, is the father of a newborn baby girl.

MEMPHIS

Three Memphis theatre executives attended the theatre association meeting in New Orleans last weekend. They were Herb Kohn and M. A. Lightman, Jr., Malco executives, and J. A. West, president of the Tri-States MPTOA. . . . A. D. Webb, Ripley, Tenn., has opened a new theatre at Ripley. . . . W. A. Pruitt, New Orleans, owner of theatres at Hernando, Miss., and Kosciusko, Miss., was on Memphis film row this week on business. . . . L. J. Lenhart, Commonwealth, Kansas City, also was here on business. . . . P. H. Holmes, office manager at MGM, is back from a vacation in New Orleans. . . . Mrs. Elizabeth Mitchell, office manager's secretary at MGM, is vacationing in Washington.

Vacationing from 20th Century-Fox is Kay Kearney, head shipper, who has gone to Maine with his wife. . . . Zell Davis and Lucien Cooke are new employes in the 20th-Fox office. . . . Gloria Chipman and Ruth Collins, MGM employes, are vacationing in New York. . . . Frank Owens, out of the Army, has returned to his job in the shipping department at Warners. . . . Visiting filmrow from the Mid-South territory this week were W. R. Lee, Heber Springs, Ark.; John Morstad Mohrstadt, Hayti, Mo., and W. T. Ellis, Cleveland, Miss.

MINNEAPOLIS

The polio epidemic continues to hold theatre grosses below average, although a few pictures have proved exceptions to the case. . . . 20th-Fox paced loop offerings with three pictures showing at the same time, "Anna and the King of Siam," "Centennial Summer," and "It Shouldn't Happen to a Dog." Bookings were set as a tribute to Bill Gehring, western sales chief. . . . The Radio City-Warner Bros. contest to identify stills from old films drew an entry list in excess of 500. First prize was $50. . . . Frank Woskie, Paul Mans and Don O'Reilly have grouped their three Minneapolis theatres into a single holding company, a move they term as a "preliminary to extensive expansion."

Exhibitors attending a North-Central Allied organization meeting at Grand Forks, N. D., pledged NCA membership 100 per cent, according to Don Swartz, executive secretary. . . . G. L. Berquist, veteran operator of two theatres at Chisholm, Minn., has retired and turned his business over to his two sons, Dan and Robert.

The 20th-Fox sales meet, originally shifted from Minneapolis to Kansas City because of the polio wave, later was moved to St. Louis because K. C. weather was too hot. . . . Leon J. Bamberger, RKO sales promotion manager, flew back to New York after a

(Continued on page 44)

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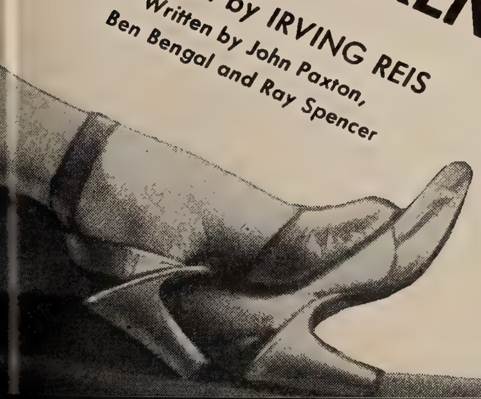
with **RAY COLLINS**
WALLACE FORD
DEAN HARENS
•
Directed by IRVING REIS
Written by John Paxton,
Ben Bengal and Ray Spencer



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RKO RADIO PICTURES

(*Continued from page* 41)

two-week vacation at Lake Minnetonka. . . . Benefits in selling reissues were stressed by Al Kane at Paramount's Minneapolis branch meeting. Kane is co-captain of the company's annual sales drive.

OMAHA

Laden skies, cooler weather and attractive bills gave Omaha theatres a bumper week. . . . Branch manager Joe Scott, booker Regina Molseed and salesmen Hymie Novitsky, Harold Ironfield and Harry Smoot attended a 20th-Fox district meeting in St. Louis. . . . Harry Thomas, PRC president, stopped here briefly. . . . Cliff Sherron, formerly of Sutherland, Ia., has bought the Genoa theatre, Genoa, Neb., from Tom Kenyon.

MGM employes surprised Hazel Andersen, office manager, with a party on her 25th anniversary with the company. . . . Tony Tedesco has resigned as Monogram branch manager here. . . . Bob Wohlheim, Columbia salesman who was ailing, is back on the job. . . . B. C. Marcus, Columbia divisional manager from Kansas City, spent several days here. . . . The Ballantyne Company has remodeled its front office to help with expansion plans. . . . John Warnock will shut down the Luna theatre, Battle Creek, Ia., for remodeling.

C. E. Bradshaw, who recently took over the Clay at Clay Center, already has closed for remodeling. The new name will be the Center. . . . Jack Riggs, Central City exhibitor, has returned from a month in Canada. . . . Peggy Butell, secretary to branch manager Joe Jacobs, will resign and devote full time to housekeeping. Biller Dorothy Pratt will get Peggy's old job.

PITTSBURGH

Branch manager Pete Dana of Universal and his entire staff did a swell job putting over the screening and preview of "The Killers." The event brought producer Mark Hellinger and Edmund O'Brien, one of the stars, here. The affair was held in the William Penn Hotel. . . . The M. A. Silver's, he's zone manager for Warner Brothers, have moved to Bretton Woods, N. H., for their vacation.

Joe De. Mann, projectionist, has returned from a vacation on the Atlantic Coast. . . . Tom Fordham and Leonard Mendlowity are in New York combining business with pleasure. . . . The MGM staff still is talking about the swell time they had at the North Park picnic, thanks to Ted Tolley. . . . John Maloney, MGM executive, already is looking around for Notre Dame-Navy tickets. . . . Jacques L. Kahn has been named exploitation man by Warner Brothers for the Pittsburgh-Cleveland district.

The body of Mrs. Sol Mendal, who died in Philadelphia, was brought here for burial. Her nephew is Donald Buka, young Pittsburgh actor, and Aleen Leslie, who authored "A Date With Judy." . . . Charlotte Stern, wife of Tony, the well-known film man, fell recently and broke her leg. She will be hospitalized for many weeks. . . . PRC has sent Lige Brien to Hollywood to look over the situation on the Pacific Coast. . . . The movie crowd turned out en masse for the opening of the William Penn Hotel newly decorated cocktail bar. . . . George Jaffe is making an effort to buy the Casino theatre. It will open next month. . . . The recently married Nicky Hartzes (he's salesman for United Artists) will reside in Wheeling when they return from their honeymoon.

THE
NATIONAL
SPOTLIGHT

ST. LOUIS

Rain washed out two performances of "Wizard of Oz," at the outdoor St. Louis Municipal Opera last week. . . . The heavy rain produced a flash flood for almost two days before the water began to recede. . . . Joseph G. Lightner, 62, ten times Mayor of Odessa, Mo., former professional magician who introduced films to the community many years ago, died last week. . . . H. A. and J. B. McMillen have opened a theatre in the summer resort of Hollister, Mo. . . .

The old Paramount exchange building at Compton and Olive streets being remodeled preparatory to being occupied by Universal. Project to cost $50,000. . . . Al Hoosier, formerly with Altec for a number of years, has joined the sales staff of the St. Louis Exhibitors Supply Company under Ray Colvin. . . . Mrs. Phoebe H. Davis, operator of the Hollywood Newsreel theatre in downtown St. Louis, has announced her intention of purchasing a barge on the Mississippi River and convert it into a riverfront cocktail lounge. . . . The 332-seat Virginia theatre in Chatsworth, Ill., damaged by fire four months ago, recently reopened. . . . George and Ray Farber plan to open a house to be called the Princess at Cullom, Ill.

C. Thompson of Avon, Ill., has leased the Palatine theatre, with 300 seats at Palatine, Ill., from Mr. and Mrs. Tom Norman. . . . Bill and Don Hope, war veterans, plan to open their new Hope theatre at Elkville, Ill., soon. . . . The State Theatre at Columbia, Ill., closed for remodeling. . . . The Salem theatre at Salem, Ill., damaged by fire recently when a motor became overheated.

Massachusetts Circuit Asks Hearing on Permit

Western Massachusetts Theatre, Inc., of Springfield, Mass., has appealed to the local Board of Appeals for a decision following action by the Building Department in refusing a permit to install an air conditioning system in a building adjoining the circuit headquarters, to be used for the storage of candy. The permit had been turned down on the premise that the property is zoned for residential purposes.

Paralysis Still Hurts Theatres

This week theatre business continued to suffer from the wave of infantile paralysis. Last weekend Mayor Henry Reuss of New Athens, Ill., ordered the exclusion from theatres of all children under 16. The action was said to be the first in that area to combat polio. In St. Louis, however, theatre business was said to be nearly normal despite the fact that 183 cases had been reported up to the weekend, with 14 dead.

In Detroit local and state officials are considering delaying the opening of public schools, scheduled for September 4. Health authorities, however, report that the possibility of closing theatres is still remote.

Dr. Howard A. Streeter, city health officer of Manchester, N. H., has commended theatre operators for their cooperation in complying with his request that they discourage patronage by persons under 16 during the current epidemic.

In Albany, N. Y., last week the State Health Department announced it did not favor the mandatory closing of theatres, but believed parents should exercise judgment and keep children away from public places.

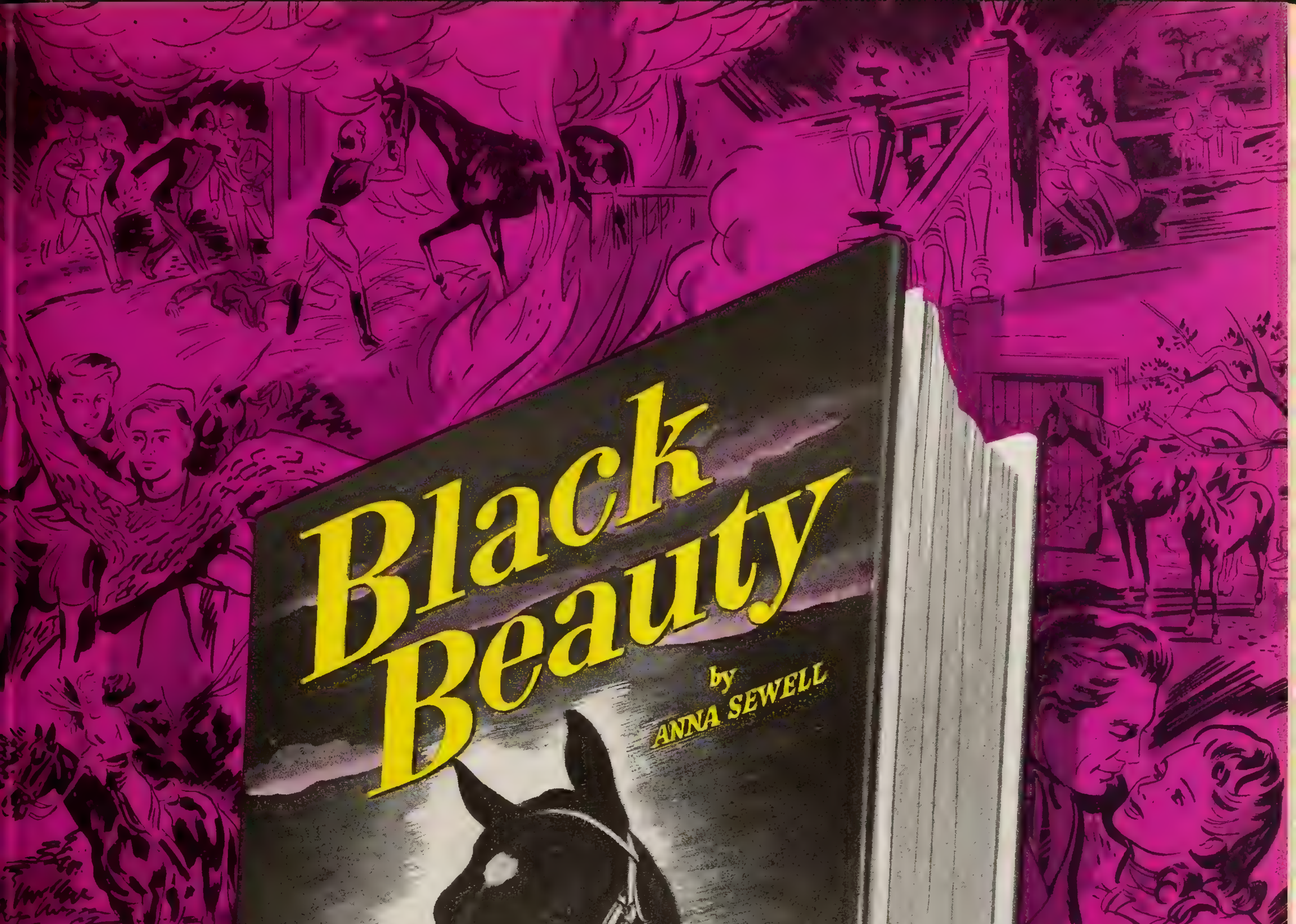
In Kansas City, Mo., three neighborhood theatres, the Bijou, Mary Lou and Sun, have closed until September 1, with poor business and cooperation in the Health Department's drive against polio given as the reasons.

Seek Outstanding Woman In Theatre Contest

A survey is being conducted by ballot in four Chicago theatres to determine the most outstanding woman of the North Shore, the winner, or winners, to appear in a forthcoming release of "Woman Speaks," a monthly film digest of women's activities the world over, produced by Film Studios of Chicago. Participating in the contest are three papers, the Wilmette *Life*, Winnetka *Talk* and the Glencoe *News*, in conjunction with Sam Meyers, owner of the Teatro Del Lago, the Wilmette theatre, the Glencoe theatre, and the Stadium theatre in Evanston. According to H. A. Spanuth, producer of the subject, a national releasing setup was recently arranged for distribution.

Montgomery Nominated by Screen Actors Guild

Robert Montgomery was nominated for the presidency of the Screen Actors Guild by the nominating committee August 14, to succeed George Murphy. Nominated for vice-presidents were Franchot Tone, Dick Powell and Ronald Reagan. Nominations by the committee usually are tantamount to election. Ballots will be mailed September 1, returnable September 11, with results to be announced at the Guild's annual meeting September 13.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PRC Schedules 42 Features for 1946-47 Season

PRC Pictures' 1946-47 schedule will consist of 28 features, with at least three in Cinecolor, together with six Eddie Dean outdoor musicals and eight Al La Rue-Al "Fuzzy" St. John action Westerns, it was announced by Harry H. Thomas, president of the company, upon his return from Hollywood this week.

PRC's annual convention will be held in Atlantic City September 4-6.

Mr. Thomas said that the 12 top pictures, each of which has a minimum budget of $500,000, will be produced at the Eagle Lion Studio for PRC release. The 12 films will be in addition to the announced Eagle Lion program.

The first three of these 12 already have been set. "Born to Speed," with Johnny Sands and Geraldine Wall, has been completed; "When the Devil Drives," with Damian O'Flynn and Darryl Hickman, now is before the cameras; and "Bid Red," in Cinecolor, goes into production on location in New Mexico September 15.

Already set for release on the PRC 1946-47 schedule are: "Her Sister's Secret," with Nancy Coleman, Margaret Lindsay and Philip Reed, scheduled for national release September 23; and "Driftin' River," with Eddie Dean and Shirley Patterson, to be released October 1.

Producers Offer Extras 33% Wage Increase

The major producers in Hollywood last Wednesday offered the Screen Extras Guild a new working contract described as increasing the average wage by 33 per cent. The new pact will be presented to the Guild membership for discussion with acceptance probable, according to Guild executives. The contract runs through next year and allows for reopening January 1, if living costs have increased five per cent by that time.

Nasser Heads Coast Unit

George Nasser of Nasser Brothers Theatres in San Francisco, has been elected president of the California Theatres Association. Other officers elected for the new term are Richard Spier of the Fox West Coast circuit, first vice-president; Hulda McGinn, secretary, and Abraham Blumenfield, treasurer.

Karlton Becomes First Run

Philadelphia will have another first run theatre. The Karlton, a William Goldman theatre, will change from its present policy of second run pictures to first Philadelphia showings. The first picture under the new policy will be Paramount's "OSS." Mr. Goldman recently opened another theatre, the Goldman in Philadelphia.

Ten Per Cent Salary Increase Offer Rejected by SPG

At an emergency meeting held Monday night at the Hotel Piccadilly in New York the membership of the Eastern Screen Publicists Guild, Local 114, UOPWA, CIO, voted unanimously to reject the offer of the film companies of a 10 per cent wage increase. The companies involved are Columbia, Warners, Universal, United Artists, RKO Radio, Paramount, 20th Century-Fox, RKO Service Corp., Loew's, Inc., and the Marcus Loew Booking Agency.

The company's offer of a 10 per cent of the present minimum salaries, the SPG said, is based upon the lowest salary paid in each of four job classifications and is not an offer of 10 per cent on present salaries as the companies claim.

Meanwhile, the Hollywood local of the SPG, an American Federation of Labor unit, has been ruled to be the proper representatives for collective bargaining purposes between public relations personnel and film companies in the Los Angeles area, the National Labor Relations Board announced last Thursday.

Warners and Union Agree on 15 Per Cent Wage Increase

The Motion Picture Home Office Employees Union, Local H-63, IATSE, of New York, and Warner Brothers Pictures, Inc., have signed an agreement covering approximately 650 employees calling for an increase in salaries of 15 per cent, retroactive to June 1, 1946. In addition to the increase, the agreement provides for a reduction in the regular work week to 37½ hours and other benefits. Complete provisions for severance pay up to six weeks salary and seniority are contained in the contract.

CIO Union in Drive for Canadian Membership

The CIO's United Office and Professional Workers of America has inaugurated a drive to enlist Canada's "white collar" film workers, it was made known last week with the appointment of Kenneth Woodsworth as Canadian representative. Mr. Woodsworth will establish headquarters in Toronto and Leon W. Berney, UOPWA national vice-president, will meet with film workers in Toronto, Montreal, Ottawa and Quebec. The organization already has several affiliates in the "white collar" field in Canada.

AFL Seeks Establishment Of Film Studio Council

The establishment of a new union group to be known as the Motion Picture Studio Council, designed to function within the framework of the Central Labor Council, is the objective of a movement started in Hollywood by AFL unions, with the IATSE taking the lead. Proponents argue the set-up would reduce unfavorable publicity and promote harmony within the ranks of the AFL.

Dividends Total In Three Months At All-Time High

Motion picture company dividends for the three-month period ending June, 1946, reached an all-time high of $9,043,000, double the amount paid stockholders for the same quarter of 1945, the Department of Commerce announced in Washington last week.

For June, the dividend payments reached $5,629,000, it was reported. The six-month return was considerably higher than in June, 1945.

Most of the increase can be traced to a $2,000,000 dividend payment made by Warners in April, $1,000,000 by RKO and $100,000 by Republic in May. The Department states that dividend figures indicate a "noticeable" increase in film returns and a steady climb in the value of stock.

Russia Claims Attendance In 1945 of 525,000,000

Russia's 15,425 theatres attracted an audience of approximately 525,000,000 during 1945, according to the Soviet press—reported by the U. S. *Foreign Commerce Weekly.* This audience was augmented by large numbers of people who saw pictures during the year in clubs, schools, military establishments and similar places. There are now, according to the same source, 16 producing studios in the U. S. S. R. News and documentary films are produced in studios in Moscow, Leningrad, Kiev, Rostov and in 12 other cities. There are a number of studios specializing in the production of popular science films. It is further reported that Red Army cameramen used 3,000,000 metres of film during 1945 to photograph the war on various fronts.

Newsweek to Publish Booklet on Sound

A 20-page booklet, "Sound Motion Pictures: 1926-46," will be brought out shortly by *Newsweek* for distribution by the publication's educational bureau to schools, colleges, educators and libraries. In addition to summarizing the history, technical development, content, scope and significance of talking pictures, the booklet includes the comments of leading educators and scientists on the art of the sound film, which has just celebrated its 20th annversary as commercial entertainment. Among contributors of special articles are Dr. John W. Studebaker, U. S. Commissioner of Education; Dr. Vannevar Bush, president of the Carnegie Institution of Washington, D. C.; Dr. Willard E. Givens, National Education Association of the U. S.; Dr. Guy E. Snavely, Association of American Colleges; Dr. E. B. Condon, National Bureau of Standards; Dr. L. H. Dennis, American Vocational Association, and others.

Carr, Monogram Producing Head, Dies Suddenly

Trem Carr, 54, Monogram's executive director in charge of production and vice-president of Monogram Productions, Inc., died of a heart attack Sunday in San Diego while vacationing there with his wife, Margaret.

Funeral services were held Wednesday in Hollywood at the Church of the Recessional. Interment was in Forest Lawn Cemetery.

Mr. Carr was born in Trenton, Ill., and graduated from the University of Illinois. Before entering the industry, he headed a St. Louis construction firm and was paymaster in charge of disbursement for the breakwater project at Pearl Harbor, Honolulu.

In his first production venture, Mr. Carr made a series of shorts in 1922 featuring Al St. John. He became, in that year, vice-president of Rayart Pictures, a post he held for seven years. From 1925 to 1930 he was also vice-president in charge of production for Syndicate Pictures.

In 1931 he participated in the formation of Monogram Pictures, becoming vice-president in charge of production. In 1935 he became vice-president of Republic. Later he sold his interests in Republic for $500,000, then signed with Universal to produce feature pictures, a position he retained for a number of years.

Mr. Carr returned to Monogram in 1941, accepting the post he held until his death.

He was president of the Independent Motion Picture Producers Association in 1934. During the war, he was a member of the national committee of the War Activities Committee. He was a member of the Masquers Club in Hollywood, the Masons and Delta

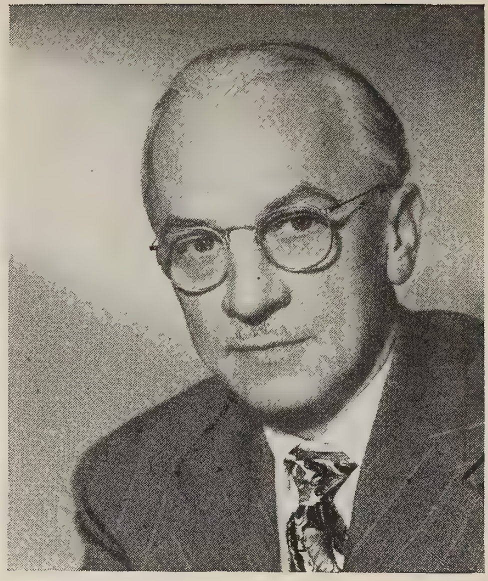
Mr. Carr was also interested in real estate and last year he purchased the Hollywood Hotel in Hollywood.

Besides his widow, he is survived by a daughter, Mrs. Harry F. Perry, Jr.; a brother, Plack Carr, Texas oil man; a sister, Mrs. Tonio Vogt, and a grandchild.

Among the pallbearers were Samuel Broidy, Alton Brody, Grant Withers, Fred Steele, Jeffrey Bernard and Sam Wolf. The Monogram studio was closed during the afternoon.

Tom Baily; Was WAC Coast Coordinator

Tom W. Baily, 45, active in the industry for the past 20 years, died August 14 of a heart ailment at his home in Beverly Hills, Cal. Mr. Baily was the coordinator of the War Activities Committee in Hollywood, and during the last year of the war had received citations from the American and Canadian Governments for his services. Mr. Baily was an assistant to Ted R. Gamble on the last three War Bond campaigns. His widow, a daughter, mother and two sisters survive.



TREM CARR

Rags Ragland, Stage and Film Comedian, 40

John "Rags" Ragland, 40, stage and film comedian, who rose from burlesque to the Broadway stage and then to feature player in motion pictures, died Wednesday morning in Cedars of Lebanon Hospital in Hollywood after an illness of several months. Mr. Ragland, whose last picture was "The Hoodlum Saint," attained stardom in the stage presentation of "Panama Hattie" before the war. In 1941 he went to Hollywood and his first picture was "Whistling in the Dark." Subsequently he appeared in "Du Barry Was a Lady," "Meet the People," "Ziegfeld Follies" and "Anchors Aweigh," among others. Mr. Ragland is survived by his son, John, Jr., of Louisville, Ky.

Russell Birdwell, Jr.

Russell Birdwell, Jr., 22, son of Russell Birdwell, publicity and exploitation executive, died Tuesday night in Hollywood, following a major operation last Friday. Besides his parents Mr. Birdwell is survived by one sister. Interment was in Holy Cross Cemetery in Hollywood, Wednesday.

Henry A. Graf

Henry A. (Whitey) Graf, 58, stage electrician at the Warner Bros. Stratford, Chicago, for 17 years, died at St. Bernard's Hospital last week. He is survived by a wife, three daughters, and a son.

Herald Pictures to Make 12 Negro Films Annually

Herald Pictures, Inc., has been incorporated at Albany, N. Y., and will produce 12 features annually, to be released monthly, Jack Goldberg, president, has announced in New York. Prior to forming Herald Pictures Mr. Goldberg was a booking executive for Loew's Theatre Circuit for 18 years. The first feature, "Boy! What a Girl! !!", is scheduled to go into production September 16 at the Fox Movietone Studios in New York.

Box Acquires And Unloads 2 British Studios

by PETER BURNUP
in London

Set for completion this Wednesday was the deal by which Sydney Box acquires the Riverside and Twickenham studios—and immediately divests himself of both properties. The plants hitherto belonged to stage actor Jack Buchanan. The purchase price to be paid to Mr. Buchanan by the financial interests operating for Mr. Box is around £225,000 ($890,000), a considerable figure, seeing that Riverside has only two comparatively small floors and Twickenham one. Moreover, sizeable amounts are required to be spent on the rehabilitation of both places before they match modern requirements.

Nominal purchaser of the properties is a newly registered company with a capital of £65,000, known as Alliance Film Studios (not to be confused with the lately announced Rank-RKO Radio Alliance Productions, Ltd.). Back of Alliance and surrounding himself with obdurate diffidence is one of this country's most successful theatre operators, Alfred Shipman, senior partner in the Shipman and King Circuit, which owns some 40 first-rate cinemas.

Mr. Shipman has lately acquired control of another small studio—Southall—hitherto used for the production of short subjects. He plans to operate the three places in combination and on a renting basis. He already has made leasing arrangements with John Corfield, who will make two films at Riverside. Behind Mr. Corfield in the queue is a long line of supplicants for space.

All the S. and K. theatres were carefully planned as small-town situations. Unobtrusively, Mr. Shipman has embarked in many other (and invariably successful) non-theatrical enterprises. He is interested, for example, in flourishing West End apartment houses. He was also the principal financial backer of "Seventh Veil."

Universal Sets Top Budget On "Killers" Opening

Universal has established the biggest budget ever put on any of its New York openings in connection with the world premiere of Ernest Hemingway's "The Killers," going into the Winter Garden August 28. The campaign in New York will be represented by a $50,000 newspaper, radio and billboard concentration, which will set a pattern for key city openings to follow. Highlights of the campaign include consecutive use of the New York dailies 10 days in advance of the opening, with radio spot announcements scheduled simultaneously. Complete coverage of subway stands, and subway cards is planned. In addition to these media, a spectacular sign has been constructed on the Mayfair Theatre Building.

Sound Pioneers in Exhibition

IT has been the general concensus that the introduction of the sound technique provided the screen with a revivifying force at a time when it was most needed. In connection with the Warner Twentieth Anniversary of Sound, Motion Picture Herald *here continues its series on pioneers in the exhibition of the sound picture.*

Morton G. Thalhimer, president of the Neighborhood Theatre, Inc., has written to Warner Brothers that his company, at the Capitol theatre, Richmond, Va., was the first to install Vitaphone equipment in the state of Virginia.

Morton G. Thalhimer

"We recall," he wrote Harry Warner, "the tremendous and instantaneous public response to the first talking pictures and the lines that formed at the box office to see them. We sincerely believe that this was one of the most important turning points in the history of this industry.

"We have deemed it a privilege from that date to this to have been consistently active in our business relations with your company and we believe you have done much to advance the industry to a higher and better plane."

* * *

E. V. Richards, Jr., president of Paramount-Richards Theatres, Inc., New Orleans, saluted Warners' Twentieth Anniversary of Talking Pictures with this message to Harry M. Warner:

"We have been with Warner Brothers since Warner Brothers and I hope to continue as long as Richards is Richards."

Warner Brothers have rather accustomed themselves to receiving scrolls from various societies and organizations—what with the talking pictures anniversary and all. But the company was somewhat startled recently when it received a citation from an individual exhibitor: Harry Oppenstein, Kansas City theatre operator. Inscribed "In Grateful Tribute to Warner Brothers from a Pioneer Theatre Man," the citation reads: "Twenty years ago the first public showing of 'Don Juan' marked the beginning of the greatest revolutionary change in film history. Following the lead of those pioneering brothers, the Globe theatre of Kansas City presented the first public showing of 'Don Juan' in the entire Missouri Valley territory. In commendation of the high purpose and vision which brought to the millions of the world the most outstanding contribution in entertainment, this Scroll of Merit is enthusiastically dedicated."

* * *

Prophesying a great improvement in the sound film, John H. Harris of the Harris Amusement Companies has written to Jack Warner: "I know that great strides have been made in these first 20 years (of sound), but in another 20 years, when we look back, it will seem like the original days of the silents by comparison." One of the first to install sound equipment after the New York premiere of sound film, Mr. Harris says: "I am perhaps more enthused about sound than the ordinary fellow because my father (the late Senator John P. Harris, founder of the Harris Companies), told me many, many years ago that when it would be possible to have amplified sound coming from the screen, perfection in motion pictures would have been attained."

John H. Harris

* * *

The beginning of sound motion pictures was almost as crude a beginning as the start of the silent ones, recalls Will Singer of the Omaha RKO Brandies theatre.

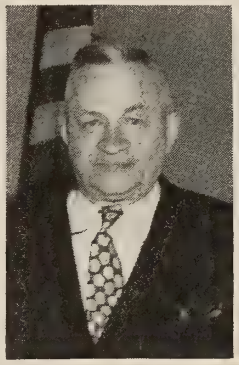
"Just for comparison," he says, "I was operating the old Alhambra theatre in Milwaukee when a fellow representing a film company came into our legitimate house and asked to look over the drops. He wanted to see the back of them for cleanliness and whiteness. Picking out one of the drops, he said, 'That will do.' That drop was used as a picture screen and that was the beginning of silent pictures for me.

"That's about the way sound came in in the old days when I was at another theatre. We had a time keeping the records synchronized with the action on the films, but the trouble was finally ironed out."

Paying tribute to Warner Brothers, Mr. Singer says, "We in the theatre business were beginning to feel that something new had to come to keep the picture theatres operating. Then when the Warners came in with sound, they came as a life-saver to the industry."

* * *

Ray Grombacher recalls that he was the second exhibitor in the Northwest to install sound equipment. His Liberty theatre in Spokane, Wash., was only a few weeks behind a Seattle installation.



Ray Grombacher

His first trip to the Warner home office to buy Vitaphone acts was a trip that had him going around in circles.

He met Harry Warner and made the initial contact. Then Mr. Warner turned Mr. Grombacher over to someone else in the office who was to make the final arrangements and get the contracts signed.

After a few preliminary questions, such as the name of the town, the populations, etc., the deal was set. As Mr. Grombacher was about to leave the office, the executive blurted out: "By the way, where is this Spokane?"

* * *

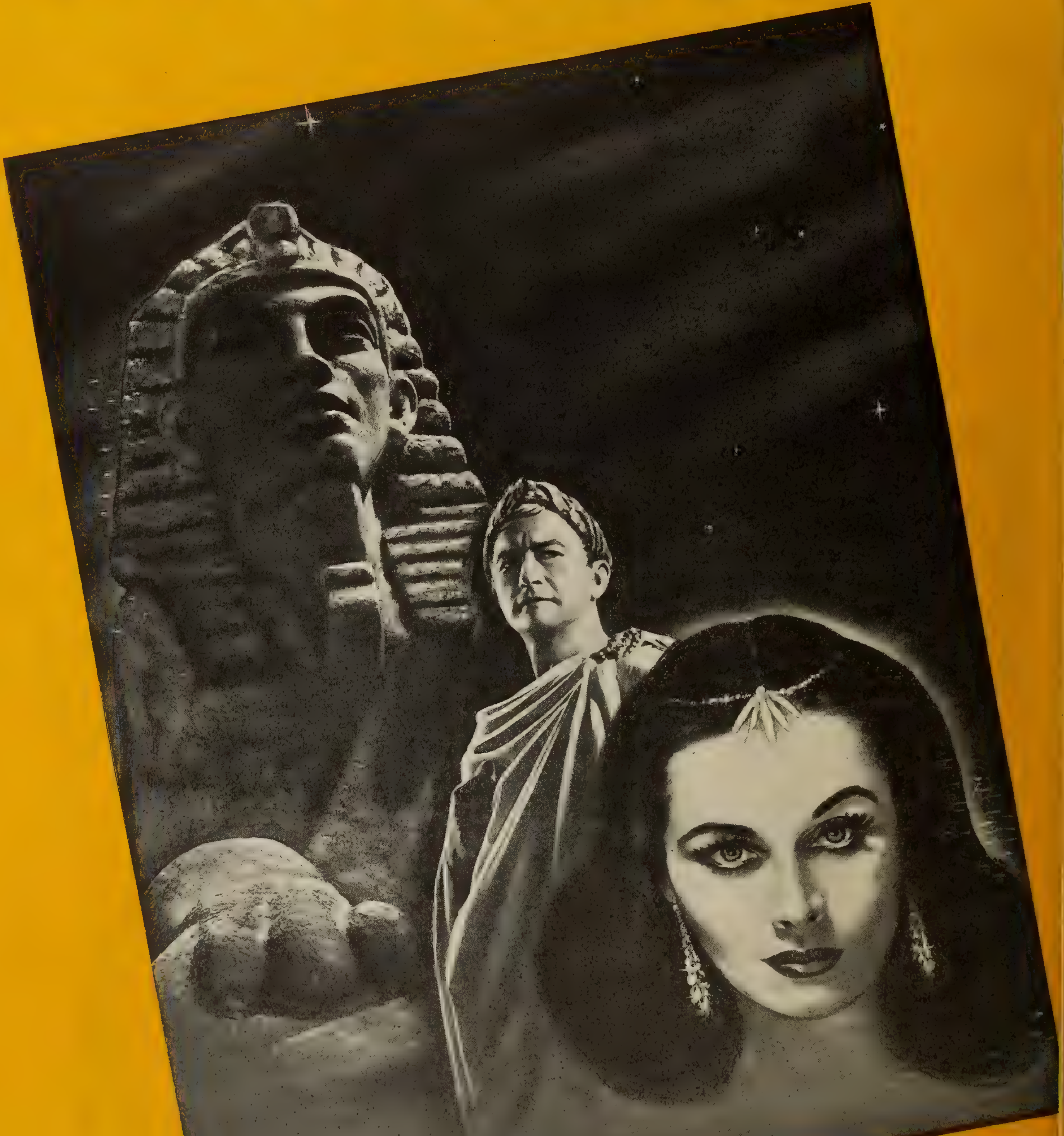
"It is difficult to conceive, even after twenty years, of a more revolutionary development than talking pictures; a development that would be of greater value and of more widespread effect on production, distribution and exhibition."

Harry M. Warren

That's how Harry M. Warren, general manager of Central States Theatre, evaluates the sound film in a letter to Harry Warner.

One of the first to exhibit talking pictures in Iowa, Mr. Warren wrote that "no tribute is too effusive and no congratulations could be more sincerely given than to you and your brothers for the innovation you introduced twenty years ago."

BIGGEST!..



"CAESAR AN

but,
don't take our word for it...

Wire
Collect

to any of the theatres... learn first-hand of the phenomenal day-and-date record-smashing opening engagements!

Following is a cross-section of 116 openings for your guidance:

Seattle, Liberty Theatre, Mr. Johnson
Chicago, RKO Grand, William Briscoe
Worcester, Poli Theatre, H. H. Maloney
Dallas, Palace Theatre, Bob O'Donnell
Savannah, Avon Theatre, Mr. Cunningham
San Francisco, United Artists Theatre, Mr. Blumenfeld
Indianapolis, Loew's Theatre, Boyd Sparrow
Vancouver, Vogue Theatre, Manager
Providence, Loew's Theatre, Joe Samartano
Boston, Loew's State, James Tibbetts

Boston Loew's Orpheum, Jack Mercer
Buffalo, Buffalo Theatre, Vincent McFaul
Cleveland, Loew's State, F. Fisher
Louisville, Loew's Theatre, George Hunt
Kansas City, Loew's Theatre, Russ Bovim
New Orleans, Loew's Theatre, Rodney Toups
San Antonio, Aztec Theatre, Frank Starz
Hamilton, Ontario, Capitol Theatre, Manager
Washington, D. C., Palace Theatre, Carter Baron
Oklahoma City, State Theatre, Milton Overman

roof beyond question that it will be among the greatest grossers ever!

CLEOPATRA"

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UA

MPA Announces Full Survey of World Theatres

Eric Johnston, president of the Motion Picture Association of America, has announced the launching of a worldwide survey of motion picture theatres approved last spring by the Advisory Committee on Research. The foreign market will be surveyed first, then a survey of American theatres will be undertaken.

A committee consisting of chairman Murray Silverstone, president of Twentieth Century-Fox International, and Charles A. Kirby, secretary of Universal International, working with the MPA's Department of Research, has completed preparation of a detailed questionnaire designed to provide accurate data concerning all motion picture theatres throughout the world.

The information sought by the questionnaire includes grosses, data on types of sound equipment, whether giveaways are part of the policy, if candy is sold, whether the theatres policy is single or double features, and other pertinent questions.

In order that the field data may be assembled at the earliest possible, date, the innational departments of Columbia, Loew's, Paramount, RKO, 20th Century-Fox, Universal and Warner Brothers, plus the Motion Picture Export Association, have agreed to collect the material in designated countries.

At least six months will be required to collect the basic information. The probability also is that a re-check will be made every other year. For the survey some 35,000 questionnaires have been printed, plus a set of basic instructions and explanations as a guide.

A generally similar pattern will be employed in the domestic theatre structure, but will not be undertaken until the foreign survey is concluded.

Ross Federal Has 18 Units, Recently Disposed of 13

Ross Federal Service, Inc., formerly used as a checking service by most of the major distributors, now operating exclusively as a research service for an industrial clientele, has leased out many of its smaller exchanges for office space and is now operating with a total of 18 branches, according to Earle Hammons, president. The company owned 31 branches in 1945. Denying rumors that the company will dissolve and sell its branch offices to a film company for use as exchanges, Mr. Hammons stated the Ross was servicing department stores, radio networks and other industrial accounts and had no plans to change its type of operation. He said the company has disposed of 13 exchanges during the past three months but that they had been bought by local concerns, with no film tieup indicated.

Short Product in First Run Houses

NEW YORK—Week of August 19

ASTOR: Pluto's Kid Brother*.............. *RKO
Feature: The Kid from Brooklyn.............. RKO

CRITERION: Eager Beaver*..... *Warner Bros.
Dog of the Seven Seas*............ *Universal
Feature: Canyon Passage................ Universal

GLOBE: Robin Hood Makes Good*. *Warner Bros.
Feature: A Night in Casablanca........ Universal

HOLLYWOOD: Okay for Sound* *Warner Bros.
Facing Your Danger*.......... *Warner Bros.
Hollywood Daffy* .... *Warner Bros.
Feature: Night and Day............ Warner Bros.

PALACE: Wall Street Blues*............ *RKO
Port of New York*...................... *RKO
Feature: The Stranger...................... RKO

PARAMOUNT: Feminine Class*.... *Paramount
A Peep in the Deep*........... *Paramount
Feature: Strange Love of Martha Ivers. Paramount

RIALTO: Night Watch*......... *Warner Bros.
Camping Out* .... *Warner Bros.
Feature: Dead of Night.................. Universal

RIVOLI: Choo-Choo Amigo*.... *United Artists
Palmetto Quail* .... *RKO
Feature: Till the End of Time................ RKO

ROXY: Golden Hen*.......... *20th Cent.-Fox
Across the Great Divide*..... *20th Cent.-Fox
Atomic Power*.............. *20th Cent.-Fox
Feature: Claudia and David....... 20th Cent.-Fox

STRAND: Acrobatty Bunny*.... *Warner Bros.
Undersea Spear Fishing*....... *Warner Bros.
Okay for Sound*.............. *Warner Bros.
Feature: Two Guys from Milwaukee..Warner Bros.

WINTER GARDEN: Reckless Driver*..*Universal
Feature: They Were Sisters...... Universal-British

Washington, Baltimore Tents Schedule Football Benefit

The Variety Clubs of Washington and Baltimore will sponsor a benefit football game in the Baltimore Stadium September 22 between the Washington Redskins and the Chicago Bears.

The committee for the Baltimore Club includes: William K. Saxton, chairman; H. Paul Rome, vice-chairman and coordinator; Spaulding Albert, Louis Glenn, Rodney Collier, Mark Silver, I. M. Rappaport, Frank H. Durkee, Lauritz Garman, Fred Schmuff, Chauncey Wolf, Fred Schanberger, Jr., and R. C. Embrey.

The Washington committee is headed by J. Edward Fontaine, chairman, with Carter T. Barron and Sam A. Galanty, co-chairmen of the ways and means committee. Others on the committee are: Frank Boucher, Sam N. Wheeler, Frank Lafalce, Clark Davis J. J. Payette and Jack Fruchtman. Richard O'Connell is general manager of both tents.

33 Supply Dealers Acquire Equipment Convention Space

The Theatre Equipment & Supply Manufacturers Association, which will hold its national convention in conjunction with the Theatre Equipment Dealers Protective Association at the Commodore Perry and Secor Hotels in Toledo, Ohio, November 8 through 11, announced this week that 33 supply companies and equipment dealers had reserved space for display purposes. According to Ray Boomer, secretary-treasurer of TESMA, the convention will be the largest ever held by these associations.

Form New Film Unit

Edward Finney and Robert Lippert, vice-president of Screen Guild Productions, have announced the formation of an independent production unit by Mr. Finney to release through Screen Guild. Coincidentally, the company announced the forthcoming release of "Golden Stallion," which Mr. Finney produced some time ago.

Korda Planning SouthAfricaFilm

by R. N. BARRETT
in Johannesburg

Alexander Korda has decided to make a large scale historic film of South Africa, covering the period from 1870 to 1945. He plans to send out a complete location crew to the Union, as well as leading actors. It is believed that Korda intends to spend between £750,000 and £1,000,000.

▽

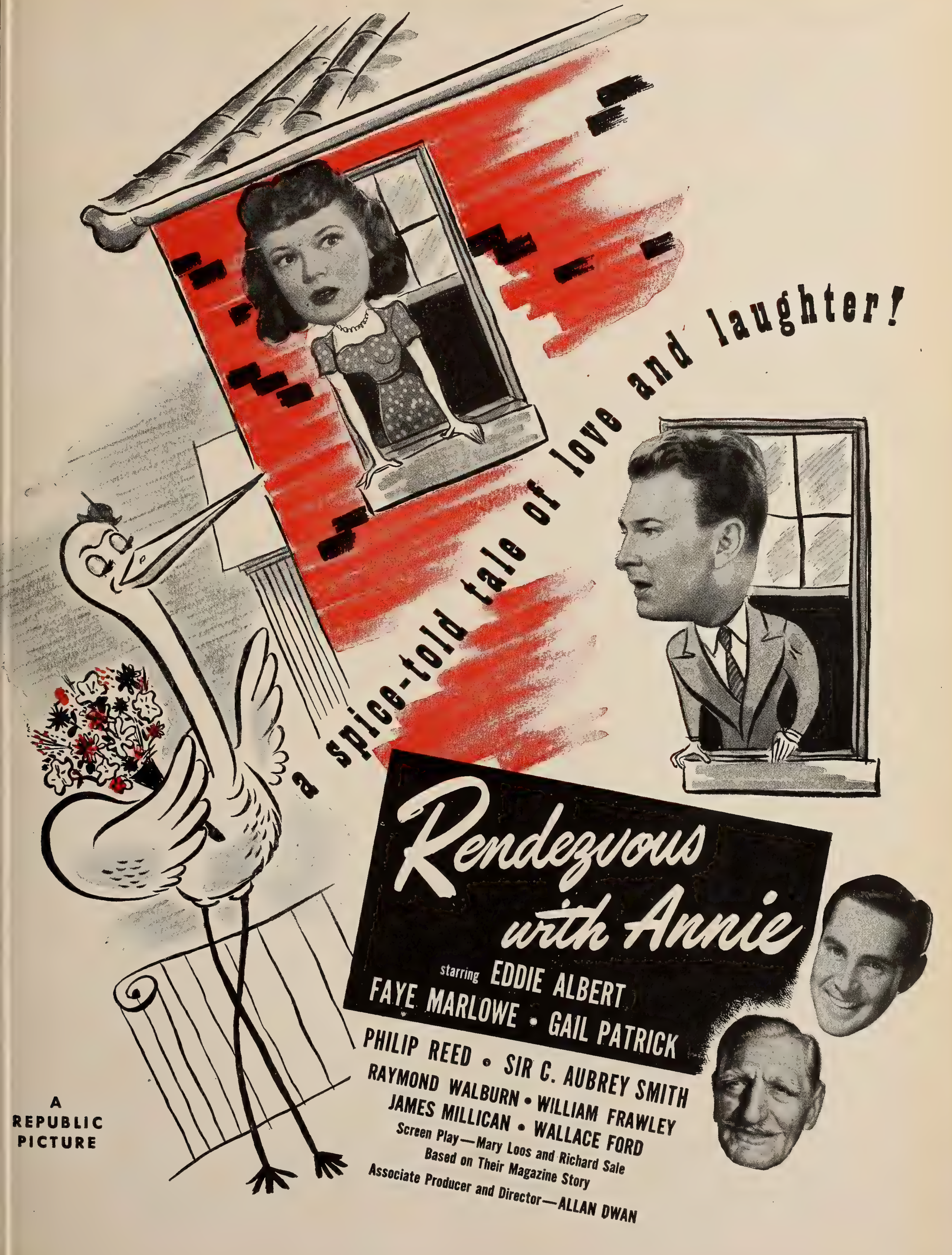
The first of several units of Gaumont-British Instructional Films, which will make documentary films in Rhodesia and in the Union of South Africa, arrived at Durban recently. The unit has started its work by making a film in Rhodesia which aims to give prospective immigrants an accurate picture of conditions in the colony. A second film will be a travel short in color. Ten films will be made by the unit, of which four will be filmed in the Union.

▽

Gainsborough Studios will produce the first full-length fiction feature with South Africa as a background. The film is "Diggers' Republic," to be made for the J. Arthur Rank Organization. The story concerns the Kimberley diamond fields.

RKO Appoints McPherson Montreal Branch Head

The promotion of Joe McPherson, RKO Radio branch manager at Winnipeg for the last decade, to a similar post in the Montreal territory, has been announced by Robert Mochrie, vice-president in charge of domestic distribution. Mr. McPherson replaces Hatton Taylor who recently was promoted to manager of the Detroit branch. Murray L. Devaney, salesman at the Toronto branch, has been promoted to replace Mr. McPherson as branch manager at Winnipeg.


a spice-told tale of love and laughter!

Rendezvous with Annie

starring **EDDIE ALBERT**
FAYE MARLOWE • GAIL PATRICK

PHILIP REED • SIR C. AUBREY SMITH
RAYMOND WALBURN • WILLIAM FRAWLEY
JAMES MILLICAN • WALLACE FORD
Screen Play—Mary Loos and Richard Sale
Based on Their Magazine Story
Associate Producer and Director—ALLAN DWAN

A
REPUBLIC
PICTURE

French Assembly Approves U. S. Film Agreement

by MAURICE BESSY
in Paris

Unanimous approval by the French Constituent Assembly August 1 of the Franco-American film agreement has cleared the situation which has prevailed in the French industry concerning the enforcement of the special James Byrnes-Leon Blum film arrangement, whereby American pictures may be shown in French theatres for nine weeks of every quarter.

On the whole, the agreement was supported by nearly all government leaders. Most vehement in his criticism of the plan, however, was Fernand Grenier of the French Communist Party, who claimed that the program would ruin the French motion picture industry and subject the people to a continual barrage of American propaganda.

Although the film agreement between the United States and France became officially effective August 1, the program was put into practice one month previously. During July, 27 American feature films were shown in Paris first run theatres, compared to four in June.

The 27 pictures shown include: Columbia, "Too Many Husbands"; MGM, "Society Lawyer"; Paramount, "No Time for Love," "And Now Tomorrow," "The Uninvited," "The Story of Dr. Wassel," "Bahama Passage" and "Geronimo"; RKO Radio, "Citizen Kane," "Kitty Foyle," "The Little Foxes," "The Enchanted Cottage," "This Land of Mine" and "Murder My Sweet"; 20th Century-Fox, "Down Argentina Way," "Stormy Weather," "Laura," "How Green Was My Valley" and "Crash Dive"; Universal, "Between Us Girls," "The Imposter," "The Invisible Man Returns," "Arabian Nights" and "Pardon My Sarong"; Warner Brothers, "British Intelligence Service" and "The Maltese Falcon." An Alexander Korda picture, "Lydia," was distributed by Regina. Nine French films were exhibited during July.

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Since the beginning of the year 50 French features have been started, of which 10 to 12 are high budget productions. French producers, however, are running into some financial problems due to increased production costs as a result of inflation, and also from the poor state of the studios, which have not been technically or materially renewed since 1939. It is expected that a part of the recently approved American loan to France will be used for remodeling and improving the studio facilities.

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Two French film organizations are to be consolidated into one. They are the Office Professionnel du Cinema and the Direction Generale de la Cinematographique. Daily meetings are currently being held to merge these offices.

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The French sponsored "Cannes International Film Festival," in which 19 nations will participate, will open September 20. Six American films already have been registered to be shown at the Festival. They are: "The Lost Weekend," Paramount; "Anna and the King of Siam," 20th Century-Fox; "Rhapsody in Blue," Warner Brothers; "Notorious," RKO Radio; "Gilda," Columbia, and "Gaslight," MGM. The Cannes festival was scheduled to take place in September, 1939, but was halted by the war.

IN NEWSREELS

MOVIETONE NEWS—Vol. 28, No. 101—U. S., British ships dispute $4,500,000 prize of the sea. . . . World affairs: Paris, Palestine. . . . Aviation. . . . President Truman goes for a walk. . . . 20-mile aquaplane race. . . . Bathing beauty contest. . . . Motorboat regatta.

MOVIETONE NEWS—Vol. 28, No. 102—Jewish extremists sentenced; Haifa scene of tension. . . . Italians and Yugoslavs in conflict over treaty for Italy. . . . Italians plead for lenient terms at peace conference. . . . Marshal Tito greeted in Russia. . . . Yugoslavs and Italians riot in disputed city. . . . President Truman on vacation. . . .Churchill as Lord Warden. . . . Miss Texas of 1946 chosen. . . . Lew Lehr.

NEWS OF THE DAY—Vol. 17, No. 299—U. S. crew ousts Britishers from $4,500,000 prize ship. . . . Palestine builds for future in midst of crisis. . . . Mr. Truman takes a walk. . . . Eisenhower in Rio. . . . Aquaplane in rodeo thriller. . . . Modern Venus chosen. . . . World's biggest bomber.

NEWS OF THE DAY—Vol. 17, No. 300—Crisis mounts in Palestine. . . . Riots and bombing in Trieste. . . . President on vacation. . . . Margaret O'Brien honored. . . . Soap box derby. . . . Swine swim. . . . Turf judges in air.

PARAMOUNT NEWS—No. 102—National aquaplane regatta. . . . Brazil: New honors for "Ike." . . . Crisis over Trieste. . . . Mr. Truman takes a walk. . . . U. S., British clash over ship rescue. . . . World's largest bomber.

PARAMOUNT NEWS—No. 103—Truman on vacation voyage. . . . Tornado twister hits Minnesota. . . . Rumanian war criminals on trial. . . . Rebuild Dnieprostroy Dam. . . . Palestine: British tighten grip. . . . Soapbox derby.

RKO PATHE NEWS—Vol. 17, No. 104—Biggest bomber in first air test. . . . President Truman on famed 6:30 A.M. walk. . . . Trieste mob protests Big Four decision. . . . Monks rebuild Cassino monastery. . . . Teach democracy to German kids. . . . Big show staged for General "Ike." . . . Huge French dam near completion.

RKO PATHE NEWS—Vol. 17, No. 105—Fourteen-year-old boy takes soap box derby. . . . Truman begins an ocean vacation. . . . Churchill gets ancient honors. . . . National sweepstakes regatta. . . . Russia rebuilds Dneiper Dam. . . . Terrcists tried, D. P.'s shut out.

UNIVERSAL NEWS—Vol. 19, No. 529—Presidential promenade. . . . Atlantic mixup. . . . Archers show ball players. . . . Lesson in Democracy. . . . Meet Miss Venus. . . . New air monarch. . . . Aquatic rodeo. . . . Brazil honors "Ike."

UNIVERSAL NEWS—Vol. 19, No. 530—President on vacation. . . . Churchill visits Dover. . . . Long distance anniversary. . . . World of sport: Soap boxes, speedboats and air referee.

Philadelphia Tax Revenue Rises Sharply Over 1945

The Philadelphia amusement tax intake for the first seven months of 1946 was $1,282,114, an increase of $299,455 over the previous year. The city increased its amusement tax to 10 per cent on admissions July 1, 1946, accounting for the sharp rise in returns.

Big Release Year For Mexico, But Only Six Hits

by LUIS BECERRA CELIS
in Mexico City

From the standpoint of number of releases, the 1946-46 season has been the best in the 16-year history of the modern Mexican motion picture industry. To the end of July, 1946, 43 Mexican pictures were released in Mexico. This compares with 29 during the first seven months of 1945. However, not more than six of the pictures exhibited in the first half of 1946 made any important showing at the box office.

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Columbia has contracted for world distribution of the latest "Cantinflas" pictures. It is "Soy Un Profugo" ("I'm a Fugitive from Justice"), now in production. The announcement was made by Santiago Reachi, president of Posa Films, producer of the picture. Mr. Reachi said the agreement calls for a payment from Columbia of $400,000. "Cantinflas" is Mexico's Charlie Chaplin.

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"The Seventh Veil," the British picture distributed by Universal, broke all records of the Cine Olimpia's 24-year history. The picture held at the Olimpia in Mexico City for seven weeks.

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High praise for the Mexican studios now in service and those nearing completion was expressed by Spyros Skouras during his recent visit here, a feature of which was his call upon Manuel Avila Camacho and President Miguel Aleman. The Twentieth Century-Fox head declared Mexico's studios were modern and ample and should be an important contribution to the advancement of the Mexican industry.

▽

A group of leading picture players and technicians, headed by Felipe Montoya, Eduardo Vivas, Isabela Corona and Roberto Soto, have organized a film production cooperative society, Artistas Unidos de Mexico, and expect to produce a picture late this fall.

Shipments of 35mm Prints to Europe Zone Near Quota

Shipments of 35mm motion pictures from the United States to distribution centers in the European Theatre are almost up to the quota set, according to Theatre Special Services. A recent shipment of 16mm films brought up the quota for such type entertainment but shipments remain two weeks and eight titles behind schedule. In a recent lot there were four pictures which will soon be showing in 16mm houses. An August air priority for film has been obtained by Theatre Special Services. It is hoped that this priority will bring up to date Hollywood commitments.

"WHAT THE PICTURE DID *FOR ME*"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Columbia

BANDIT OF SHERWOOD FOREST: Cornel Wilde, Anita Louise—Our town is one of the most archery-minded in Wisconsin, so this went over in a big way. We dated it on the same day as the North-Central Archery Tournament was held in Cornell to add spice to the picture. It is a fine picture for audiences who aren't too discriminating. Played Sunday, Monday, July 21, 22.—C. M. Hulbert, Gem Theatre, Cornell, Wis.

GILDA: Rita Hayworth, Glenn Ford—One swell picture. Business very good. Everyone, with a few exceptions, who sees the picture likes it. Some people saw it twice. No kicks on this one. Played Sunday-Tuesday, July 28-30.—Stanley Leay, New Stanley Theatre, Galena, Ill.

MEET ME ON BROADWAY: Marjorie Reynolds, Fred Brady—Very poor business on this. Doubled with "Roaring Rangers." This is not a bad musical but it has a poor title for action-minded people. The Starrett-Burnette combination has not done a very good business here. Played Friday, Saturday, Aug. 2, 3.—C. M. Hulbert, Gem Theatre, Cornell, Wis.

TARS AND SPARS: Alfred Drake, Janet Blair, Marc Platt—This was a very pleasant surprise that did better than average midweek business. Played Wednesday, Thursday, July 31, Aug. 1.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

THROW A SADDLE ON A STAR: Ken Curtis, Adele Roberts—The Hoosier Hot Shots are still going strong. They, with the help of Jeff Donnell, make this a typical musical comedy Western. Played during rainy weather. Played Friday, Saturday, Aug. 2, 3.—Joe Drury, Wells Theatre, St. Marys, Ga. Small town and rural patronage.

Film Classics

COWBOY AND THE LADY, THE: Gary Cooper, Merle Oberon—An old one which did fair midweek business. We got these at a reasonable price and most of them equal in business the newer high priced films. Played Tuesday-Thursday, July 30-Aug. 1.—C. M. Hulbert, Gem Theatre, Cornell, Wis.

Metro-Goldwyn-Mayer

ADVENTURE: Greer Garson, Clark Gable—A pretty fair picture, but not big. Much too long. Thirty minutes of the picture should be cut out. Business just average for our house. You can't fool the public. Played Sunday, Monday, Aug. 4, 5.—C. M. Hulbert, Gem Theatre, Cornell, Wis.

BAD BASCOMB: Wallace Beery, Margaret O'Brien—Rang the box office bell here and thoroughly pleased everyone. The combination of Wallace Beery and Margaret O'Brien was a good one for this town. Both are very well liked by our people. Played Friday, Saturday, July 5, 6.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

POSTMAN ALWAYS RINGS TWICE: Lana Turner, John Garfield—I never believed that a film could be made from this book, but Carey Wilson has carefully lifted the meat from the bone and made a gripping film. Lana doesn't look like the girl in the book, but she does a good job. Picture did excellent business here and held up well. Most were pleased, although those who remembered the story wanted dynamite. Played Sunday, Monday, July 21, 22.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

UP GOES MAISIE: Ann Sothern, George Murphy—Maisie has a lot of fans who are always anxious to see her again. In this, her latest adventure, she causes one laugh after another in her struggles from stenographer to helicopter pilot. Business average. Played Wednesday, Thursday, July 31, Aug. 1.—Ewing Theatre, Midlothian, Ill.

YOLANDA AND THE THIEF: Fred Astaire, Lucille Bremer—Not too good. Business not quite up to average for two-day midweek playdates. Fred Astaire is no go here in any picture. Played Wednesday, Thursday, July 10, 11.—C. M. Hulbert, Gem Theatre, Cornell, Wis.

ZIEGFELD FOLLIES: MGM Contract Stars—Terrible. Small town exhibitors should forget this one. A lot of them are probably trying to now. Played Wednesday-Saturday, July 17-20.—Stanley Leay, New Stanley Theatre, Galena, Ill.

Paramount

KITTY: Paulette Goddard, Ray Milland—The book brought them in here the first day, but business was slightly off the second. Customers were disappointed because the picture was not like the book. Played Wednesday, Thursday, July 31, Aug. 1.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

MASQUERADE IN MEXICO: Dorothy Lamour, Arturo de Cordova—If Dottie makes many more like this and a "Medal for Benny" she is ruined. Stick to your sarong and South Sea Island pictures and we will back you up. Played Wednesday, Thursday, July 7, 8.—Joe Drury, Wells Theatre, St. Marys, Ga.

MISS SUSIE SLAGLE'S: Veronica Lake, Sonny Tufts—This picture has a good story and has some swell acting. Did average business. Played single bill. Everyone who saw it was satisfied. Played Monday, Tuesday, Aug. 5, 6.—Joe Drury, Wells Theatre, St. Marys, Ga. Small town and rural patronage.

PEOPLE ARE FUNNY: Jack Haley, Helen Walker—Pretty bad. There are enough pictures, so we don't have to buy this kind. Played Tuesday-Thursday, July 23-25.—C. M. Hulbert, Gem Theatre, Cornell, Wis.

WELL GROOMED BRIDE, THE: Ray Milland, Olivia DeHavilland—A very amusing comedy with some impossible situations which pleased almost everyone who came. Business was better than average and we had no complaints. Ray Milland is stronger at our box office since he won the Academy Award. Played Wednesday-Friday, July 24-26.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

PRC

I'M FROM ARKANSAS: Slim Summerville, El Brendel—Excellent picture for my Friday and Saturday crowd. We need lots more of these. Business very good and the people said they liked the picture. Doubled with a Western. Played Friday, Saturday, July 12, 13.—C. M. Hulbert, Gem Theatre, Cornell, Wis.

Republic

CAPTAIN TUGBOAT ANNIE: Jane Darwell, Edgar Kennedy—A dandy picture from a dependable company. This is not big but it is the kind the common man likes. What a contrast to the murder mystery spy type. Why not more of this action comedy sort of picture in place of those duds that flood the market. Played Friday, Saturday, July 26, 27.—C. M. Hulbert, Gem Theatre, Cornell, Wis.

CHEROKEE FLASH, THE: Sunset Carson, Linda Stirling—Used on weak end of double bill. Thoroughly enjoyed by all juveniles. Played Friday, Saturday, Aug. 2, 3.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small town patronage.

DAKOTA: John Wayne, Vera Hruba Ralston—A rather poor Western but it did a very nice business. This type of picture should be put on the shelf until color is available for them. Played Tuesday, Wednesday, July 16, 17.—C. M. Hulbert, Gem Theatre, Cornell, Wis.

GAY BLADES: Allan Lane, Jean Rogers—Used on a double bill with "Rancho Grande" and it helped to hold up my Western, which is something new. This was light but very entertaining. Played Friday, Saturday, Aug. 2, 3.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

HITCHHIKE TO HAPPINESS: Al Pearce, Dale Evans—Too much crooning for our trade. No interest and very poor business. Played Friday, Saturday, Aug. 2, 3.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

PHANTOM OF THE PLAINS: Bill Elliott, Bobby Blake—More action than usual in this Western, which played to good business and pleased all. Played Friday, Saturday, Aug. 2, 3.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

RANCHO GRANDE: Gene Autry—This reissue did not please nor draw as well as the other Autry pictures. There was entirely too much singing and not much action. Played Friday, Saturday, Aug. 2, 3.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

SONG OF ARIZONA: Roy Rogers, Dale Evans—Doubled with "Talk About a Lady" from Columbia and played to good average Friday and Saturday business. Everyone was pleased. Played Friday, Saturday, Aug. 2, 3.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

SUNSET IN EL DORADO: Roy Rogers, Dale Evans—Roy Rogers goes swell here and with the help of Dale Evans in the singing department and Gabby in the laugh department, it is a good show. Did good business. Played Friday, Saturday, Aug. 9, 10.—Joe Drury, Wells Theatre, St. Mary's, Ga.

RKO Radio

DING DONG WILLIAMS: Glenn Vernon, Marcia McGuire—This is a nice little musical show and business was fair considering the hot weather. Played Tuesday, July 30.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

FROM THIS DAY FORWARD: Joan Fontaine, Mark Stevens—While not exceptional, this is a pleasing picture. Joan Fontain did her usual good job. Business average. Played Friday, Saturday, Aug. 2, 3.—Ewing Theatre, Midlothian, Ill.

FROM THIS DAY FORWARD: Joan Fontaine, Mark Stevens—Moderate business for a holiday playdate. Pleased all who came. Played Wednesday, Thursday, July 3, 4.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

HEARTBEAT: Ginger Rogers, Jean Pierre Aumont—We died on this show, probably due to the intense heat wave which hit us during the showing. Comments were mixed and no one seemed enthusiastic about it. Ginger is very popular here. Played Friday, Saturday, July 19, 20.—Thomas di Lorenzo, New Paltz Thetare, New Paltz, N. Y.

SPIRAL STAIRCASE, THE: George Brent, Dorothy McGuire—Business was very poor but we were not greatly surprised owing to the subject matter in the picture. It was too sober and there was not enough entertainment value. Played Sunday, Monday, July 28, 29.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

TARZAN AND THE LEOPARD WOMAN: Johnny Weissmuller, Brenda Joyce, Johnny Sheffield—Made to order for small towns and the rural trade. Three excellent days at the box office. "Tarzan" pictures have always been strong in this community. Played Thursday-Saturday, Aug. 1-3.—Stanley Leay, New Stanley Theatre, Galena, Ill.

TOMORROW IS FOREVER: Claudette Colbert, Orson Welles—A very good picture that seemed to please all. Orson Welles, not usually very well received here, was practically the whole attraction. In my opinion this is good in any situation. Played Monday, Tuesday, Aug. 5. 6.—W. M. Broadwell, Jr., Gloria Theatre, Ninety Six, S. C.

Screen Guild

NORTHWEST TRAIL: John Lytel, Bob Steele—This one cost too much to double bill, but we thought

(Continued on following page)

(Continued from preceding page)

it would be too weak for a midweek date. Now I wish I had tried it midweek. The color was surprisingly good, and the story is fair. Played Friday, Saturday, July 26, 27.—C. M. Hulbert, Gem Theatre, Cornell, Wis.

Twentieth Century-Fox

DARK CORNER, THE: Lucille Ball, William Bendix—Below average box office. Picture is swell. Holds interest throughout but lacks something to bring them in. Played Sunday, Monday, July 7, 8.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

DOLL FACE: Carmen Miranda, Perry Como—A very weak musical. Technicolor might have helped it. This was hardly a Sunday picture. Business badly off. Played Sunday, Monday, July 14, 15.—C. M. Hulbert, Gem Theatre, Cornell, Wis.

DO YOU LOVE ME?: Maureen O'Hara, Dick Haymes—Average business with this one, which has a trivial story with wooden performances and expensive production. Half liked it, half didn't. Played Sunday, Monday, July 14, 15.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

JESSE JAMES: Tyrone Power, Nancy Kelly—This black and white reissue of the earlier color production did better than average business. It will still outdraw most first runs in small town situations. Patrons have demanded the sequel, "Return of Frank James." Played Thursday, Friday, Aug. 1, 2.—W. M. Broadwell, Jr., Gloria Theatre, Ninety Six, S. C. Textile community patronage.

LEAVE HER TO HEAVEN: Gene Tierney, Cornel Wilde—For my money, this is the most beautiful picture yet made, but was a disappointment at the box office. However, the producers can make all of this type they want as far as I am concerned, if they make them big. Audiences really get their money's worth. Played Sunday-Tuesday, July 7-9.—C. M. Hulbert, Gem Theatre, Cornell, Wis.

RENDEZVOUS 24: William Gargan, Marie Palmer—A typical German spy picture. Played single bill and didn't do so well. Some liked it and some didn't. Played during cloudy weather. Played Wednesday, Thursday, July 31, Aug. 1.—Joe Drury, Wells Theatre, St. Marys, Ga. Small town and rural patronage.

SENTIMENTAL JOURNEY: Maureen O'Hara, John Payne—Very good business on this tear jerker. They seemed to like it and said so. Played Sunday, Monday, July 28, 29.—C. M. Hulbert, Gem Theatre, Cornell, Wis.

SENTIMENTAL JOURNEY: Maureen O'Hara, John Payne—Very good business on this tear jerker. They seemed to like it and said so. Played Sunday, Monday, July 28, 29.—C. M. Hulbert, Gem Theatre, Cornell, Wis.

SENTIMENTAL JOURNEY: Maureen O'Hara, John Payne—This was indeed a sentimental journey for the audience and they loved it. We heard only good reports. Business good. Played Friday, Saturday, July 19, 20—Ewing Theatre, Midlothian, Ill.

SOMEWHERE IN THE NIGHT: John Hodiak, Nancy Guild—This is no super duper. It is just a program whodunit. Business fell off 50 per cent the second night. I guess I broke even on the engagement. Played Wednesday, Thursday, July 31, Aug. 1.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

United Artists

ABILENE TOWN: Randolph Scott, Ann Dvorak—Just fair business. Doubled it with "Col. Effingham's Raid," which drew the business. I wouldn't recommend this combination, however, as story values don't mix. Played Wednesday, Thursday, July 17, 18.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

BLITHE SPIRIT: Rex Harrison, Constance Cummings—We were pleasantly surprised at the box office reception here on "Blithe Spirit." It drew considerable business and pleased about half of the audience. Most of the young people were bored with it, but the middleaged and older people ate it up. Production is excellent and the color is superb. Played Wednesday, Thursday, July 31, Aug. 1.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

BREAKFAST IN HOLLYWOOD: Tom Breneman, Bonita Granville—We gave passes to all the ladies over seventy and also sponsored a crazy hat contest. Tom Breneman gave us a plug over his radio program and, combined, this helped to fill the house. This even pleased the younger set and the older folks thought it one of the best they had ever seen. I have never heard any more favorable comments than this received. Breneman was all he is cracked up to be. Very good. Played Sunday, Aug. 4.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

DIARY OF A CHAMBERMAID: Paulette Goddard, Hurd Hatfield—Played on a Sunday. One day was enough. I thought it entertaining, but it was too slow for my patrons. Played Sunday, July 28.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

GETTING GERTIE'S CARTER: Dennis O'Keefe, Marie McDonald—An extra good comedy picture. Played with a Bugs Bunny cartoon. Drew better than average. Played Saturday, Sunday, Aug. 3, 4. —L. Brazil, Jr., New Theatre, Bearden, Ark.

SOUTHERNER, THE: Betty Field, Zachary Scott —We feel that this is a very worthwhile picture. It shows the struggle of a southern farmer and his family to obtain a farm of his own, and his love of the land. It seems to be slightly different, and our audience appeared to enjoy it very much. Played Tuesday, July 16.—Ewing Theatre, Midlothian, Ill.

Universal

NIGHT IN PARADISE, A: Merle Oberon, Turhan Bey—One of the most beautiful Technicolors ever filmed. It pleased 100 per cent. A very lavish production. Played Monday, Tuesday, July 29, 30.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

NIGHT IN PARADISE, A: Merle Oberon, Turhan Bey—The Technicolor was beautiful but the people in a small town are not interested in a costume picture set in 300 B.C. Business was fair. Played Sunday, Monday, July 28, 29.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

SPIDER WOMAN STRIKES BACK, THE: Gale Sondergaard, Kirby Grant—A mildly interesting film with an impossible plot. This did a good one-day business coupled with "Hot Cargo" from Paramount. Played Wednesday, July 10.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

Warner Bros.

MY REPUTATION: Barbara Stanwyck, George Brent—This is indeed a worthwhile picture. Barbara Stanwyck as a young widow is very convincing and, on the whole, the story holds one's interest to the very end. Our business was slightly below average. It was certainly not the fault of the picture, for we heard only good reports on this. Played Sunday, Monday, Aug. 4, 5.—Ewing Theatre, Midlothian, Ill.

MY REPUTATION: Barbara Stanwyck, George Brent—An excellent picture that brought in just average business. Not a picture that has much appeal for the small town and rural patrons, although those who saw it liked it. Played Sunday, Monday, Aug. 4, 5.—Stanley Leay, New Stanley Theatre, Galena, Ill.

ONE MORE TOMORROW: Ann Sheridan, Alexis Smith—Slightly better than average business. Jack Carson is a sensation in this picture. He registered at every performance. Everyone enjoyed it. Played Sunday, Monday, July 28, 29.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

SARATOGA TRUNK: Gary Cooper, Ingrid Bergman—Terrific business at advanced prices and everyone was satisfied. The box office pull of the stars, the popularity of the story and the excellent production were our guarantees for a good and successful engagement. Played Thursday-Saturday, July 11-13. —Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

Short Subjects

Columbia

CANINE CHAMPION: Sport Reels—A very fine single reel which all dog lovers will enjoy.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

Metro-Goldwyn-Mayer

FALA AT HYDE PARK: Pete Smith Specialties—A feature in single reel form. Printed in color, this one appealed to everyone here.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

MOUSE IN MANHATTAN: Technicolor Cartoons —Pleasing color cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

RETURNING FROM NOWHERE: Passing Parade —Poor picture for folks looking for entertainment.—C. M. Hulbert, Gem Theatre, Cornell, Wis.

TEA FOR TWO: Technicolor Cartoons—Entertaining color cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Paramount

LITTLE WITCH: Musical Parade—This series started well, but has gotten to be pretty weak. "Little Witch" was the third poor one in a row for us.—C. M. Hulbert, Gem Theatre, Cornell, Wis.

POPULAR SCIENCE: No. 4—An exceptionally interesting single reel in color.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

SHEEP SHAPE: Noveltoons—A clever color cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

TALE OF TWO CAFES: Musical Parade—Lacks the sparkle of others in this series and just filled in. However, it helped the program.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

RKO Radio

LOUIS-CONN FIGHT: Specials—We got it right and got our money back, but that is all we can say for it.—C. M. Hulbert, Gem Theatre, Cornell, Wis.

TEN PIN TITANS: Sportscope—Very poor sport reel.—C. M. Hulbert, Gem Theatre, Cornell, Wis.

Twentieth Century-Fox

GANDY'S DREAM GIRL: Terrytoons—Very nice little cartoon.—C. M. Hulbert, Gem Theatre, Cornell, Wis.

GOLDEN HORSES: Sports Reviews—I have never seen a better single reel on horses and my patrons applauded this one at every performance.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

MIGHTY MOUSE AND THE WOLF: Terrytoons —A burlesque on the fairy tale of "The Three Bears." Just average interest to our audience.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

PROBLEM DRINKERS: March of Time—More interesting than the usual March of Time.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

REPORT ON GREECE: March of Time—An informative subject which registered with our audience. —Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

WANTED—MORE HOMES: March of Time—This was a good subject for the March of Time, but this series is worthless to us. People groan when it appears on the screen. Most of the subjects are of the type that have no appeal to my laboring class audience. —C. M. Hulbert, Gem Theatre, Cornell, Wis.

Universal

JUNGLE CAPERS: Variety Views—A complete reel on all kinds of monkeys. Very interesting.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

MAGIC MINERAL: Variety Views—A reel about coal mining which will serve as a filler.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

MERRILY WE SING: Special Single Reel Musical —Good song reel which pleased.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Warner-Vitaphone

HITLER LIVES‡: Featurettes—More praise for this subject than for any we have ever played. The remarks were that every American should be made to see, not asked to see, "Hitler Lives?"—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

QUENTIN QUAIL: Merrie Melodies Cartoons—Amusing color cartoon.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

Five New Theatres Are Set for Detroit Area

The opening of two new theatres, and construction of three others, all in out-state Michigan, have been announced.

In Dowagiac, Paul Caruso has opened the Caruso theatre, seating 400, and featuring a "crying room" for babies. In Olivet, Earl and Olive London celebrated the formal opening of the new State theatre. The State also has a "crying room."

L. W. Cox and C. J. Smith have announced an open-air theatre for Douglas. Room will be provided for 400 cars, and seats for pedestrians and walk-ins. A 700-seat house, the Huron, will be erected in the village of Rockwood by the Flatrock Theatre Corporation. Cost of the Huron will be $50,000, John Vlachos, president, announced. Construction of a theatre is also scheduled for Whittemore, according to a spokesman for a group of businessmen.

Plan to Build New Studios in Italy

by ARGEO SANTUCCI
in Rome

There is new activity in studio building in Italy. Studios are scheduled to be built in Cortina and Belluno. In Genoa and particularly in Sicily, it is planned to convert airship hangars into studios.

▽

June 19-21 Columbia pictures celebrated in Italy its twenty-fifth anniversary. The anniversary was promoted by joint meetings between the Italian association for the industry and Columbia Pictures-Ceiad. Ceiad is the sole distributor of Columbia pictures in Italy.

Alessandro Blasetti, the Italian director, opened the joint meetings, lauding Columbia on behalf of the Italian industry.

After the meeting Columbia exhibited a number of its pictures, which will be released here soon. They included "Tonight and Every Night," "Penny Serenade," "Together Again," "This Thing Called Love," "Too Many Husbands," "Desperadoes," "You'll Never Get Rich," and "The Howards of Virginia."

During the meetings many problems concerning the new season were discussed by the exhibitors.

▽

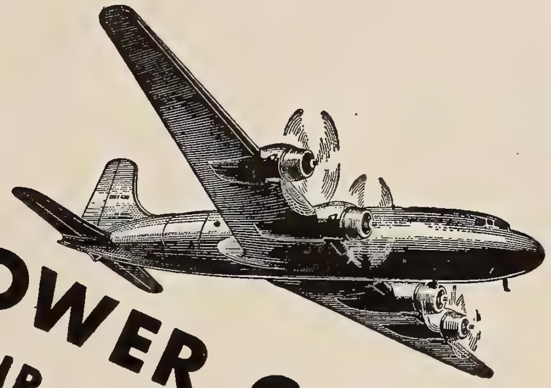
The Russian Embassy has organized an exhibition of Russian films to be exhibited in the Quirinetta theatres in Rome.

U. S. Supplies 67% of Pictures for Helsinki

Approximately 67 per cent of the films exhibited in Helsinki, Finland, from July 28, 1945, to February 7, 1946, were produced in the United States, according to the *Foreign Commerce Weekly*. These films accounted for 50.7 per cent of the total playing time. In the 12 months prior to July 28, 1945, only 52 per cent of the pictures exhibited in Helsinki originated in the U. S. Finland is now obtaining some raw film from both the United States and Belgium. Approximately 1,000,000 meters of raw film are expected to be imported in 1946. France has requested that 100 features be permitted entry into Finland annually. However, reports the weekly, it is doubtful that more than 20 features will be permitted.

Red Cross Hospital Film Program to Continue

The Red Cross has announced that it will continue its distribution of 16 mm films in veterans' hospitals. The organization will continue to procure 16 mm feature films from producers for a nominal rental. After the pictures are shown they are returned to the producer. Under terms of the contract, the pictures may be shown only in a hospital to patients who are members of the armed services or veterans.



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PICTURE GROSSES

A statistical compilation and comparison of Box Office Performance in first run theatres

Figures directly below picture title compare estimated dollar gross with average gross and show relative percentage of all engagements tabulated.

Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending July 31, 1946.

SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.

INDEX: Over-all perfomance percentage figures from previously published final reports appear in Service Data section of Product Digest. See last column of Release Chart for Index.

BADMAN'S TERRITORY (RKO)

Final Report:

Total Gross Tabulated	$570,100
Comparative Average Gross	560,000
Over-all Performance	101.8%

BALTIMORE—Hippodrome (SA) Vaudeville	103.1%
BOSTON—Boston, 1st week (SA) Vaudeville	108.1%
BOSTON—Boston, 2nd week (SA) Vaudeville	89.3%
BUFFALO—Twentieth Century, 1st week (DB) A Game of Death (RKO)	157.5%
BUFFALO—Twentieth Century, 2nd week (DB) A Game of Death (RKO)	94.4%
CHICAGO—Palace, 1st week (DB) Dressed to Kill (Univ.)	141.3%
CHICAGO—Palace, 2nd week (DB) Dressed to Kill (Univ.)	116.4%
CHICAGO—Grand, MO 1st week (DB) Dressed to Kill (Univ.)	120.7%
CHICAGO—Grand, MO 2nd week (DB) Dressed to Kill (Univ.)	94.8%
CINCINNATI—RKO Palace	118.5%
CINCINNATI—Keith's, MO 1st week	110.1%
CLEVELAND—Warner's Hippodrome	102.5%
CLEVELAND—RKO Allen, MO 1st week	83.3%
DENVER—Orpheum, 1st week (DB) Partners in Time (RKO)	120.5%
DENVER—Orpheum, 2nd week (DB) Partners in Time (RKO)	51.2%
INDIANAPOLIS—Circle (DB) One Exciting Week (Rep.)	102.5%
KANSAS CITY—Orpheum, 1st week (DB) Partners in Time (RKO)	117.6%
KANSAS CITY—Orpheum, 2nd week (DB) Partners in Time (RKO)	75.6%
LOS ANGELES—Orpheum, 1st week	109.7%
LOS ANGELES—Orpheum, 2nd week	77.2%
LOS ANGELES—Orpheum, 3rd week	54.7%
LOS ANGELES—Vogue, 1st week	150.9%
LOS ANGELES—Vogue, 2nd week	123.1%
LOS ANGELES—Vogue, 3rd week	107.1%
MINNEAPOLIS—Orpheum	123.9%
OMAHA—RKO Brandeis, 1st week (DB) Ding Dong Williams (RKO)	119.7%
OMAHA—RKO Brandeis, 2nd week (DB) Ding Dong Williams (RKO)	78.9%
PHILADELPHIA—Stanton, 1st week	153.5%
PHILADELPHIA—Stanton, 2nd week	78.7%
PITTSBURGH—Warner	109.9%
PROVIDENCE—Albee, 1st week (DB) Ding Dong Williams (RKO)	131.5%
PROVIDENCE—Albee, 2nd week (DB) Ding Dong Williams (RKO)	92.0%
SAN FRANCISCO—Golden Gate, 1st week (SA) Vaudeville	98.5%
SAN FRANCISCO—Golden Gate, 2nd week (SA) Vaudeville	69.1%
ST. LOUIS—Fox (DB) Partners in Time (RKO)	88.6%

•

WITHOUT RESERVATIONS (RKO)

Final Report:

Total Gross Tabulated	$822,000
Comparative Average Gross	800,600
Over-all Performance	102.6%

BALTIMORE—Hippodrome, 1st week (SA) Vaudeville	106.2%
BALTIMORE—Hippodrome, 2nd week (SA) Vaudeville	100.0%
BALTIMORE—Hippodrome, 3rd week (SA) Vaudeville	95.2%
BOSTON—Boston, 1st week (SA) Vaudeville	102.9%
BOSTON—Boston, 2nd week (SA) Vaudeville	89.7%
BUFFALO—Twentieth Century, 1st week	125.9%
BUFFALO—Twentieth Century, 2nd week	82.6%
CHICAGO—Palace, 1st week (DB) Inside Job (Univ.)	136.5%
CHICAGO—Palace, 2nd week (DB) Inside Job (Univ.)	116.4%
CHICAGO—Grand, MO 1st week (DB) Inside Job (Univ.)	103.4%
CINCINNATI—RKO Albee	108.4%
CINCINNATI—RKO Shubert, MO 1st week	127.2%
CINCINNATI—RKO Lyric, MO 2nd week	101.8%
CLEVELAND—RKO Palace	80.1%
CLEVELAND—RKO Allen, MO 1st week	117.6%
CLEVELAND—Warner's Lake, MO 2nd week	94.4%
KANSAS CITY—Orpheum, 1st week (DB) The Truth About Murder (RKO)	126.0%
KANSAS CITY—Orpheum, 2nd week (DB) The Truth About Murder (RKO)	105.0%
LOS ANGELES—Hillstreet, 1st week	123.8%
LOS ANGELES—Hillstreet, 2nd week	112.1%
LOS ANGELES—Hillstreet, 3rd week	63.0%
LOS ANGELES—Pantages, 1st week	132.8%
LOS ANGELES—Pantages, 2nd week	119.7%
LOS ANGELES—Pantages, 3rd week	62.5%
MINNEAPOLIS—Orpheum, 1st week	141.5%
MINNEAPOLIS—Orpheum, 2nd week	84.0%
MINNEAPOLIS—World, MO 1st week	64.0%
MONTREAL—Capitol	113.0%
NEW YORK—Palace, 1st week	119.6%
NEW YORK—Palace, 2nd week	89.2%
NEW YORK—Palace, 3rd week	87.5%
NEW YORK—Palace, 4th week	60.7%
NEW YORK—Palace, 5th week	50.0%
OMAHA—RKO Brandeis, 1st week (DB) Passkey to Danger (Rep.)	132.8%
OMAHA—RKO Brandeis, 2nd week (DB) Passkey to Danger (Rep.)	110.5%
PHILADELPHIA—Boyd, 1st week	106.3%
PHILADELPHIA—Boyd, 2nd week	70.4%
PITTSBURGH—Stanley	97.0%
PROVIDENCE—Albee (DB) Bedlam (RKO)	125.0%
SAN FRANCISCO—Golden Gate, 1st week (SA) Vaudeville	117.6%
SAN FRANCISCO—Golden Gate, 2nd week (SA) Vaudeville	87.8%
SAN FRANCISCO—Golden Gate, 3rd week (SA) Vaudeville	90.9%
ST. LOUIS—Fox (DB) One Exciting Week (Rep.)	123.1%

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CANYON PASSAGE (Univ.)

First Report:

Total Gross Tabulated	$175,000
Comparative Average Gross	134,300
Over-all Performance	130.3%

BALTIMORE—Keith's, 1st week	131.4%
BALTIMORE—Keith's, 2nd week	78.5%
BUFFALO—Lafayette (DB) Strange Conquest (Univ.)	139.0%
CHICAGO—Palace, 1st week (DB) Danger Woman (Univ.)	111.1%
CHICAGO—Palace, 2nd week (DB) Danger Woman (Univ.)	100.0%
CINCINNATI—RKO Albee	142.8%
NEW YORK—Criterion	192.3%

NEW BASE LINE

Beginning in this issue, the average, or 100 per cent, line of these tabulations is the average weekly business of the theatres concerned for the six months ending July 31, 1946. The previous period ended April 31, 1946. This brings into the new base a recognition of current economic conditions as they affect box-office performance.

Czechs Observe An Anniversary

by JOSEPH B. KANTUREK

in Prague

On August 1 Czechoslovakia began celebrating the first anniversary of the country's nationalized motion picture industry with a film festival which continued until Thursday of this week. The festival program included the screening of three of the latest Czech features in addition to British, Swiss, Soviet, French and Swedish productions. The United States was to be represented in the festival with the showing of the documentary subject "The Forgotten Village" and United Artists' "Of Mice and Men." However, it was doubtful midway through the festival if "Of Mice and Men" would be shown because of transportation difficulties.

The film festival was organized for the benefit of the local industry for the purpose of showing Czechoslovakia's achievements in the past year, and for business gatherings of motion picture workers and executives who discussed new ideas and trends.

By the end of July, five features were completed in the Prague studios, one was started and four were shooting. All will be released this autumn. Half of the forthcoming features will deal with the Czech war problems, the occupation of the country by the Germans and other related subjects.

Opinions have been expressed that such films had to be produced even if the public would prefer musicals and comedies as the resistance of the Czechs has to be glorified by the screen. All future production costs will be cut down to average about $300,000 per picture.

McCraw to Be Guest of Three Variety Clubs

William McCraw, national executive director of Variety Clubs of America, will be the guest of three of the Club Tents in September, when they hold special functions in their respective cities, R. J. O'Donnell, national chief barker, has announced.

The first engagement will be September 16, when the Indianapolis Tent will sponsor an industry banquet at which Mr. McCraw will be principal speaker. Also on the dais will be Sam Switow, chief barker of the Tent, and Marc Wolf, national treasurer of the parent organization. On September 23, Mr. McCraw will be guest of honor at the Minneapolis Tent when that unit dedicates the Heart Hospital, which it sponsored. The third September event on Mr. McCraw's itinerary will be September 28 when he journeys to Atlanta as guest of Tent 21 on the day the members inaugurate what they hope will be an annual charity football game.

Additional dates now are being made for Mr. McCraw to be guest of other tents until he has covered practically all the units of the clubs.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

CHESTER FRIEDMAN, Editor

Collections

Two weeks ago, from an underground vault in a remote English village, Britain's proudest collection of showmanship trophies was disinterred and restored to the shelves and walls in the office of its possessor, R. T. Rea, divisional publicity manager for Gaumont-British theatres at Sheffield.

The trophies had been hidden away by the cautious showman who feared they might have been caught in a bombing raid.

The collection includes five special diplomas for showmanship; four gold medals, three silver, one bronze; a 100-guinea exploitation challenge cup, and a whole library of press-cuttings and souvenirs of Britain's number one exploiteer. Rea has had a lifetime of showmanship since he began as acting manager in a vaudeville theatre at the age of 19.

His exploits are legendary among British showmen. He once chartered an antique airplane, on the lower wings of which were painted details of the film currently showing at his theatre. While the plane flew over the city, he thrilled thousands of potential patrons by walking out on the wings of the aircraft.

The tower of the Town Hall at Sheffield, home of Britain's steel industry, is surmounted by a statue of Vulcan. Mr. Rea once rigged a telescope ranged on the statue, having previously placed an announcement of his current film at the statue's base. More than 15,000 people paid a penny each to look at the statue—and read the announcement. Local hospitals benefitted to the tune of £109.

His showmanship also has been devoted to the propagation of scores of local worthy causes in fulfillment of the creed that a showman's first duty is service to the community.

△ △ △

Fractious Fractions

Last week, in announcing an eight-million-dollar advertising budget for United Artists production during the coming season, Paul N. Lazarus, Jr., director of advertising, publicity and exploitation, reported that only 90 million people in the United States are ticket buyers to motion pictures. Of these, he stated, only 18 million see the average picture.

Hasty calculation of these estimates would bring one to deduce that of every five potential moviegoers, only one sees the average picture.

A more careful analysis, however, must take into consideration the fact that general estimates place the number of theatres which show double features at 60 per cent. On this basis 12,600,000 is, roughly, the number of patrons *who pay admission to see an average picture.*

Continuing our mathematic equation, we arrive at the conclusion that, in a single-run house, one out of every seven potential moviegoers pays to see the average picture. In a double-feature theatre, the average is one out of every three and a half potential moviegoers.

Reducing this to more simple terms, a double-feature house situated with a drawing population which includes 3,500 moviegoers should average 1,000 admissions on each program. That would place the theatre in the "average business" classification.

How does this compare with your own situation?

△ △ △

No Vacancy—

Timeliness—cashing in on topical events—is one of the most distinguishing features of a showman.

George Daransoll, manager of Fabian's Granby theatre in Norfolk, Va., is the latest Round Tabler to increase his stature as a showman through a promotion which had every one in that city excited.

Mr. Daransoll had a picture booked entitled, "Down Missouri Way," which features a little ditty called "No Vacancy."

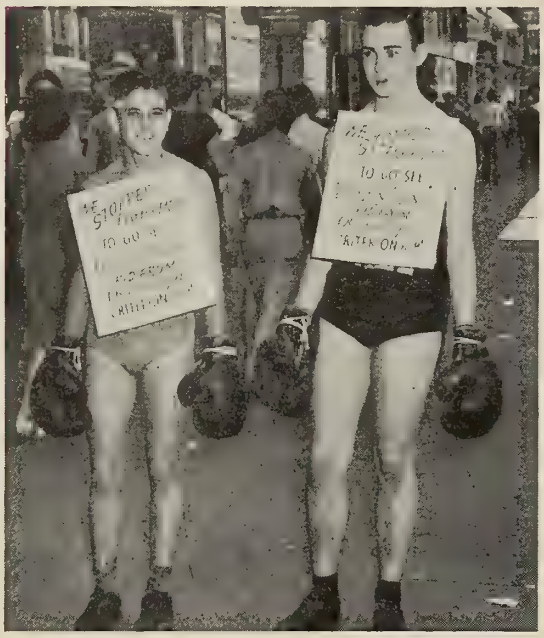
The enterprising manager located a four-room apartment in a desirable section of Norfolk which he rented, with the option of sub-leasing. The next step was a tie-up with the Norfolk *Ledger-Dispatch*—notable for its uncooperative attitude on contests. The newspaper went all-out to publicize the offer of the apartment to the best letter-writer among the city's veterans on why he or she should get the flat.

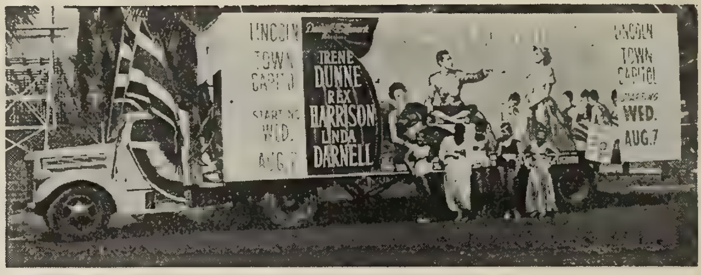
The net result is an apartment for some lucky veteran, a wonderful human interest story for the *Ledger-Dispatch* and some excellent publicity, including page one stories for the theatre and "Down Missouri Way."

—CHESTER FRIEDMAN

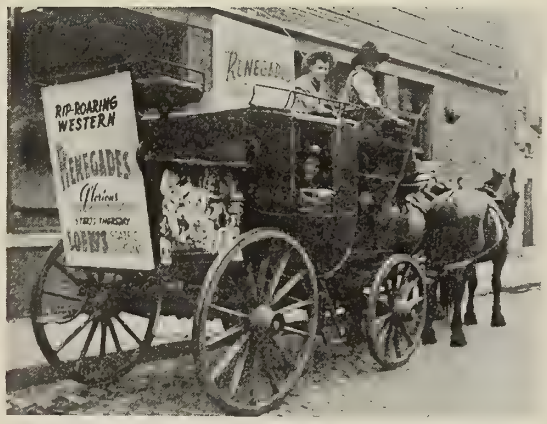
IT'S ON ICE

—and that's just what manager Bob Hynes' campaign did for "Kid from Brooklyn" when it played the Criterion theatre, Oklahoma City. Poster frozen in ice cake, topped with cheese cake, and ballyhoo, below, brought solid lines of customers to the box-office.

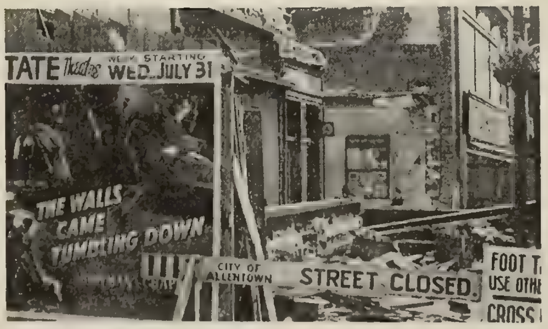



LINCOLN TOWN CAPITOL
IRENE DUNNE
REX HARRISON
LINDA DARNELL
STARTING WED. AUG. 7

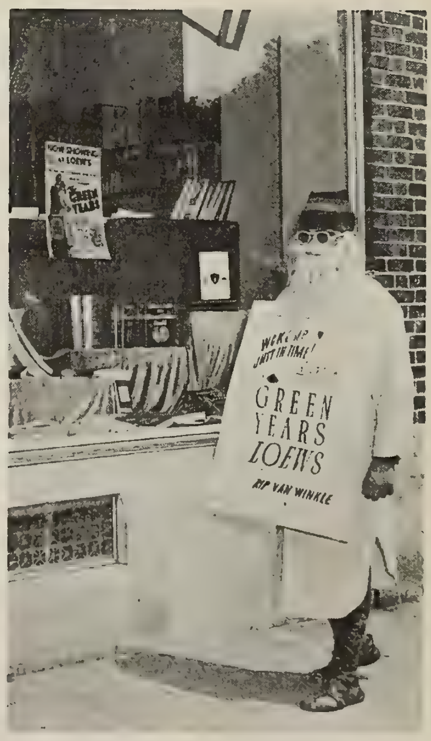
24-SHEET TRUCK and live models publicized opening of "Anna and the King of Siam." Stunt was set by Sonny Sheppard, Wometco publicist, Miami.


RIP-ROARING WESTERN
RENEGADES
LOEW'S
RENEGADES

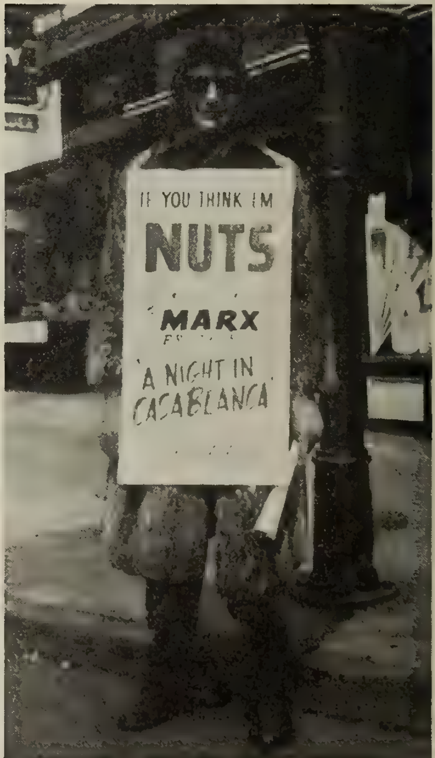
STAGE COACH ballyhoo driven through main streets of Boston helps to promote "Renegades" for publicist Joe DiPesa at the State and Orpheum theatres.


TATE Theatre WED. JULY 31
THE WALLS CAME TUMBLING DOWN
CITY OF ALLENTOWN
STREET CLOSED
FOOT T
USE OTHE
CROSS

TIMELY DEMOLITION of theatre building in Allentown, Pa., inspired C. Bierbauer, city manager for Fabian theatres, to book "Walls Came Tumbling Down" at the State. Lithos posted on demolished building rated extra press publicity.


WOKE UP JUST IN TIME!
GREEN YEARS
LOEW'S
RIP VAN WINKLE

RIP VAN WINKLE awakened in time to catch "Green Years" at Loew's, White Plains, N. Y., proclaims placard on street ballyhoo arranged by manager Mike Stranger.


IF YOU THINK I'M
NUTS
MARX
A NIGHT IN CASABLANCA

DRESSED FOR ARCTIC weather, manager Sid Kleper's ballyhoo for "Night in Casablanca" couldn't help but attract attention to film's date at the College, New Haven, Conn.

The Selling Approach
ON NEW PRODUCT

[The material below reflects pressbooks now in preparation and represents the point of view of the distributors' exploiteers on selling points and special merit of these pictures.]

CAESAR AND CLEOPATRA (United Artists-G. C. F.): Here is a spectacle film, produced in England and Egypt by Gabriel Pascal from the play by George Bernard Shaw. Sell the spectacle; it's big, it's colorful, and it's in Technicolor. Sell the stars; there's Vivien Leigh, the "Scarlett" of "Gone With the Wind," and Claude Rains. Sell the action; the sword-play and the battles. Sell Bernard Shaw; the playwright recently received world-wide publicity on the event of his 90th birthday.

Contact local schools or out-of-school dramatic groups and suggest that they prepare a scene from Shaw's "Caesar and Cleopatra" for radio presentation. Spot announcements could be arranged tying-in the presentation with the opening of the picture. Promote an English essay contest in the local school or schools and obtain newspaper backing of the project. In certain colleges it may be possible to arrange through English departments the awarding of extra credits for students who see and report on the picture.

Arrange a "Queen for a Day" contest with newspaper sponsorship. Contact the local feature editor and plant the idea of an essay contest around the subject: "Why I Believe Cleopatra Remains the Siren of the Ages." Letters would be restricted to women readers. About three days before opening have a board of judges pick the girl or woman who will be "Queen for a Day." Merchandise prizes could be promoted from local businessmen.

Tie-in boys clubs, such as the Boy Scouts, etc., on a ship's modelling contest, using Caesar's galleon as the model. Boys submitting the best models could be awarded guest tickets. Arrange a fashion show, contrasting the clothes of Cleopatra's day with current styles. The picture lends itself to window tieups with jewelry, furniture, clothing, music and book stores.

HEADING WEST (Columbia): A western, this picture stars Charles Starrett and Smiley Burnette, the latter one of the most consistent of cowboy comics. Suggested is a one-shot newspaper contest in which entrants are asked to identify individuals, from a list, who won fame and fortune by "Heading West." The list could include names like Horace Greeley, Lewis & Clark, Jay Cooke, Daniel Boone, John Fremont and Sam Houston, all of whom won fame in the west.

Use the picture title in travel bureaus, railroad, bus and airplane terminals by getting up attractive cards. Copy could read: "Heading West'? East? North? South? Let us help you plan your trip. Before you head anywhere, get your share of thrilling entertainment by seeing, etc."

Feature Burnette's appearance in the picture through songs he has written. Contact the local radio station for the playing of recordings and cover the music shops for window and counter displays, using picture stills and credit. The songs are published by Broadcast Music, Inc., and recorded by American Recording Artists.

Newspaper "Extra" Used by Behrens to Exploit Serial

Phony newspaper extras with steamer headlines were given away by newsboys to exploit the serial, "The Phantom Rider," at the Jackson theatre, Milwaukee, Wis. Manager Walter Behrens arranged the campaign. A special 40 x 60 board was placed in the lobby a week before opening, advertising the "Big 6 Unit Show," of which the serial was a part.

Sets Tieup with Nottingham Ball Club for "92nd St."

For "The House on 92nd Street," manager L. Wilkinson arranged a tieup with the Nottingham Football Club to exploit the playdate of the picture at the Odeon theatre, Nottingham, England. Two 60-foot streamers, announcing playdate, were placed on the lower grandstand during one of the home team's important matches. Approximately 25,000 persons were in attendance. In addition, Wilkinson used streamers throughout the theatre in advance of playdate and arranged an effective store window tieup.

Display Publicizes Playdates

Mrs. A. Long, manager of the Rembrandt theatre, Ewell, Surrey, England, installed an attractive display in a corner of the lobby to publicize her coming attractions. The display consisted of a tapestry painted with flowers and the titles of the picures painted on cut-out tulips. The cut-out tulips are repainted with new titles after the pictures have been shown.

Portsmouth Display Draws

The attention of passers-by was drawn to an attractive standee display arranged in front of the theatre by manager Patrick Reed to promote his engagement of "Dragonwyck" at the Odeon theatre, Portsmouth, England. Bold type proclaimed that the picture came direct from the premiere showing in London.

Exploits Shows On Small Budget

Although he operates on a small budget, manager Harry Kaden has had marked success in exploiting his playdates at the Heights theatre, Brooklyn, N. Y. Kaden, who specializes in the showing of Spanish films, believes in leaving no stone unturned.

Weekly, he collects grocery bags, has them imprinted with playdate copy and the grocer's name and returns them for distribution by the merchants. At times, when he wants a show to go over big, Kaden distributes circulars to each home in the neighborhood. Other times he passes out photos of film stars to his patrons.

Kaden utilizes a large mailing list to send weekly programs. One-sheets are placed in subway stations. Occasionally, for street ballyhoo, a wagon with a large sign is driven through the neighboring streets.

Special effort has been expended to make the lobby displays attractive. All possible space is used to exploit the current and coming attractions. Kaden uses numerous stills with his lobby displays, as he finds his patrons go for them.

Barrett's Teen-Agers Club Holds First Anniversary

The Rialto Teen-Agers Club, founded by manager Dean R. Barrett and composed of a group of youngsters living in the neighborhood of the Rialto theatre, Hartford, Conn., recently noted its first anniversary. The club was formed to combat juvenile delinquency. Meetings are held regularly at a hall near the theatre, with Barrett writing dramatic scripts for presentation at the meetings. The group recently presented a three-day revue on the stage of the theatre.

Plane Building Contest Plugs Date on Serial

Manager William Bowman arranged a plane building contest to promote his playdate on the serial, "Hop Harrigan," at the Fine Arts theatre, Westport, Conn. Prizes were awarded to winners. Model airplanes and posters were used for a lobby display. Doormen and ushers wore badges plugging the serial. In addition, numbered heralds were distributed, with the holders of lucky numbers receiving prizes.

Bell Promotes Co-Op Ad For "Two Sisters"

A cooperative newspaper ad was promoted by manager James G. Bell to advertise his playdate on "Two Sisters from Boston" at the Penn theatre, New Castle, Pa. The ad, which tied in the Melchior album of records with the picture, was paid for by Donati Music Store. In addition, assistant manager Tom Robinson arranged three music window tieups plugging the Melchior album.

Merchant Tieups Spark Campaign In India for "Ziegfeld Follies"

Bombay, India, may be a long way off from America in terms of distance, but in theatre showmanship technique, Homi Hyderabadwala, manager of the Metro theatre there, is right up to American standards.

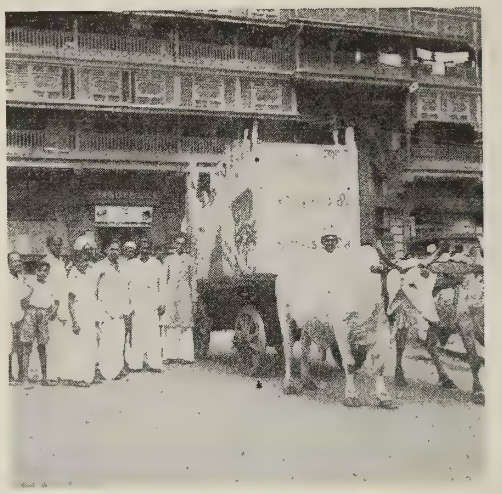
For the recent engagement of "Ziegfeld Follies", Homi engaged in an extensive exploitation campaign that would do justice in any comparable city in the States. A teaser ad campaign began to whip up interest in the picture ten days in advance of opening. Three days later a 60 ft. banner was stretched across one of the busiest intersections in the city.

Four full pages were devoted to publicizing the engagement in one of the best monthly news magazines and a weekly came through with an entire movie section.

Inside and outside, the theatre was decorated with cutouts and standees and bar mirrors were pasted with cutouts from litho one-sheets and three-sheets. The bars featured a special "Ziegfeld Ice" prior to the opening.

A tieup with a candy manufacturer resulted in stickers being attached to 10,000 candy bars weekly for several weeks. A bullock cart decorated with cutouts advertising the picture provided an effective ballyhoo as it toured the principal streets and thoroughfares.

At no cost to the theatre two cooperative newspaper ads were used by the Max Factor distributor featuring a cut of Lucille Bremer who stars in the film, with full theatre credit. A full-page Indian version of a cooperative ad was promoted at no cost to the theatre. Throughout the city restaurants, tea shops and bars displayed six-sheet cutouts and theatre playdates.



"Bully" Ballyhoo in Bombay

Window tieups included four music shops, two leading department stores, three jewelers and 200 three-sheets and one-sheets were sniped a week prior to the opening.

Brown Sets Many Window Tieups For "Widow"

A total of 12 window tieups helped considerably to advertise manager Bill Brown's playdate on "Young Widow" at the Poli-Bijou theatre, New Haven, Conn.

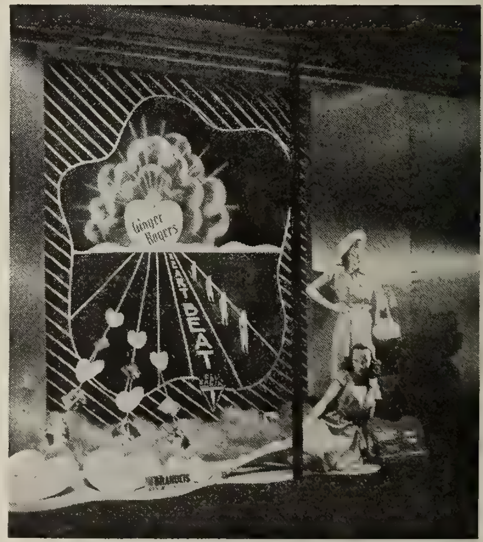
The tieups were set with News Depot, Liggett's Drug Store, Music Corner, Everybody's Radio, David Dean Smith Radio and Music Shoppe, United-Whelan, Planters Peanut Store, Morton Show Shoppe, Kresge's, Woolworth's, Hallock's Furniture, W. T. Grant and U. S. Vacuum. In addition many of the above stores had counter displays.

A 40 x 60 teaser card was placed on the back of the box office door, where all patrons leaving the theatre must pass. Copy on the card invited patrons to write a letter on the meaning of "T.W.M.E.B." (The World's Most Exciting Brunette). Guest tickets were awarded for the best letters. 3,500 "T.W.M.-E.B." teaser cards were distributed throughout the city in parked cars and garages, restaurants and cocktail lounges.

Three special trailers were made and run in conjunction with the regular trailer on "Young Widow." A tieup was arranged with the Crown Bingo Parlor, whereby guest tickets were awarded for special games. The playdate of the picture was announced over the public address system.

Juke Box Aids "Summer" Date

Manager Harold Maloney set up a juke box in the lobby to promote "Centennial Summer" at the Poli theatre, Worcester, Mass. Hit songs from the film were featured.



Here is one of several unusually attractive window displays arranged by Will Singer, manager of the Brandeis theatre, Omaha, in conjunction with "Heartbeat." The J. L. Brandeis department store featured special "Heartbeat" dresses and scene stills with prominent theatre mention.

Promotes Tieup with Army Recruiting for "Parade"

A tieup with city officials and the Army Recruiting Office was arranged by manager S. H. Bowen to exploit his playdate on "Victory Parade" at the Coliseum theatre, Newport, Monmouthshire, Wales. The recruiting office used an elaborate window display to promote the picture.

For his engagement of "Caravan," Bowen arranged window tieups with a sports appliance shop, tent makers and a camping outfit store. A streamer display was used in front of the theatre.

Uses Cutout Figures on Marquee

The catchline, "A Screenful of Stars," was used in newspaper ads to publicize the engagement of "One More Tomorrow" at the Colonial theatre, Hartford, Conn. The ads were designed by Ernie Grecula, advertising and publicity director for the Hartford Theatres Circuit.

WOMAN SPEAKS

Sam Meyers, Chicago Theatre Circuit head, says: "The greatest appeal of any new short subject shown in our houses."

FILM STUDIOS OF CHICAGO
FIELD BUILDING

Allen Arranges Merchant Tieup

Manager Mark Allen promoted a baby carriage from a local merchant for a giveaway to exploit his date on "Life Begins at 8:30" at the Lido theatre, Bronx, N. Y. The carriage was given to the first baby born in the Bronx on or about 8:30 A.M. on the opening day of the picture. In addition, Allen promoted a free photograph of any child between the ages of two months and two years of age, whose mother attended the showing of the picture. For street ballyhoo, a man on stilts was used five days in advance.

Holds Beauty Contest on Stage

T. A. MacDougald, city manager for Martin Theatres in Talladega, Ala., recently staged a beauty contest at the Ritz theatre. Prizes were promoted from local merchants for the winner. The lucky girl is being sent to Birmingham, Ala., to compete for the state beauty title. The contest attracted considerable extra business.

Uses Cutout Figures on Marquee

A cutout figure of one of the Marx Brothers was used on top of the marquee by manager Howard K. Richardson to exploit the return engagement of "Horsefeathers" at the State theatre, New Britain, Conn.

Ranchers in Ohio Give 'Renegades' Plug for Holland

RENEGADES
KEYES
PARKER & KEYES
PALACE NOW

Forty riders from local ranches paraded through the downtown area of Akron, Ohio, to exploit the playdate on "Renegades" at the Palace theatre. Attired in western garb and ranging in age from 10 to 60 years, the riders were escorted by a police motorcycle detachment. The campaign was arranged by manager Sid Holland.

A section was roped off in front of the house for the riders to dismount and enter the theatre to view the picture as guests of the management. Meanwhile, 10-year-old Ronnie Myers entertained the sidewalk throng by executing difficult rope tricks. A story on the stunt was promoted in the *Beacon Journal.*

A tieup was arranged with the Ascot Racetrack outside of Akron to put on a "Renegades" purse for the fifth race on the Tuesday before opening. Evelyn Keyes, star of the picture, sent a telegram of congratulation to the winning jockey. A monogrammed horse blanket was presented to the owner of the winning horse.

Presentation Is Rebroadcast

The presentation was broadcast over the loud speaker system to the assembled crowd of 8,000 people. Later in the evening the event was rebroadcast over radio station WADC. While the activities at the track were in progress, heralds were distributed in the grandstand and in parked cars.

Holland arranged with the Talmadge High School, which was staging a small rodeo, to broadcast the playdate of the picture over the loud speaker system to all the students in attendance. Station WHKK ran a mystery tune contest of western melodies. Guest tickets were awarded to the first 10 winners. Holland secured a free ad in the *Labor News* and bought eight inches of display space in the weekly *"What's Doing in Akron* periodical, which is distributed in stores and office buildings in the downtown area.

NEWSPAPERS PLAY UP PITTSFIELD STORY

A New York couple, Mr. and Mrs. Robert E. Costello, recently saw their 24-year-old ex-G.I. son, Robert, Jr., on the screen for the first time, at the Capitol theatre, Pittsfield, Mass.

The couple, en route to Montreal by car, stopped at the theatre after learning that the March of Time short subject, "Problem Drinkers," in which their son plays the lead, was showing there. Bill Powell, Pittsfield city manager for the Wesmas circuit, hosted the couple with newspapers turning on the publicity.

Plugs Sound Anniversary to Promote "Night and Day

Jim McCarthy, manager of the Strand in Hartford, Conn., plugged Warner Bros. 20th anniversary of sound in connection with his playdate of "Night and Day." For opening night, McCarthy extended a special invitation to 20 "Hartford talking picture babies," local men and women born on August 6, 1926.

A special broadcast was arranged from the lobby of the theatre opening night over radio station WTHT. The broadcast was put on just prior to a commemorative talking pictures anniversary program on the station over a national hookup.

Local daily newspapers and radio stations cooperated in the opening by using numerous plugs on the anniversary. Department stores, radio and record shops used window and interior displays on the film with theatre credit and playdates.

Promotes Contest on Radio

To promote his playdate on "Easy to Wed" at the Ohio in Columbus, manager Arthur Egberts arranged for a drawing contest to be held on the "Inquiring Reporter" program over WCOL. Participants were bobby-soxers, with the winner receiving a 40x60 blowup of Van Johnson. The winner also was made president pro tem of the Van Johnson Fan Club. The club, which has a membership of 300, was organized by Egberts during the last March of Dimes campaign.

Letter-Writing Contest Draws For "Janie"

A highly effective four day letter-writing contest sponsored jointly by the theatre, a newspaper and a radio station drew considerable extra business for manager Elmer Pickard's playdate of "Janie Gets Married" at the Boyd theatre, Philadelphia.

The contest was limited to G. I.'s and their brides who were married during the month of June. Participants were required to write letters on the subject "Twin beds or double beds for happier marriages" and mail them to the contest editor of the *Daily News.* The winning couple received a $50 Savings Bond. 20 finalists were guests of the contest sponsors at a dinner.

Jack Malloy of radio station WDAS interviewed all contestants from the lobby of the theatre after they had seen the picture.

Screening for Glasgow Troops Aids "Parade"

City officials and members of the armed forces were the guests of manager George J. Pain on the opening day of his playdate of "Victory Parade" at the Gaumont Picture House, Glasgow, Scotland. The presentation was timed for the lunch hour so that the public could witness the troops arriving. The theatre was opened to the public after the troops and city officials were seated. A tieup was arranged with Lewis' Department Store to feature stills from the picture in the store's exhibition of the London Victory Parade.

Full Page Co-op Salutes Sound Anniversary in Buffalo

In honor of Warner Bros. introduction of sound pictures and in conjunction with the opening of "Night and Day" at Shea's Buffalo theatre in Buffalo, N. Y., Charles B. Taylor, advertising and publicity director for the Shea theatres promoted a full page newspaper co-op ad from J. N. Adams department store.

The atractive layout featured women's dresses and hats intermingled with the titles of song hits heard in the film production.

Announcing—

"Rhythm Rhapsodies"
(In Color)

Now in Preparation

BROADCAST PICTURES, INC.
JOSEPH STEINER, Pres.
1440 BROADWAY NEW YORK, N. Y.

Quigley Awards Contenders

The men and women listed below have submitted evidence of showmanship within the past fortnight, which justifies their names being placed on the list of outstanding showmen.

IVAN ACKERY
Orpheum, Vancouver, B. C.

MORT BERMAN
Orpheum, Springfield, Ill.

SIDNEY H. BOWEN
Coliseum, Newport
Monmouthshire, Wales

JOSEPH S. BOYLE
Poli-Broadway, Norwich, Conn.

MRS. BARBARA BRADFORD
Plaza Cinema, Catford
London, England

FRANK BRADLEY
Gaumont Regent
Sheffield, England

A. J. BROWN
Empire, Cardiff, England

MRS. PEARL BRYANT
Federal, Federalsburg, Md.

EDWARD J. BURKE
Loew's State, Newark, N. J.

IRVING CANTOR
Palace, Syracuse, N. Y.

GEORGE DARANSOLL
Granby, Norfolk, Va.

D. M. DILLENBECK
Rialto, Bushnell, Ill.

JOE DI PESA
Loew's State, Boston, Mass.

MAURICE DRUKER
Regent, Harrisburg, Pa.

WILLIAM EAGEN
Longview, Longview, Wash.

TOM EDWARDS
Ozark, Eldon, Mo.

DICK FELDMAN
Paramount, Syracuse, N. Y.

ARNOLD GATES
Stillman, Cleveland, Ohio

W. RAY GINGELL
Hiser, Bethesda, Md.

ARTHUR GROOM
Loew's Evansville, Ind.

LEO HANEY
Lido, Maywood, Ill.

F. A. J. HARMAN
Regal Cinema, Torquay
Devonshire, England

HANK HAROLD
RKO Palace, Cleveland, O.

W. D. HENDLEY
Bradley, Columbus, Ga.

SID HOLLAND
Palace, Akron, Ohio

CLAUDE HUNTER
Odeon, Kingston, Ontario

HOMI HYDERABADWALA
Metro, Bombay, India

PHIL KATZ
Kenyon, Pittsburgh, Pa.

ARTHUR J. KEENAN
Merrimack, Lowell, Mass.

JAMES J. KOLBECK
Loew's, Jersey City, N. J.

JULIUS LAMM
Uptown, Cleveland, Ohio

MEL G. LAWTON
Prince Edward, Sydney, Australia

JIMMY LYNTON
Palace, Swindon, Wiltshire
England

T. A. MacDOUGALD
Ritz, Talladega, Ala.

ED MAY
Rosetta, Miami, Fla.

CYRIL MEE
State, Harrisonburg, Va.

BILL MORTON
Albee, Providence, R. I.

FRANK MURPHY
Penn, Pittsburgh, Pa.

WILLIAM NEWMAN
Olympia Cinema
Cardiff, Wales

LOUIS NYE
Hoosier, Whiting, Ind.

GEORGE J. PAIN
Gaumont Picture House
Glasgow, Scotland

A. G. PAINTER
Center, Oak Ridge, Tenn.

ROY PEFFLEY
Paramount, Middletown, Ohio

FRED PERRY
Liberty, Cumberland, Md.

LESTER POLLOCK
Loew's, Rochester, N. Y.

DICK PRITCHARD
Ambassador, Los Angeles, Cal.

ED PYNE
Keith's 105th St., Cleveland, O.

ALEC REID
Plaza Cinema, Southfields
London, England

H. W. REISINGER
Loew's, Dayton, Ohio

CARL ROGERS
Broad, Columbus, O.

J. G. SAMARTANO
Loew's State, Providence, R. I.

JAMES C. SANDERS
Palace, Leesburg, Fla.

ALEX SAYLES
Palace, Albany, N. Y.

WILLIS SHAFFER
Fox, Atchison, Kansas

W. CLYDE SMITH
New Malco, Hot Springs, Ark.

D. T. STALCUP
Gem, Etowah, Tenn.

SPENCER STEINHURST
Loew's Strand, Syracuse, N. Y.

MICHAEL STRANGER
Loew's State, White Plains, N. Y.

CHARLES B. TAYLOR
Shea's, Buffalo, N. Y.

GERTRUDE TRACY
Loew's Ohio, Cleveland, O.

ARTHUR TURNER
Parsons, Parsons, Kan.

FRANK UPTON
Michigan, Detroit, Mich.

ERIC V. WALLS
Clifton, Great Barr
Birmingham, England

SEYMOUR WEISS
Westside Drive-In, Cleveland, O.

NATE WISE
RKO Palace, Cincinnati, Ohio

JAY WREN
Adams, Newark, N. J.

Tieups with Opposition to Exploit "Frank James"

Manager Bill Burke took full advantage of an opportunity to profit from his opposition by arranging a tieup with them for his playdate of "The Return of Frank James" at the Brant theatre, Brantford, Ontario, Canada. The Rodeo was in town and Burke worked along with them on several stunts with favorable box office results. In exchange for a plug on the bottom of a herald, the Rodeo people agreed to drop 10,000 of the heralds from a plane. Hundreds of phone calls were received at the theatre from people, inquiring if the heralds entitled them to a free show. Burke also placed large six-sheet signs on the side of a sound truck and secured permission for the truck to appear in the opening day Rodeo parade.

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Transit Tieup Aids Playdate

Considerable free publicity was garnered for "A Stolen Life" through a tieup that was promoted to exploit the playdate at the Colonial theatre, Richmond, Va. The campaign was arranged by manager Charles D. Hulbert and advertising director Alfred C. Nowitsky.

In return for showing "Wanton Murder," a safety short subject, the Virginia Transit Company used 27 x 37 inch cards on each street car in the city. The short was screened for the police, civic officials and the press. The director of the Richmond Safety Council urged all operators of commercial vehicles to have their drivers see the short subject.

The picture was plugged in the *Transit News,* which has a circulation of approximately 60,000. The transit company furnished 10,000 heralds, which were overprinted with "A Stolen Life" playdate copy and distributed in all Fabian, Wilmer and Vincent theatres in Richmond. The picture received free plugs twice daily for three days over radio station WMBG.

Sayles Annual Beauty Contest A Success in Albany

For the fourth successive year, Alex Sayles, manager of the Fabian Palace theatre in Albany, N. Y., conducted an annual bathing beauty contest sponsored jointly by the theatre, the *Albany Times Union* and the municipal bathing pool. Merchants contributed prizes for a record breaking number of entrants who participated. The *Times Union* ran a full page spread of photos in the Sunday edition.

John Brown, manager of the Fort theatre, Fort Smith, Ark., tied up with Marine Recruiting Drive in connection with his engagement of "Pride of the Marines" recently. The effort was rewarded through favorable newspaper comment and increased grosses.

SHOWMEN PERSONALS

In New Posts: Tom Campbell, manager, Paramount theatre, Middletown, Ohio. Don Utz, Palace, Hamilton, Ohio. Lillian Chapman, Park, Starke, Fla. Arthur K. Dame, State, Presque Isle, Me. Borge Iversen, Fort, Rock Island, Ill. Francis Gillon, State, Cedar Rapids, Ia.

Horace Spencer, Garden theatre, Davenport, Iowa. Gilbert Giebel, Fowler, Fowler, Ind. N. Hernandez, Ritz, Tampa, Fla. Peter Nepote, Arcadia, Olney, Ill. William T. Hastings, RKO-Orpheum, Denver, Colo. Marvin Graybeal, Capitol, Sioux City, Ia.

Fred Larkin, district manager, Mindako Theatres, South Dakota. L. Joseph Ryan, manager of the State and city manager, Mindako Theatres, Sioux Falls, S. D. Clifford Knoll, manager, State; city manager, Mindako Theatres, Mankato, Minn.

Harold Stone, manager, Paramount; city manager, Mindako Theatres, Mitchell, S. D. Durwood Thompson, manager, Orpheum, Sioux Falls, S. D. James Molohon, manager, Grand, Mankato, Minn. Edward Ivanor, Davis theatre, Chicago, Ill.

Henry Plude, Capitol, Davenport, Iowa. Rod McCulloch, Rocket, Rock Island, Ill. Tony Abramovitch, Strand; William Smith, Hiland; both in Des Moines. E. A. Langenfeld, Embassy, Chicago. Bill O'Sullivan, Rialto, Hartford, Conn.

Norman Rolfe, district manager, seven Lockwood and Gordon theatres; headquarters at Waterville, Me. Paul Purdy, Webb Playhouse, Wethersfield, Conn. Hazel Florian, Strand, Winston, Conn. Art Holmes, Plainfield, Plainfield, Conn.

Assistant Managers: Dale McCombs, Paramount, Middletown, Ohio. Don Dully, Palace, Hamilton, Ohio. John Cole, Paramount, Lynn, Mass. Richard Schaefer, Loew's Poli, Springfield, Mass. James Kanel, Buckingham; Edward Hayman, Byrd; Bert Converse, Irving; Leonard Utechy, Embassy; all in Chicago.

Wedding Bells: James Clemens, manager of the Spencer, Rock Island, Ill., to Kathleen Hultgren, at Davenport, Ia.

Birthday Greetings: Roy C. Bruder, Henry W. Brown, C. O. Braun, George N. Phillips, Morton Maius, Philip H. Hayward, Edgar A. Weimer, James B. Crawley, William L. McClain, William B. Lininger, Carl Rogers, Albert Reynolds.

Herbert P. Haberstick, Frank Taylor, Dick Peffley, Raymond T. Zierman, James Lucas, S. A. Deuel, John E. Manuel, E. M. Tannenbaum, Edward Shiddell, Frank Lineberger, John R. Schultz, Malcolm H. Marshall, Earle S. Dorrelle, Manolin Quinones.

John C. Reno, William Carbaugh, Roy Starrett, Ben W. Fischer, Don Kelsey, Ted Shank, Earl N. Willey, Arnold Gates, William Harding, C. W. Kelly, Ray Laurie, Frank L. Cost, Thomas W. Turner, Pierce Rawling, Stan Krueger, Edwin Russell, Alfons Galwais.

Stewart North, Donald L. Smith, Orba Maytt, Randall Jones, Frank Soltice, Edward Shuker, George M. Dana, Rossiter J. Hobkirk, Nat Allentuck, Lewis J. Hartman, Seymour L. Morris, Morty Lightstone, Samuel Solomon, Donald S. Palmquist.

Lobby Display, Street Ballyhoo Aid Klug

A highly effective lobby display, consisting of life-size figures of two girls and a boy dressed in western costume and the figure of a pony, was arranged by manager William G. Klug for an "All Western Rodeo Week" at the Allis theatre, West Allis, Wis. For street ballyhoo, Klug staged a parade each night of the showing. In the parade were horsemen and a "stage coach." A trick rider performed in front of the theatre each night after the parade. Considerable newspaper publicity was obtained.

Rose Sets Tieup with USES For Date on "This Day"

A tieup with the United States Employment Service was arranged by manager Harry A. Rose to exploit his playdate of "From This Day Forward" at the Majestic theatre, Bridgeport, Conn. A two-column photo on the tieup was planted in the *Post* and *Herald*. The picture was plugged three times a day for three days on "The Veteran Speaks" program over WICC. The picture also received plugs on Jane Dillon's program over the same station. Window displays were set with music and book stores.

Builds Front for "Dark Corner"

Deciding that "The Dark Corner" required extra sales pressure to assure a good gross, manager George Daransoll constructed a special front for the current showing of that film. Colored blowups and catch lines reading: "Fear Looms Larger and Larger," distinguished the displays which attracted wide attention from passersby and motorists.

ON THE SELLING OF A SHORT FEATURE

Taking advantage of an excellent opportunity to create goodwill and, incidentally, sell a short feature to his public, manager Max Phillips held a private screening of the featurette, "The Forest Commandos", at the Regent theatre, Sudbury, Ont., Canada. The short was filmed in the vicinity of Sudbury. Letters of invitation to the screening were sent to city officials, merchants, professional men and others. From this gesture, Phillips obtained much free newspaper and radio publicity, a free ad in the *Beacon* and many letters of appreciation from those who attended the screening.

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Vaughan Started Career As Traveling Musician

John Guntner Vaughan

John Guntner Vaughan, manager of the Gem theatre, Petersburg, Va., has been in show business since 1918. He started as violinist playing road shows, in motion picture theatres and traveled with bands. Returning to Richmond in 1924 he became assistant manager after a period as orchestra leader. Shortly, he was managing two houses until the owner sold out to the Lichtman enterprizes with whom he is still assocated.

In Richmond, he successively managed the Booker-T, Hippodrome and Globe theatres taking over the Gem in Petersburg four years ago. He commutes to his home in Richmond, a distance of 22 miles every day.

John is a 32 degree A. & A. Scottish Rite Freemason Noble of the A.E.A.O. Nobles of the Mystic Shrine and offers his opinion that "the best information available is from MOTION PICTURE HERALD and I have read plenty of trade periodicals."

Johnson Back with Fox Wisconsin in Michigan

Starting at the Kerredge theatre, Hancock, Mich., as an usher in 1937, Edward Eric Johnson moved ahead as doorman and assistant manager and by 1940 had progressed to manager of the Orpheum in that city. A year later he was transferred to the Lode in Houghton. He served three years as navigator with the Army Air Forces and returned to the Lode in February, 1946. Edward is 25 years old, married, and father of one boy.

In Theatre Business 23 Years, Started as Program Passer

In theatres since he was 12 years old, Ed Winslow, manager of the Monterey theatre, Monterey Park, Cal., intends to stay in show business after a 23 year trial. He enjoys his work and, except for a 33 month hitch in the Army as supervising projectionist and assistant manager at a post theatre, has been with the Edwards circuit most of the time. Ed is a native of Decatur, Ill., and is still single.

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THEATRES

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MITCHELL CAMERA, 4 MAGAZINES. 3 lenses, tripod (early model), rebuilt, $2,450; Eyemo Turret, magazine, motor, 4 lenses, tripod, $1,095; Duplex 35mm. Step printer, $495; Process Background Outfits, complete, $6,000; Film Phonographs, $695; Moviolas, $195; Densitometer, $125; 2000W Studio Spots, $57.50; Akeley Newsreel Camera, Gyrotripod. $695. Send for listings. S. O. S. CINEMA SUPPLY CORP., 449 West 42nd Street, New York 18.

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"Casablanca" Is Swiss Winner

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"Casablanca" has been voted the best picture of the year in a poll taken by Switzerland's only two film publications, *Sine Suisse* and *Schweizer Film Zeitung*.

Gene Tierney placed first in the "best actress" category; Spencer Tracy was chosen "best actor" and Fritz Lang was named "best director" of the year.

In spite of the fact that "Going My Way" broke the long-run record for Switzerland's largest theatre, the Apollo in Zurich, Swiss theatregoers chose "Casablanca" as best picture, with these runners-up: "Since You Went Away," "Cover Girl," "Heaven Can Wait," "Going My Way," "Random Harvest," "The Woman in the Window," "Gaslight," "Arsenic and Old Lace" and "Madame Curie."

Mr. Lang, named best director, won his first place by collecting 1,400 votes, to be followed by John Ford, with 800; William Wyler, with 546, and Alfred Hitchcock, with 497.

In second place as "best actress" was Ingrid Bergman. Bette Davis won third place.

Spencer Tracy's first place was won by a single vote margin over Tyrone Power. Cary Grant won third place, and Humphrey Bogart won fourth.

"Blood and Sand" was voted best reissue of the year.

Wrather Forming New Production Company

Jack D. Wrather, Jr., wealthy oil man, has announced he will form Wrather Productions, Inc., with headquarters in Dallas, for the production of 35mm entertainment films, three of which have been scheduled. The new organization will augment Mr. Wrather's current film activities in the 16mm field. Mr. Wrather is reported to be currently contracting "marquee name" personalities in Hollywood for the three productions. The firm's Hollywood studio is now working on a series of color films in 16mm for the American Association of Electric Utilities.

Acquires Little Carnegie, Pittsburgh Art Cinema

Jean Goldwurm and George Schwartz, operators of the World theatre, New York, have acquired the Little Carnegie Playhouse in New York and the Art Cinema theatre in Pittsburgh. Additionally, they have purchased a plot in Washington, D. C., where they will build a 600-seat theatre. Both the Little Carnegie and the Art Cinema will be remodeled and modernized. The World presents first run foreign and specialized features.

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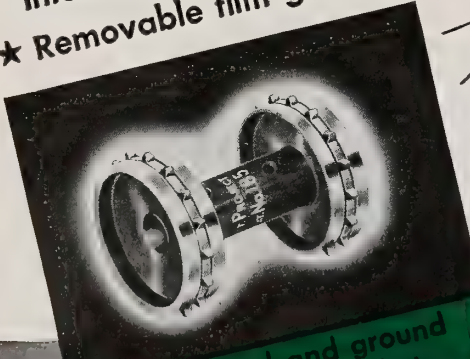

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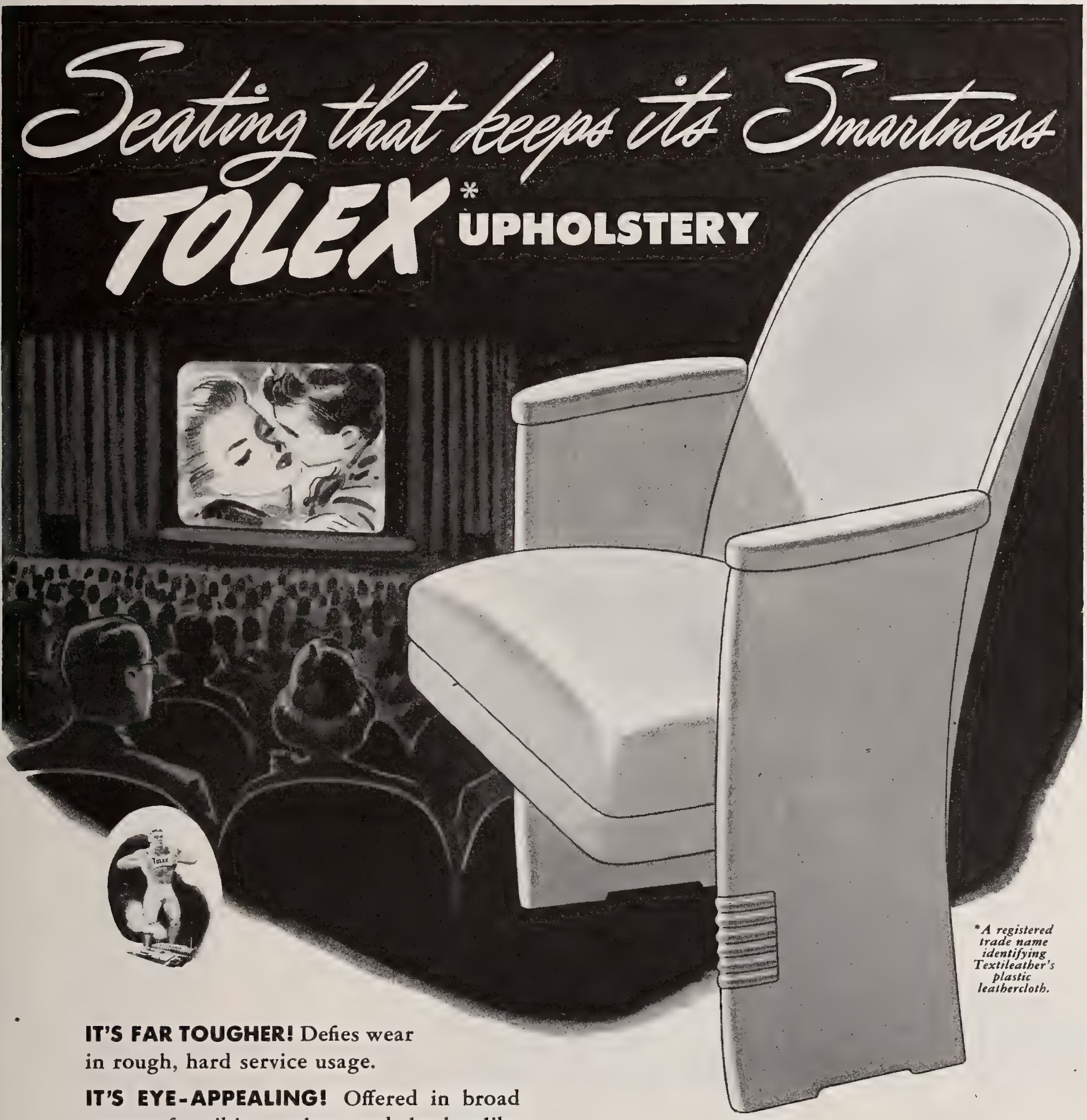

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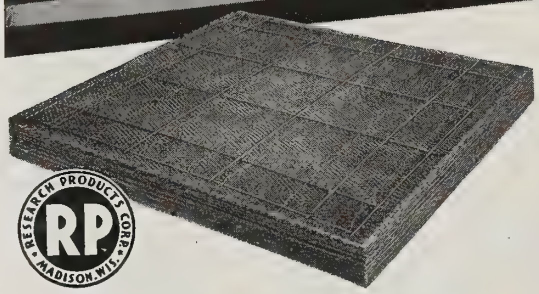

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about People of the Theatre

AND OF BUSINESS SERVING THEM

William MacKee, formerly a Ross Federal Service executive and now president of the MacKee Theatre Company of New York, has announced that construction will begin early in 1947 on a program of small capacity theatres for lease or sale to independent theatre owners in all parts of the country. Financial details for the program have been completed and three private investing groups have subscribed to double the original issue for a total of $200,000. The theatres will range from 450 to 700 seats each, and are being designed by Michael De Angelis.

Filming of a three-reel motion picture showing Oklahoma Lakes, dams, flood control projects and soil conservation, set against a recreational backdrop, has been started under the co-sponsorship of the Griffith Amusement Company, headed by L. C. Griffith, and the State Planning and Resources Board. The subject will be shown in all Oklahoma theatres.

The building housing the 400-seat New Oxford theatre at Oxford, Ohio, operated by the Wilmington Amusement Company, has been purchased by Charles Williams, Oxford attorney. No plans have been announced as to the disposition of the property after the expiration of the four-year lease held by the present occupants.

Harry Zeitz, of New Bedford, Mass., and operator of a group of theatres in New England, has taken a 15-year lease on the Academy of Music in Fall River, Mass. Following the completion of a renovation program the Academy will be opened as a motion picture theatre offering first-run features. The house has not been used as a theatre for many years.

Adam Hornbeck, who is constructing the Hornbeck theatre at Shawnee, Okla., in partnership with the Griffith Amusement Company, has postponed the opening from October 1 to January 1, due to difficulty in obtaining steel girders.

Harry Oastler, owner of the American theatre building in Winnemucca, Nev., a 600-seat house, has sold the property to Walter G. Preddy, head of the Preddy Theatre Supply Company, San Francisco.

Charles Bishop, owner of the Rex theatre in Newport, Wash., has purchased

1946

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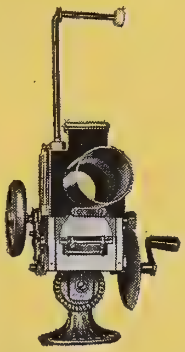

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theatres in Cusick, Ione and Metalline Falls from MRS. MARIE MALKSON. This gives Mr. Bishop ownership of all motion picture theatres in Pend O'Reille County.

FRED KRIMM, general manager of Mecca Theatre Company of Dayton, Ohio, has announced the opening of Banker's Airline theatre at Vandalia, Ohio, on which construction was started two years ago but had to be stopped due to material shortages.

The Plaza theatre, operated by Criterion Theatres Corporations and Regal Theatres, Inc., was recently reopened in Oklahoma City, Okla., after being closed by fire five months ago. ED KIDWELL, Criterion-Regal manager, has named DEE FULLER manager.

MR. and MRS. GLEN BURLOW have opened their new 475-seat Star theatre in Brooklyn, Mich.

FRED W. ROWLANDS, president of Livingston Enterprises, Inc., has announced that the Livingston theatre in Columbus, Ohio, currently being erected at a reported cost of $126,000, will be opened some time this autumn.

In Camas, Wash., A COMBS, SR. and AVERY COMBS will begin construction of a theatre within the next two months. The Combs formerly operated the Liberty in Camas, and the Roxy in the adjoining town of Washougal.

DON WERMUTH is managing the new Fairmont theatre in Fairmont, W. Va., recently rebuilt by Warner Theatres on the site of a former house bearing the same name.

J. REAL NETH, Columbus, Ohio, circuit operator, has announced plans to erect three theatres in the Columbus area. The first to be built will be the 2,000-seat Colonial at an estimated cost of $400,000. Plans for the other two theatres will be announced as soon as site negotiations have been completed.

MRS. MARY PULVER, president of the Lewis-Clark Amusement Company in Lewiston, Idaho, will begin construction of a $150,000 theatre in that area shortly. The theatre, to be located in the downtown section of Lewiston, will have a seating capacity of 1,200. The circuit also operates the Liberty, Granada and Roxy theatres.

E. W. JOHNSON of Spokane, Wash., has opened a suburban theatre within easy reach of Seattle and Puget Sound. The new theatre is named the Aurora Motor-In. Mr. Johnson also operates the North-

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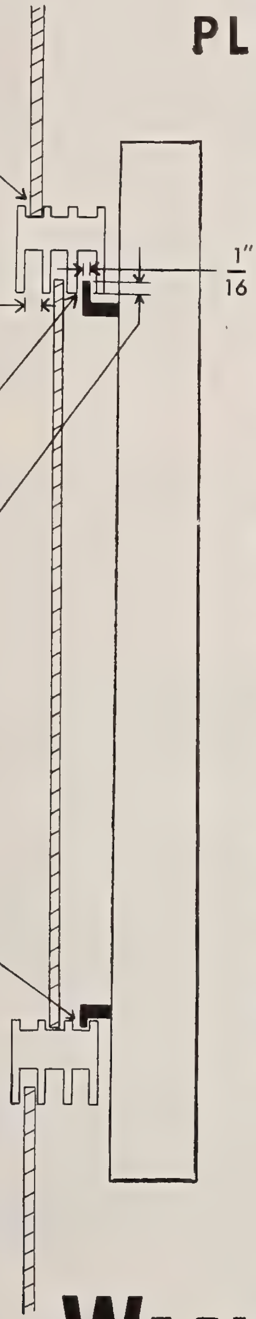

The H Channel is a catch-all for dirt, ice, etc., whereas bars for the slotted type letters drain naturally.

Note the small amount of lug to hold letter in place.

A small amount of wear here or a slight springing of the frame allows the letter to drop out of sign.

are mounted by the safety proved method which employs 18-8 stainless steel bars.

Wagner Plastic Letters are a proved success because of the slotted method of mounting. This method allows more than six times the bearing surface of the lug type letter.

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The Wagner slotted mounting arrangement permits the play that is necessary because of the slight shrinkage, or warpage, of plastic.

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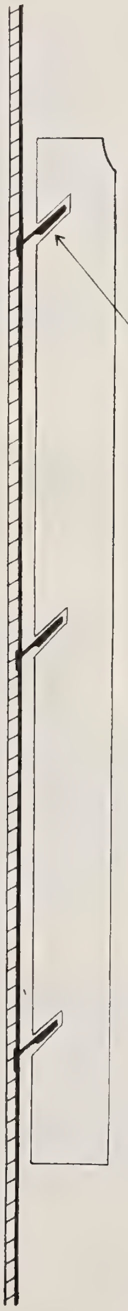

As against the poor engineering of lug-type letters note the sturdy, correct engineering of WAGNER Multi-Size Letters. The diagonal down-slant of the slots in the letter and the diagonal up-slant of the bars receiving the letter slots make the letters set firmly on the bars under all circumstances. There is nothing in the construction to gather dirt or water to deface the sign.

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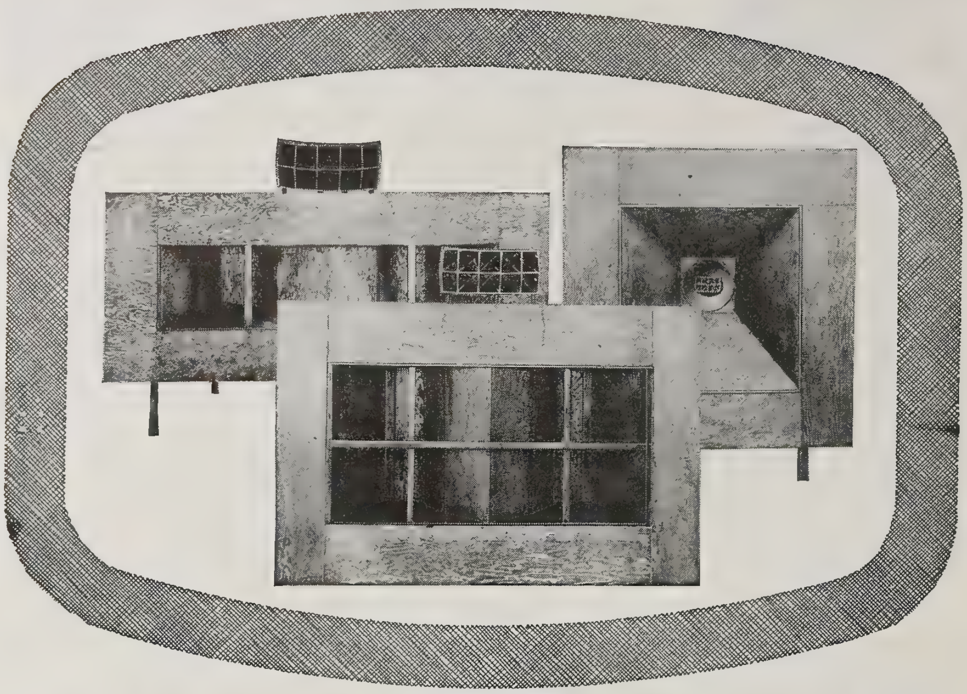

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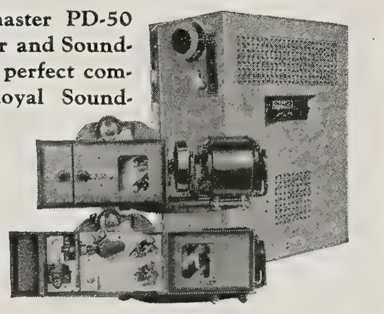

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west Motor-In theatre on the Seattle-Tacoma highway.

HARLAND RANKIN, owner of the Plaza theatre at Tilbury, Ont., Canada, has signed contracts to build two new theatres, one in Weatly and one in Belle River. Each theatre will seat about 400. VANNIE CHAUVIN, manager of the Plaza, will be associated with Mr. Rankin in the venture. Construction of new theatres in Bothwell and Joy has already been started by Mr. Rankin and Mr. Chauvin.

HARDIE KENT has been appointed assistant manager of the Paramount theatre in Montgomery, Ala.

IRVING GANDELL and FRANK FINK have opened Chicago's second Drive-In theatre. Located at Irving Park and Harlem and called the Outdoor theatre, it has a capacity of 1,000 cars. SI GRIEVER will do the booking and buying.

MAURICE MAURER, supervising director of Cincinnati Playhouses, Inc., a subsidiary of the City Investing Company of New York, operators of the Astor theatre there, has assumed complete control of the 1,500-seat Keith theatre in downtown Cincinnati. Extensive redecorating and refurnishing will be undertaken shortly.

W. S. MCLEMORE, JR., formerly operator of the Palace theatre in Plano, Tex., has purchased the Lucas theatre in Dallas, from ROY LUMPLIN. Closed since July 14 for alterations and repairs, the Lucas was reopened on August 6.

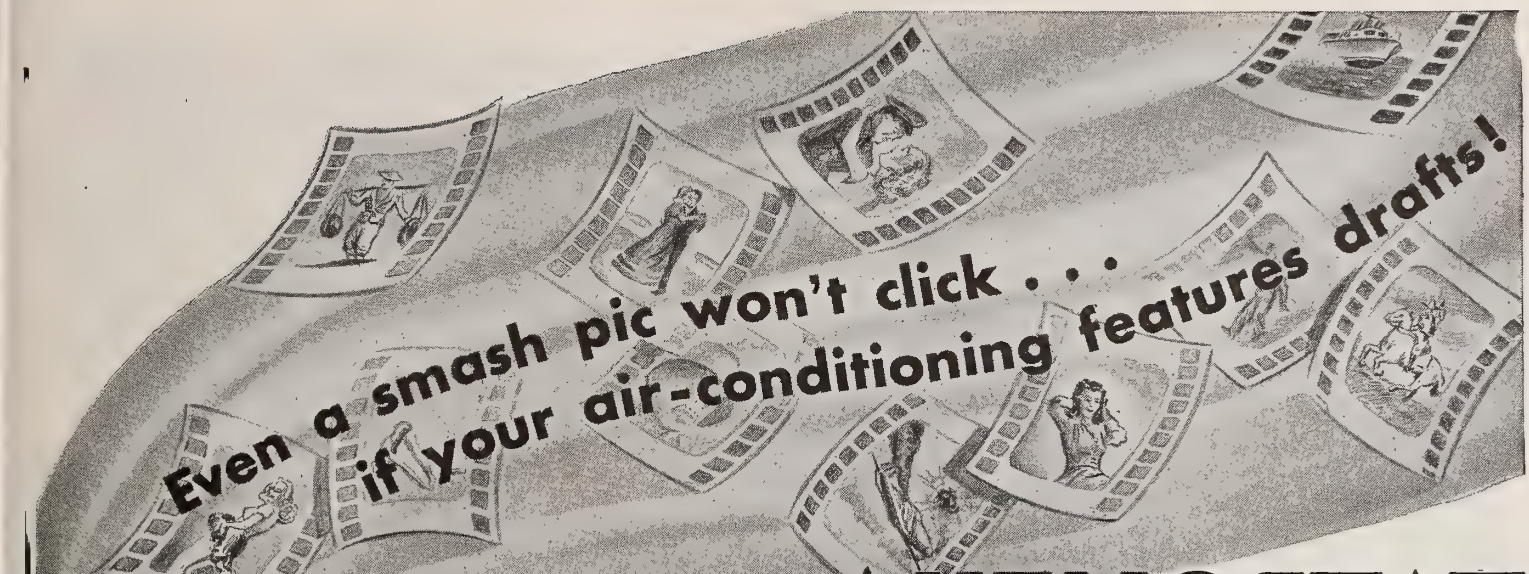
B. L. EDELMAN, Tri-States Theatre Corporation attorney in Des Moines, has resigned from that position and has returned to Chicago to enter the manufacturing business.

GLEN L. HALL has announced the opening of his new theatre at Cassville, Mo., where he also operates the Ozark.

DON GUTTMAN, independent theatre operator in Minneapolis, Minn., has retired from active business and has moved to California. TED MANN, Mr. Guttman's partner in a seven-theatre circuit, will continue to operate the business, with Mr. Guttman retaining an interest.

RAMIROS CORTES and PAUL GARZA expect to open their new outdoor theatre, the Follies, about September 15, with a motion picture-vaudeville policy. The house will seat 1,000.

WAYNE SHEPLER, former manager for Loew's in Evansville, Ind., has succeeded MILT KAUFMAN as manager of Loew's Orpheum in St. Louis.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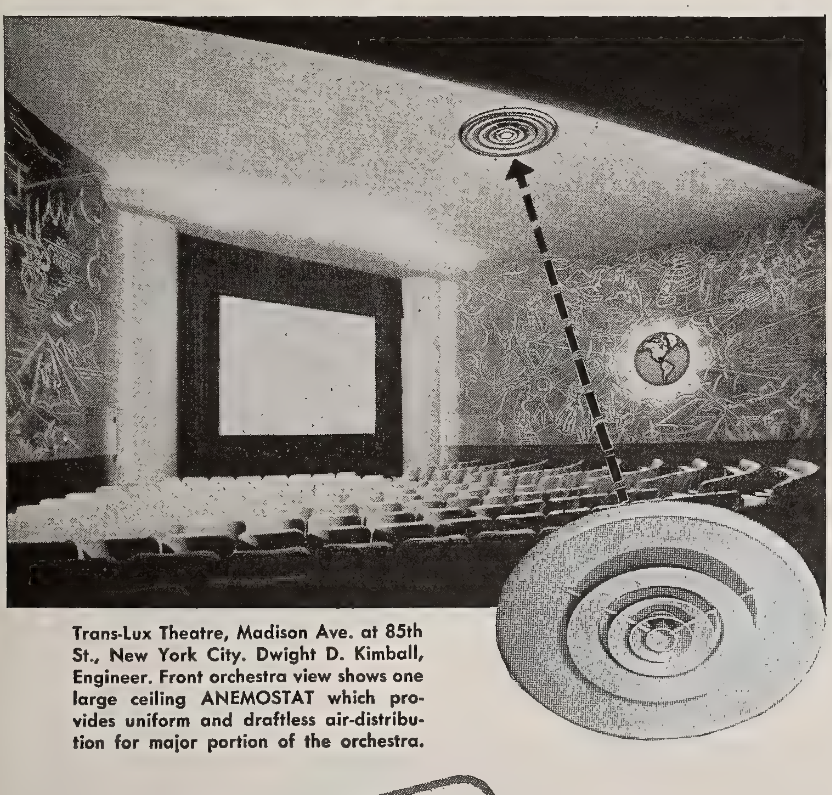

Trans-Lux Theatre, Madison Ave. at 85th St., New York City. Dwight D. Kimball, Engineer. Front orchestra view shows one large ceiling ANEMOSTAT which provides uniform and draftless air-distribution for major portion of the orchestra.

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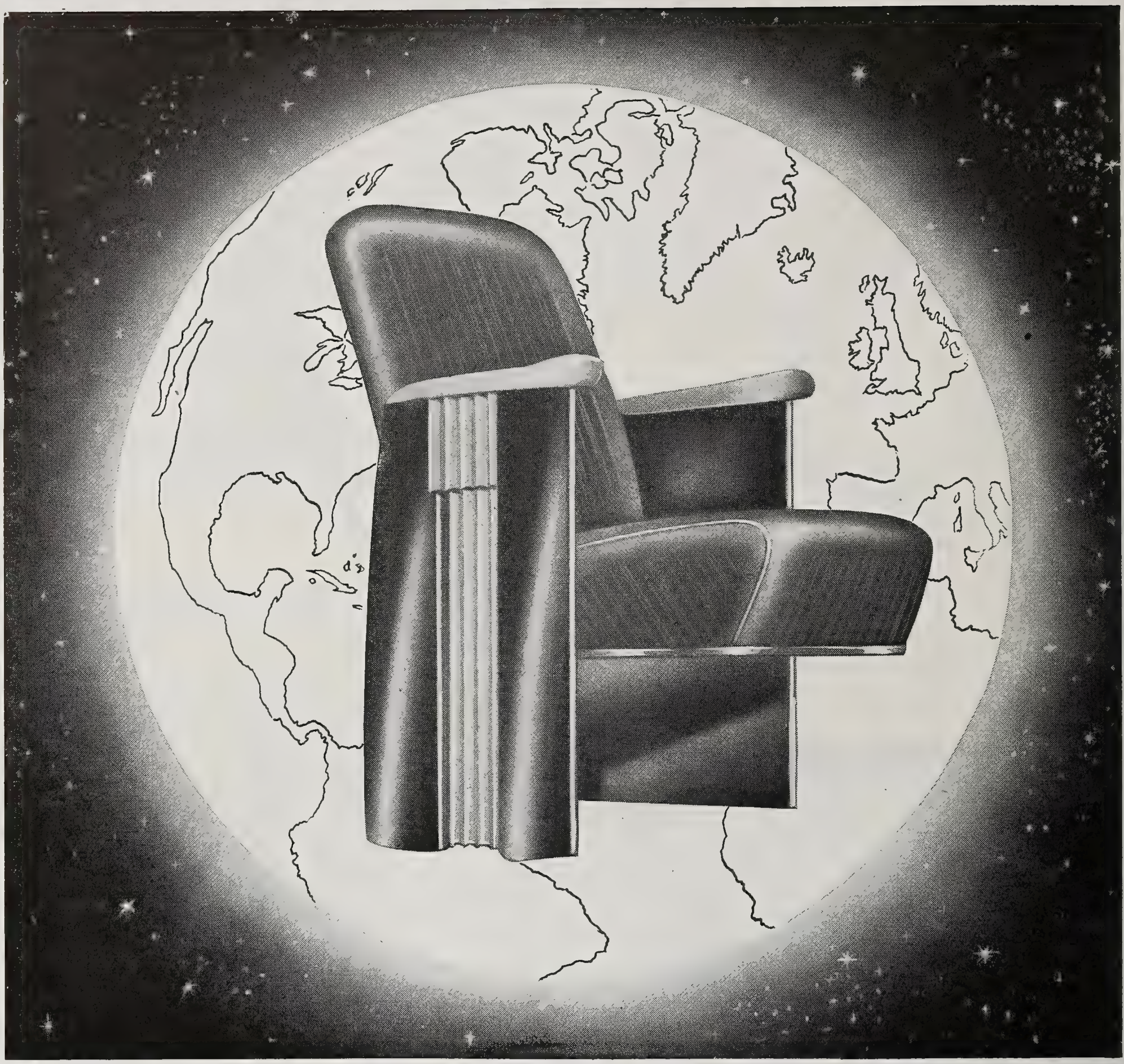

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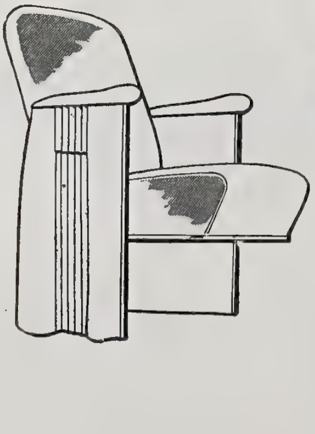

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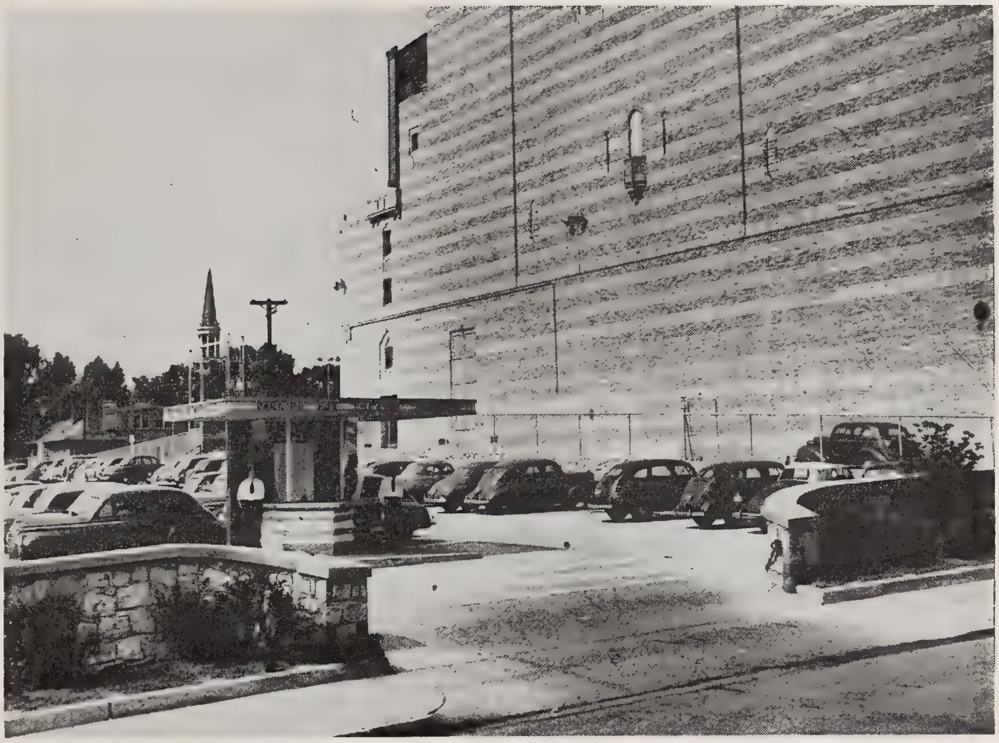
Better Theatres
GEORGE SCHUTZ, Editor

Theatre Parking in The Heart of a City

William K. Jenkins

THE SIGNIFICANCE of automobile parking facilities to the prosperity of a theatre located even in the interior of a city, in a section having important business activity and well served by transit lines, has been demonstrated on a grand scale in the prodigious parking service recently inaugurated by the Georgia Theatre Company for its palatial Fox theatre in Atlanta.

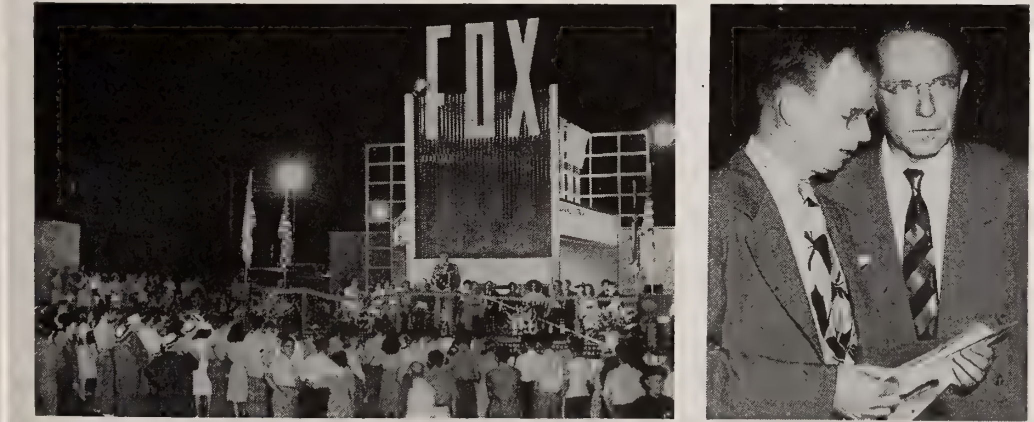
This important city of the South hasn't anything exclusive in its parking problem, but it has a dandy representative of its kind. Congestion and lack of parking space has been irritating Atlanta businessmen for years, but what to do about it in areas already well built up? William K. Jenkins, head of Georgia Theatres, ultimately did decide, however, that his organization would do something about it in the interests of the Fox theatre; and then he saw how the Fox facilities, if big enough, could help other businesses, too.



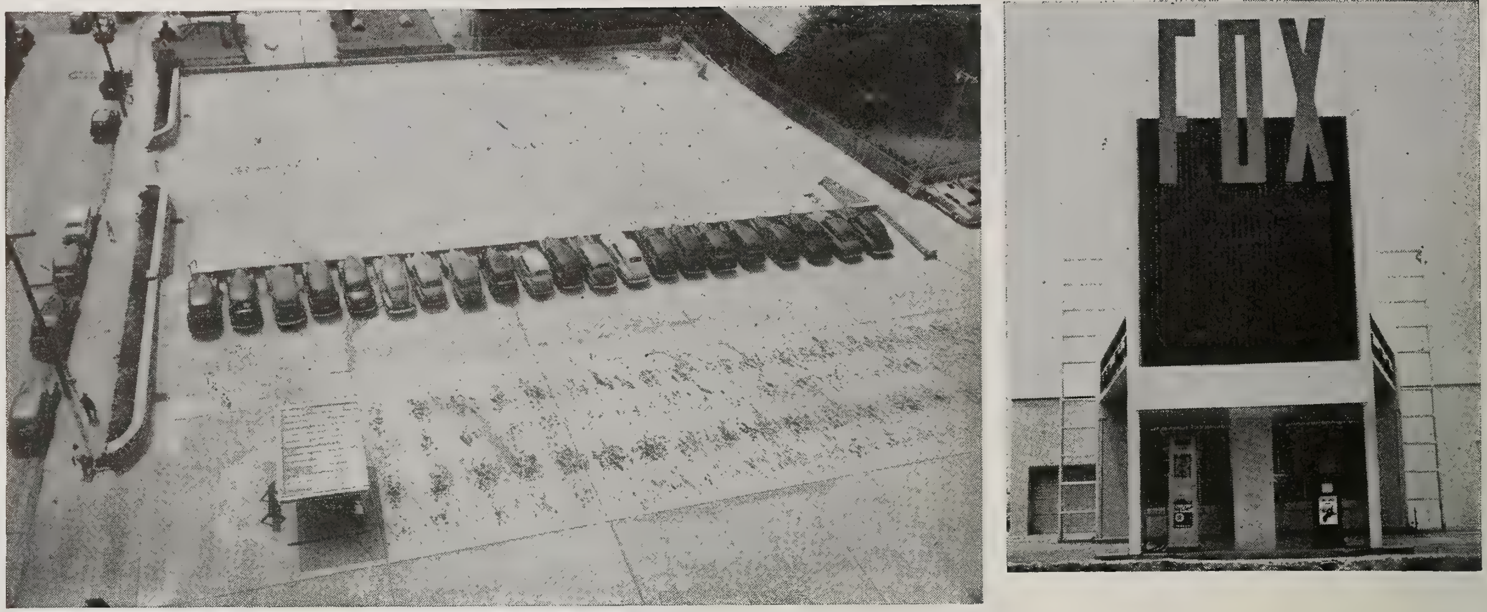
Entrance to the rear of Georgia Theatres' parking service for its Fox theatre in Atlanta.

Thus the opening late last month of three connecting parking lots around the Fox theatre, occupying area amounting to more than a city block, was quite a civic event, with Governor Arnall, Mayor Hartsfield and business leaders thanking Mr. Jenkins from a bunting-draped platform to an invited audience in chairs, to less distinguished townspeople gathered in the lot and the street, and to an unseen audience of the radio.

Atlantans were told that the Fox parking service was available exclusively to theatre patrons from 6 p. m. and throughout the day on Saturdays and holidays, but that it could be used by anyone on other days from 8 a. m. to 6 o'clock, with buses of the transportation utility accessible right at the main gate to take them to the downtown shopping district. Street cars pass by the theatre, but a bus route now extends through the parking area itself, stopping in front of a service building which houses a spacious waiting room having broad windows, built-in leather-cushioned seats, public telephones and adjoining restrooms. At a charge of 35c, the motorist receives parking privileges to 6 o'clock plus two tickets entitling him to transportation downtown and back again. The motorist wishing to attend the



The civic character of the parking service offered by the Fox theatre in Atlanta made its inaugural a gala affair, with speeches by Governor and Mayor. In the other picture above Mayor Hartsfield is shown conferring on the opening program with Thomas Read (left), city manager of Georgia Theatres.



OTHER VIEWS OF THE FOX THEATRE PARKING SERVICE IN ATLANTA: At upper left is shown the two parking lots at the rear of the theatre, one of which is slightly above the other and connected to it by a ramp. Patrons go up steps to a gate in the fencing to reach the theatre. The entrance and service building of the main section is shown above at right, and below at left, the waiting room in this building. Below at right is main section at side.

theatre pays 25c plus the price of a theatre ticket to a parking service attendant; others with him get their tickets at box-office.

Representing seventeen parcels of porperty, the parking area has its main section at the right of the theatre, the other two at the rear. The service building at the gate of the main section includes garage space for six cars of theatre company executives, and there are gasoline pumps in front for supplying the cars of parking lot patrons. For servicing the rear lots there is a small roofed attendants' station. A dozen or so uniformed attendants direct traffic as well as sell tickets and gasoline, but each motorist drives his car, keeping the keys.

Except for a small space, the lots are paved with concrete.

Along the street the entire parking area is enclosed by a rustic low stone wall, outside of which are planted terraces along the sidewalk with curbing into which are glass-covered lamp receptacles to illuminate the shrubbery at night. Lighting of the lots is by elevated floodlamps.

Immediate direction of the project was in the hands of Thomas Read, city manager. And when all was ready, Harvey Smith, Georgia Theatres' director of publicity, ignited the inaugural fireworks.

Mr. Roebuck's Other Venture, Now Aged 50

The young art of the motion picture is gathering years. There aren't many business concerns in its industry that are as old as the art itself. Motiograph is one of these. This Chicago company is now marking its 50th birthday. In the year of its beginnings motion pictures were first projected.

What is now Motiograph was an early venture of a man whose name monumentally endures in altogether another field. Few in our business know of this connection with Sears, Roebuck & Company. But it was the same Roebuck, Alvah C., who formed the equipment enterprise which grew into Motiograph.

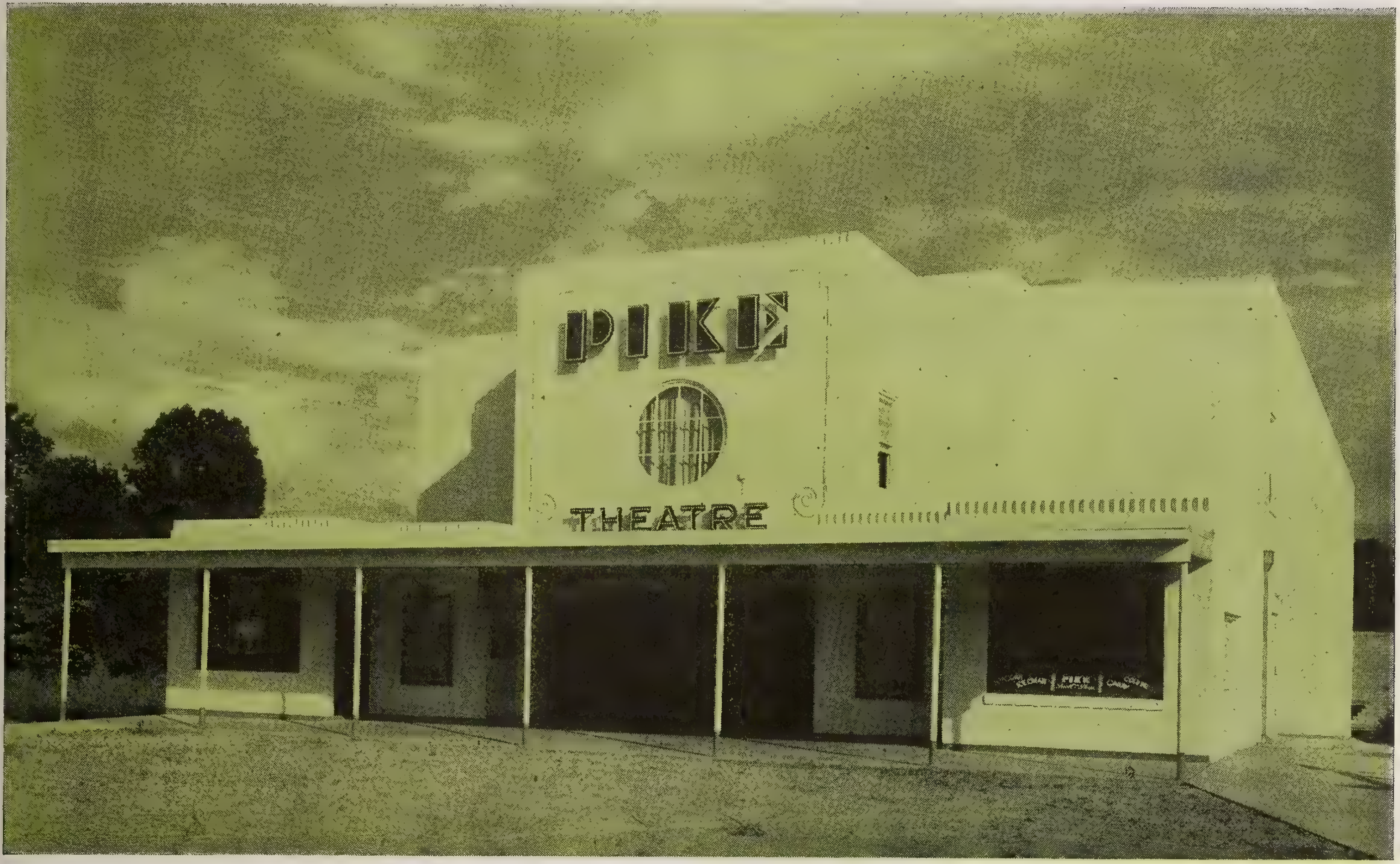
Mr. Roebuck's first wares consisted in one of Thomas A. Edison's other inventions, the phonograph. He supplied phonographs, complete with a program of records, to churches and other institutions. Then he made a magic lantern show similarly available, including sets of slides.

Manufacture of a motion picture projector was begun soon afterward—in 1898. Called the Optigraph, it was an extremely practical little machine that included slide projection, the slide device being swung aside on a hinge for insertion of motion picture film. It was operated by crank, of course, and the light source was a gasoline lamp. Improvements were continually made—a more positive framing device, a takeup reel, and so on—until this experience, keeping pace with the developing technics of the art, brought the first Motiograph.

By then the firm had become the Enterprise Optical Company. In 1924 Mr. Roebuck sold his interest in it to a group of men headed by Francis E. Matthews, and today, the name changed simply to Motiograph, Inc., it is wholly owned by members of Mr. Matthews family, with H. Thornwell Matthews as president, and Fred C. Matthews as sales manager. It was shortly after Mr. Matthews' acquisition of the firm that a Motiograph model was designed with the first double shutter, of the cylindrical type basically employed in its new post-war model. In 1938 the manufacture of sound equipment was added, under license from Western Electric.

This anniversary year is to be marked by a new model of Motiograph, but it is not to be officially revealed until October. However, our George Miller comments on certain features of it in this issue. —*G. S.*

A HIGHWAY THEATRE



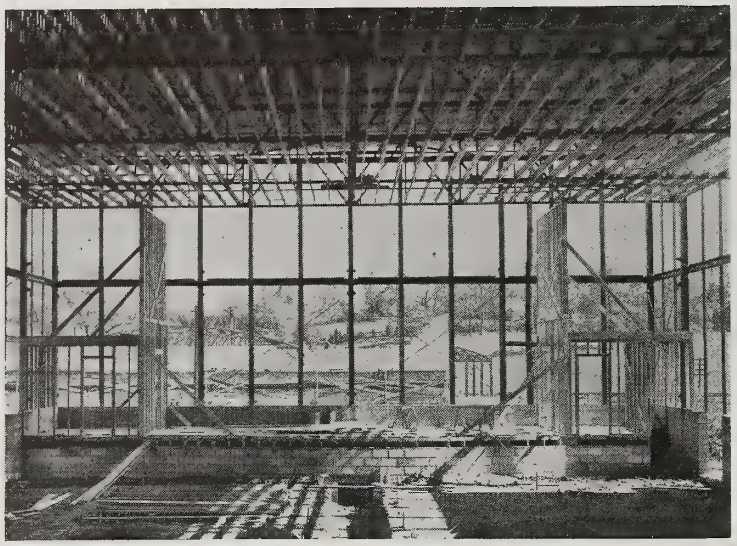
OF WELDED STEEL AND PRECAST INSULATING SLAB CONSTRUCTION

"This, to our knowledge, is the first theatre of its kind built in the United States," declares Walter L. Morris of his new Pike theatre on the outskirts of Knoxville, Tenn., in the erection of which he allowed the architect, Fred Manley, to use construction which Mr. Morris calls "virtually prefabrication." Remarking that "none of the pioneering steps taken have been disappointing, Mr. Morris, who also operates the Lee theatre in Knoxville, continues, "As soon as construction costs have been completed we feel that we will have trimmed from 15% to 20% off normal construction costs for a theatre of this capacity." Concerning the method of construction, which is described and pictured in adjoining columns, Mr. Morris comments, "We have no air-conditioning, only using conventional blowers with hydraulic controls, and these keep the house very comfortable. Many factors contribute to this, but I would say that the material and the location of the theatre where there are trees and other foliage has a great deal to do with it. We have the winter months to come to deal with, but with exterior heat repelled in the summer, we have reason to believe that interior heat in winter can be conserved. I have my experience with the Lee to back me up on this. There we use scarcely more than 15 tons of coal all winter, operating six days a week. At the Pike we employ oil with a pressure blower." Mr. Morris reports that the steel frame of the theatre was set up in one week. "After ironing out other kinks," he adds, "we feel that we could have mounted the walls within an additional two or three weeks."

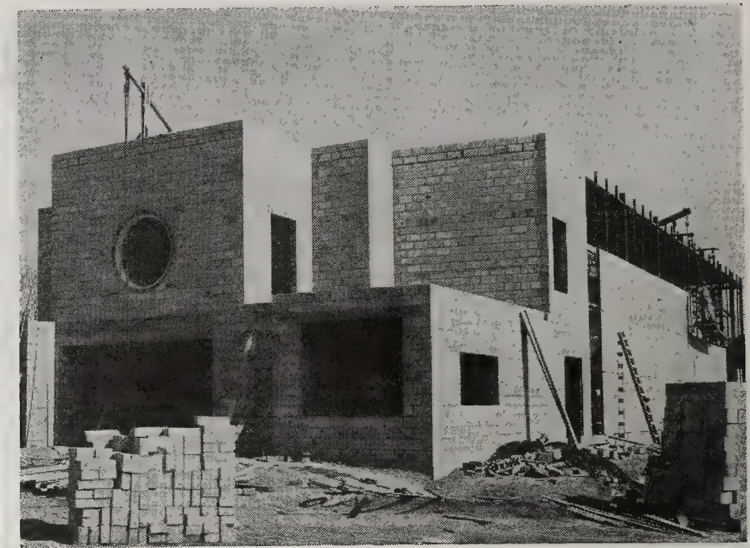
ON THE MOST important arterial highway leading into Knoxville, Tenn., the Kingston Pike, Walter L. Morris, operator of the Lee theatre in Knoxville, has erected a motion picture theatre to catch the motor trade, particularly people out for an evening drive and living in nearby communities. Uncommon enough in the primary purposes of its location, this theatre, which is aptly named the Pike, is also unusual in its architecture—its design in general, but notably in its construction. Mr. Morris allowed the architect, Fred Manley of Knoxville, and his engineers to use welded steel framing for the main part of the building (except the entrance area) and an enclosure of precast slabs of Vercalite concrete.

SLAB CONSTRUCTION

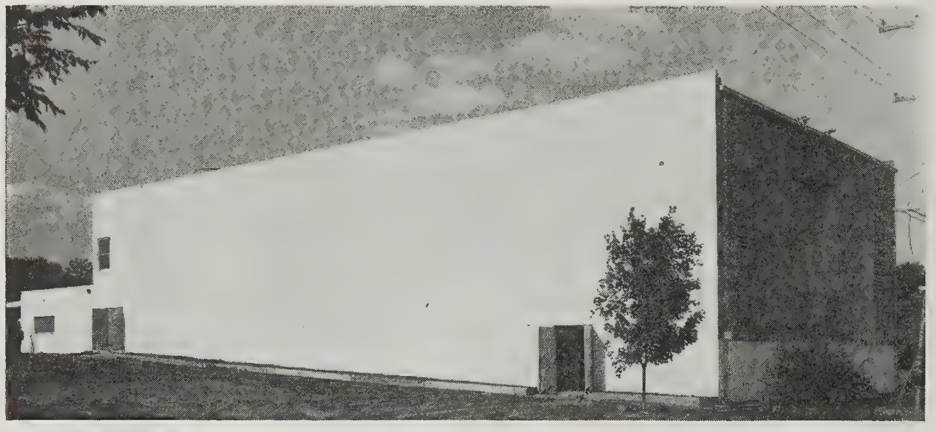
These slabs, composed of Portland cement and Vermiculite, are 2½ inches thick and weigh 10 pounds per square foot. They have an insulation value equal to 12 inches of brick masonry, according to Mr. Manley. The slabs, 4 feet wide and 6 feet high, are bolted to the steel. No further insulation material is employed in the walls,



Construction view of the Pike theatre showing the steel framework.



Erecting the front portion of the building, which is of concrete blocks.



Completed side wall, with Vercalite slab bolted to steel frame.

and the internal surface of the wall slabs forms the interior finish, a textured surface that can be painted.

The joints between the slabs are caulked and the entire surface is waterproofed. The Vercalite slabs furnish a textured surface on the interior.

The front portion of the building which sets back from the pike about 150 feet, is built in a modern style of concrete block, which also is waterproofed.

For interior finish the building walls are surfaced with casein paint. The steel frame is exposed in each bay and painted only to harmonize with the slab.

Vermiculite and plaster were used in a mixture to surface decorative scrolls on each side of the proscenium opening. The standee area, offices and restrooms were likewise finished in Vermiculite plaster.

The auditorium ceiling is of Celotex laid in sheets of 4 x 12 and 4 x 8 feet, staggered.

On a balcony level is a "cry room" with a plate glass front facing the screen, and on the opposite side there has been provided a room for private parties, similarly with a plate glass window facing the screen.

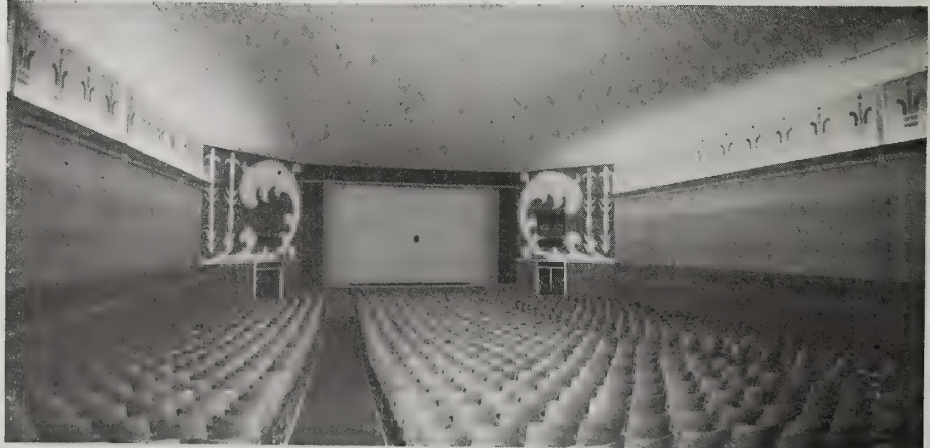
Lighting of the auditorium is from banked groups of lamps of different colors installed in a cove running along each side wall controlled from the projection room.

The auditorium is painted maroon with gold and blue trim. The steel structural members supporting the slab, the inner surface of which is the interior finish, are uncovered, but being flush, are painted in continuity with the rest of the wall. All walls are treated in the same manner, with the lobby maroon and grey, the men's room green and ivory, the women's room peach and ivory, and the "cry" and party rooms maroon and ivory. The auditorium ceiling is unpainted except for blue trim of the striping at the Celotex joints.

With outside dimensions of 60x140 feet, the building has concrete floors on fill, the only excavated portion being under the stage end, which contains the air supply and treatment equipment and storage space. At each side of the lobby is a one-story service shop. The lobby, which is entered through four sets of doors, is 20 feet wide and 13 feet deep with a ramped floor leading up to the rear auditorium level, where standee-foyer area is provided across the width of the auditorium and 11 feet deep. Stairs at the right lead to the second level, giving access first to the "cry room," then the projection room, and down a hallway, to the party room. Off the hallway is the theatre office, occupying the only second story area of the front. The public toilet facilities are at either side of the rear of the building, reached from vestibules leading to rear exits.

Elevation of the standee-foyer space to obtain ample height for the auditorium floor pitches, was minimized by adoption of the "reverse" method, inclining the floor upward slightly at the forward rows. The capacity is 850 with 30 seats across in three banks, spaced 32½ inches back-to-back.

The finish of the auditorium consists in a paint applied directly to the structural wall.



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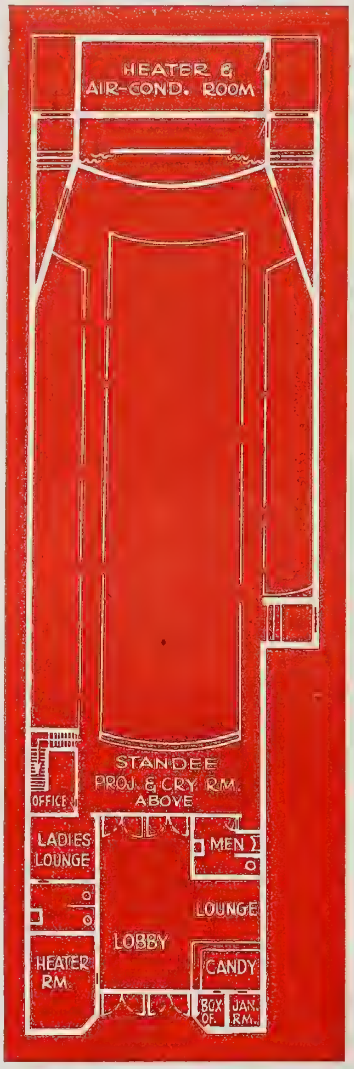
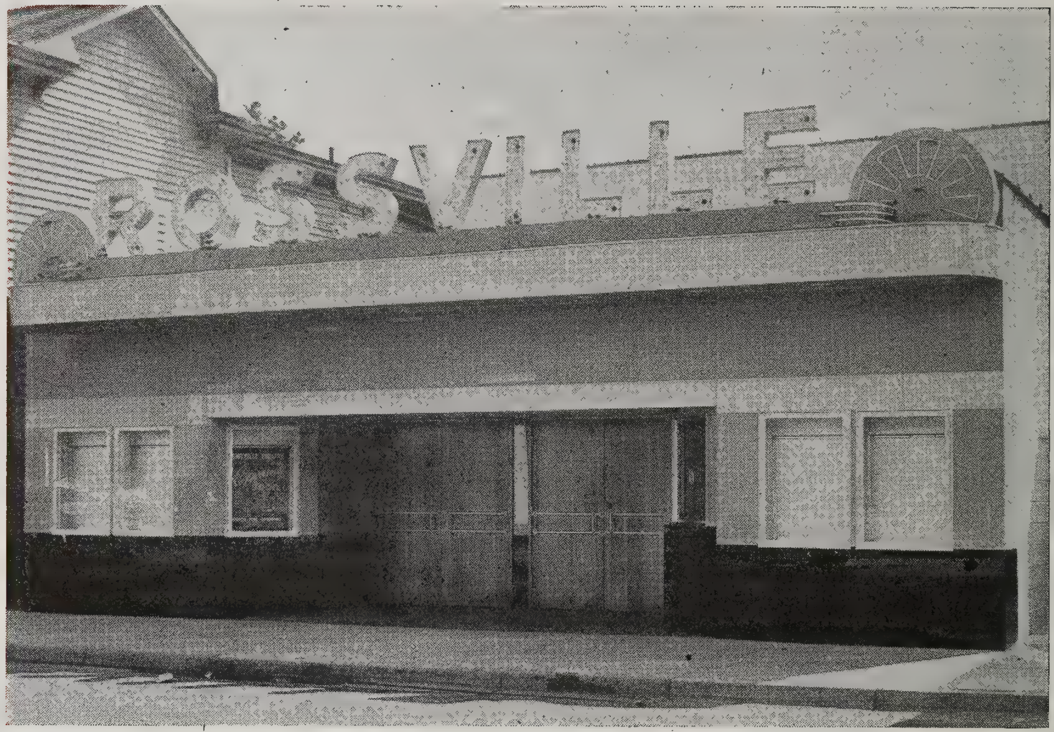




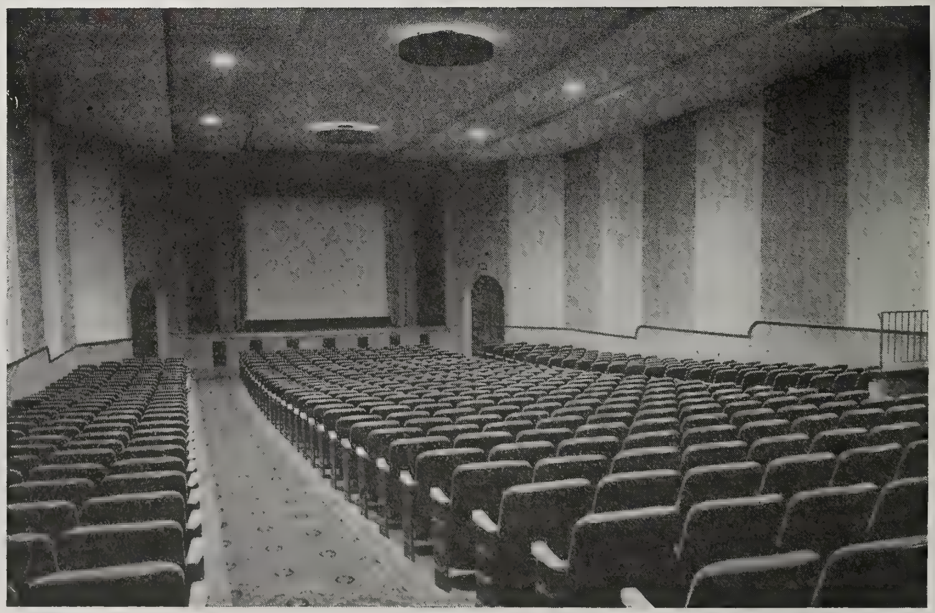
The marquee-less front of the Rossville has a protective ledge over a set-back entrance.

The new Rossville theatre in an outlying neighborhood of Hamilton, Ohio on a 40x135 Site.

ONE OF THE first new theatres to be opened in Ohio since the war, the Rossville in a residential section of Hamilton, Ohio, is a small community theatre seating approximately 600 in a plan adapted to a ground plot 40 feet wide by 135 deep, lying between two neighborhood stores. It was recently opened by George Turlukis, operator of several theatres in Middletown, Ohio, who operates it under lease from the owners, Andrew Gosmeyer and Earl J. Brown.

Construction of the theatre is of concrete and steel with glass front. Floors and walls are of concrete, the walls bonded. The roof is built up over concrete slabs laid on long span steel joists. The side walls of the auditorium are plaster, with cement plaster wainscot edged above with plaster moulding, the area above the moulding being covered with eight foot panels, every alternate panel being acoustic plaster, with corner panels of walls abutting the acoustic panels of ceiling. The ceiling is in five large panels extending full length of auditorium, each panel from the center being dropped six inches. The center panel and the two adjoining each wall are acoustically treated. Alternate panels in walls are sand finish plaster, and treated in deep rose, while the acoustic panels are done in ivory. Alternate panels in ceiling are of a deep rose color and buff, the latter representing the acoustic panels. Drapes on the stage and rear exits are mulberry and gold. Walls of the women's powder room are in blue, and the adjoining toilet room is fin-

The auditorium has side walls with panels alternately of acoustic and hard plaster.



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Velon cuts maintenance cost because it can be quick-wiped, fresh as new, with a damp cloth.

Velon cuts replacement cost because its homogeneous threads defy scuffing, snagging or abrasion. *Velon* won't bag or "grow" out of shape.

Velon is available. If your regular suppliers cannot supply you, write Firestone, Akron, for samples of yarn and free full-color *Velon* booklet.

Firestone FOAMEX*

rest appeal

Give your patrons the floating relaxation of *Foamex* latex foam cushioning, wonderfully cool and buoyant, practically everlasting.

Foamex gives greater comfort—pampers tired bodies with cradling support on millions of tiny air-and-latex cells.

Foamex stays cool and clean because each little cushion cell is an air-breathing, self-cleansing ventilator.

Foamex is sag-proof, lump-proof because it replaces old-style springs and stuffing with a single, welded-together material, now electronically processed for even longer wear.

Foamex is ready. Ask your seating supplier or write Firestone, Akron, for free full-color *Foamex* booklet.

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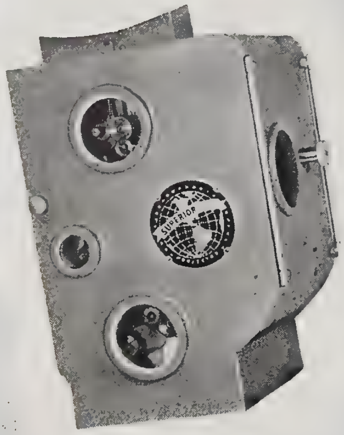
Listen to the Voice of Firestone Monday Evenings over NBC



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"REMOVA-PANEL" Glass-in-Frame Units
ADLER SILHOUETTE LETTER CO.
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ished in a peach color. Men's lounge is done in ivory, and both men's and women's toilet rooms have tile floors.

Standee room is 11 x 8 feet, with standee rail covered with maroon leather, padded on top and sides and containing concealed lighting. The projection room is 11 x 28 feet. Beside it is a "cry room" 5 x 12 feet. Auditorium lighting is indirect in addition to the regular house lights, and is equipped with International chairs having henna colored seats and backs and ivory arm rests. Provision has been made for carpeting the foyer-standee area, as well as aisles and stairs, in the color scheme of the theatre as soon as appropriate carpeting can be obtained (temporary carpeting is now laid in these areas).

Heating and cooling of the auditorium are provided through three large concealed inlets in center ceiling panels, the air being returned through a tunnel from standee rail and grilles in front of stage. The heating room is on the ground level at the front of the building.

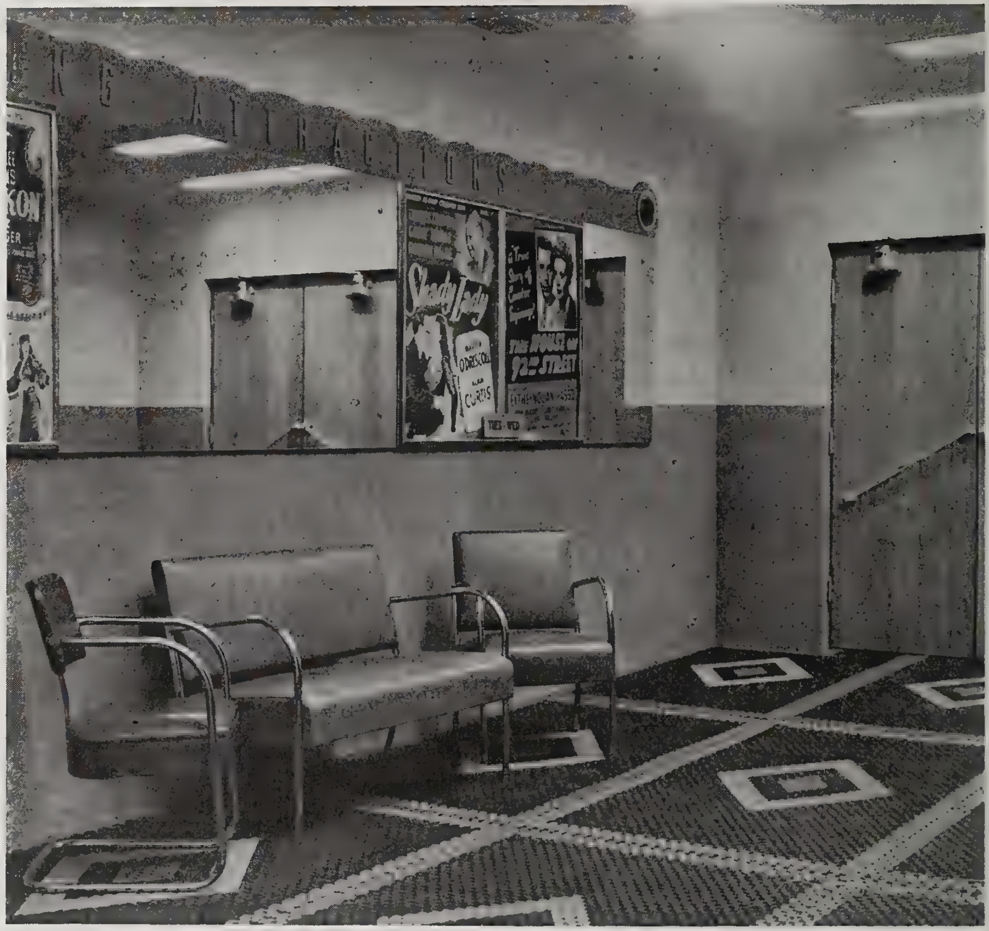
The lobby, one side of which is partially covered with mirrors, is finished in deep rose in the lower half of the lower half of the walls, and buff in the upper portion. Illumination is by fluorescent lights in the ceiling. In addition to a well-appointed confection concession, and a soft drink dispenser, the lobby contains comfortable chairs for waiting patrons. Floor covering is ornamental, non-slip rubber matting, with maroon as the predominating color.

Front of the theatre is structural glass, with the lower portion in black, and the upper portion in tan, with exception of two horizontal panels immediately above the display frames and below the sign, done in light blue.

The three foot letters in the sign are on Neon illumination, changing from a pale to an intense red at short intervals. Display frames are trimmed in aluminum moulding. The box office is located to the right of outer entrance (not shown in photograph) and faces to the left toward the entrance doors. Lobby and auditorium entrance doors are of heavy oak, with natural finish. These may be replaced with glass doors, as was originally called for, when this material becomes available.

Space for refrigeration and blower equipment is provided under the screen platform; however, the cooling plant has not been installed as yet because of unavailability of equipment.

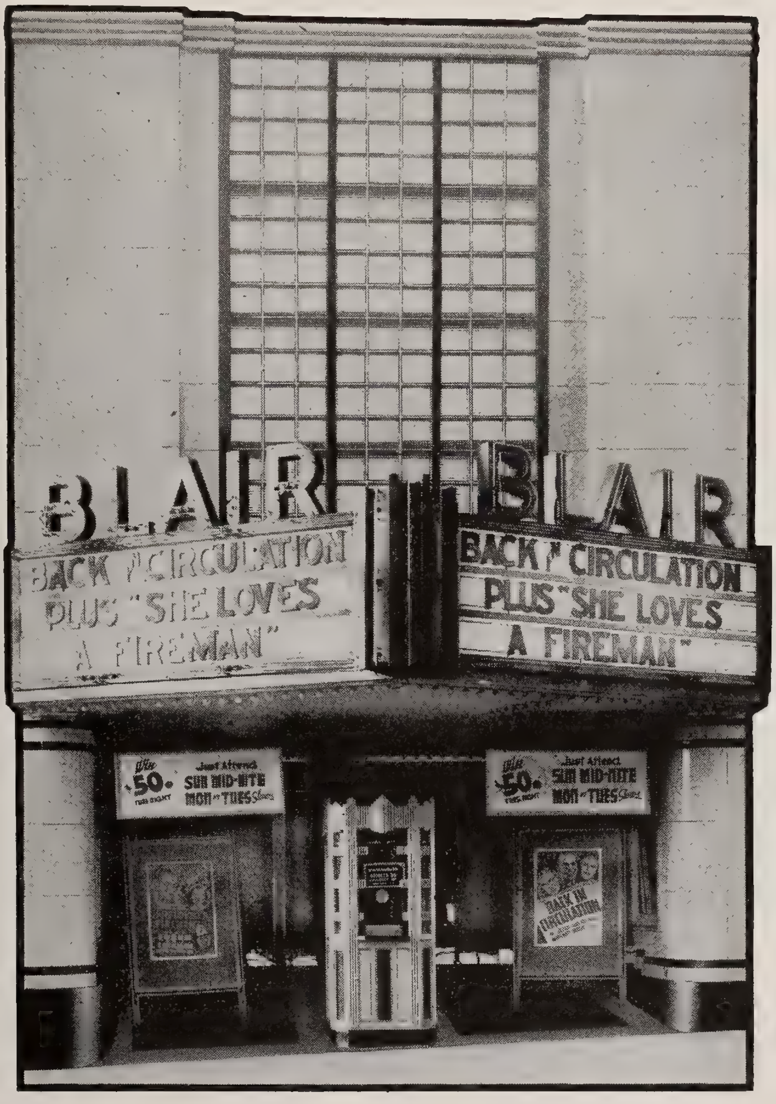
The Rossville is managed by Miss Emma Freihof, who has long been associated with Mr. Turlukis in his theatre enterprises. Mr. Grossman did much of the planning and supervised construction.



Waiting alcove in the lobby of the Rossville theatre (see plan).

The Theatre with EYE-APPEAL—inside and out—
brings in more patrons—increases your profits

TURN FOOTSTEPS YOUR WAY BY MODERNIZING YOUR FRONT AND INTERIOR NOW!



■ Today, it's the theatre with the greatest attraction-power that gets the most business. It's the theatre with the strongest eye-appeal—inside and out—that has the jump on competition. That is why owners and managers all over the country turn to "Pittsburgh" products for the kind of modern theatre personality that stops passers-by and invites them to enter. Fronts by "Pittsburgh" have that *kind* of magnetism, and Pittsburgh Interiors make it pleasant for folks to come again and again.

Give your theatre extra drawing power—increase your box office receipts and profits—by modernizing *NOW*—inside and out—with Pittsburgh Glass and Pittco Store Front Metal. Consult your architect to assure a well-planned, economical design. Our staff will be glad to cooperate with you and with him. And, if you desire, convenient terms can be arranged through the Pittsburgh Time Payment Plan.

Meanwhile, send this convenient coupon for your free copy of our recently published booklet containing data and photographs of many Pittsburgh Glass and Pittco Store Front Metal jobs. You'll find it a great help in your remodeling plans.

FOOTSTEPS DON'T pass you by when you modernize your front with Pittsburgh Glass and Pittco Store Front Metal. An attractive exterior, like this one of a theatre in Hollidaysburg, Pa., draws passers-by . . . induces them to enter. And a smart interior arrangement makes it a pleasure for patrons to attend—increases your profits. Architect: J. Roy Smith.

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UNITED STATES RUBBER COMPANY

Specs and Speculations

CONCERNING THE THEATRE BUILDING

. . . how some things can be done and how some things might be done better.

by

BEN SCHLANGER

Theatre Architect & Consultant

MAKING PAPER WASHABLE

THERE ARE many attractive washable wallpapers obtainable; however, there are some handsome wallpapers for which the manufacturer does not claim the surface to be washable. It is still perfectly possible to use the latter if a coat of a non-inflammable type of plastic varnish is applied after the paper is hung and dried.

This varnish will, for all practical purposes, allow a sufficient number of washings for the period that this particular decoration will be wanted. It is quite likely that redecoration would be in order long before the protective coating had worn off.

●

Before deciding on a type of construction and on construction materials to be used for new theatre buildings it is advisable to consult with the insurance rating authorities as to the premium penalties which may be imposed for the use of certain methods and materials. It is quite often the case that the difference in construction cost between a given method and the method calling for the least penalty in insurance premiums will be very little. The extra cost can be amortized in a few years.

●

SOIL OF THEATRE SITES

AT THIS TIME it is quite likely that many exhibitors are considering the purchase of land for new theatre construction. In addition to the important factors of size and suitability of location, there are the important considerations of soil bearing capacity and topography. The soil should have a bearing capacity of at least three tons per square foot, and this bearing capacity should be uniform for the entire area.

A level plot of ground, or ground which slopes no more than 3 feet downward toward the proposed screen position, is preferable.

Although it is possible to make adjustments for other topographical conditions the recommended topography makes possible good sight line and exit door planning. It is also advisable to avoid locations where underground water may be present.

For theatres up to approximately 800 seats most building codes require a public alley or street at the screen end. For larger theatres it is advisable to have a public alley or street along the long dimension of the auditorium. Some building codes require means of egress from both side walls of the auditorium.

●

IT IS ADVISABLE *in selecting furniture for the theatre lounge to use chairs suitable for a single person rather than sofas seating two or more people. The sofas take up too much space considering that a second person may hesitate to occupy a chair in which a stranger is already seated.*

The single chairs may be grouped so that any two or more persons could be close enough together for conversation.

●

LOWER BALCONY PLATFORMS

DESIGNING OF theatres for motion picture exhibition has by now reached the stage at which a number of old practices, inherited from the stage theatre, are commonly eliminated. Among one of them that does not, or at least need not, apply to the screen theatre is the construction of balcony platforms at levels requiring an extra riser in aisle steps.

This development marks an important progressive step in theatre design. The intermediate step has been the cause of most of the accidents in balcony aisles.

Elimination of the intermediate step, in addition to minimizing hazards, makes it possible to reach all balcony seats with much less effort, and results in a flatter general slope of the entire balcony, which places all of the people on levels that are more nearly in line with the screen position.

It is now possible to construct theatres with a second balcony level of seating that is even more comfortable for patrons than has been the case in much of the first balcony designs of past theatre construction. Even in the second balcony the intermediate step can be avoided.

Two developments have made this newer type of design possible, the recent experience in arrangements for staggered seating, and the compound upward and downward main floor slope.

This Page Advertisement . . .

MEMO: TO THEATRE OWNERS . . . DRUG CHAIN EXECUTIVES . . . SUPER MARKET MERCHANDISERS . . .

Twelve square feet of floor space has been responsible for 20% of the net profits with a

MANLEY POPCORN MACHINE

Remember those days watching the home town team . . or maybe it was at the circus . . . when the cry, "POPCORN, PEANUTS AND CRACKER-JACKS!" pulled the last nickel right out of your pocket?

Well, popcorn has grown from a butcher-boy to a man-sized business since those days. Today, the sale of popcorn, popcorn machines and popcorn supplies runs into the millions of dollars.

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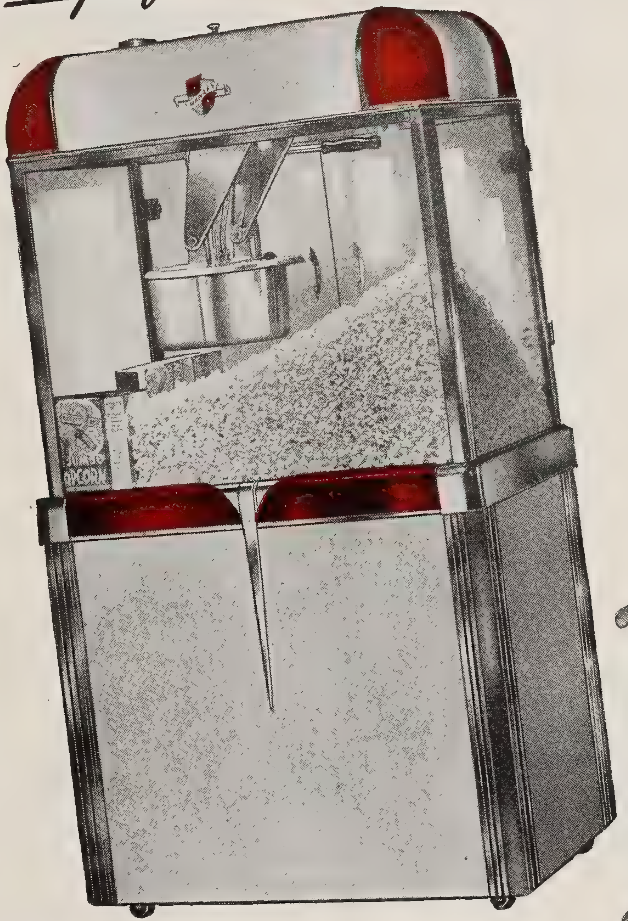
Take the Manley Popcorn Machine, for example. It is the result of 24 years' experience — engineered to pop corn most appetizingly, most efficiently; designed to bring it to the attention of the eye most effectively. Then there are tens of thousands of acres of tested popcorn and the experimental farms . . . the elevators, processing plants and warehouses . . . laboratories that experiment and produce the seasoning — all developed exclusively for Manley Operations.



SURPRISING FACTS AND FIGURES ARE YOURS FOR THE ASKING

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KANSAS CITY, MO.

appears in the Sept. Issue of Fortune Magazine

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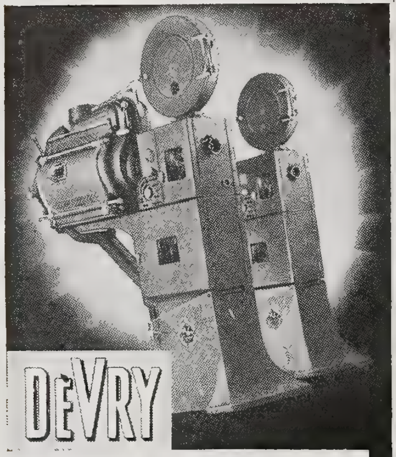

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THEATER PROJECTORS AND SOUND SYSTEMS

In realism of image and naturalness of sound these trouble-free, streamlined *aces of the projection booth* exceed the demands of the most critical audiences. They are built to standards far in excess of those generally accepted for motion picture sound equipment—*a great pair to draw to for a full house.*

Priced To Enable ANY Theater To Afford NEW Equipment

DeVRY *know-how* engineering, teamed with DeVRY precision methods in parts production and assembly, assures top-flight *picture* and *sound* performance for either black-and-white, newsreel or technicolor features . . . Your DeVRY *includes* a synchronized built-in sound-head.

DeVRY has the world's most complete peace-time line of motion picture sound equipment. Also HI-Fidelity Theater Amplifiers and Multi-Cellular Speakers. Before you buy, mail coupon to DeVRY . . .

Only 5-time winner of Army-Navy "E" award for motion picture sound equipment.

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Please send details about the NEW DeVRY 35 mm. Theater Projectors and Sound Systems.
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Your patrons appreciate the best—
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The Needle's Eye

A DEPARTMENT ON PROJECTION & SOUND REPRODUCTION EQUIPMENT & METHODS FOR THEATRE OWNERS, MANAGERS AND THEIR STAFFS

"No other art or industry in the world narrows down its success to quite such a needle's eye as that through which the motion picture has to pass—an optical aperture—in the continuous miracle of the screen by a man and his machine, the projectionist and his projector." —*TERRY RAMSAYE*

Conducted by GEORGE F. MILLER

Chief projectionist and head of maintenance, St. Cloud Amusement Corporation, New Jersey; president of local 365, IATSE & MPMO

He "Paints" Cues In—And Track Flaws Out

Our paragraphs last month concerning film mutilation, with some "horrible examples," has brought a letter from Paul Beck, chief projectionist of the Effingham theatre, Effingham, Ill., telling us about his method of supplying missing cues without effacing the emulsion.

"Seven years ago," he writes, "I had a story of cue-maker in BETTER THEATRES, but a lot of water has gone under the bridge since then and some of the new projectionists, such as some of the ones I met in the service, might be interested in what I still consider the best cue-marker in the business today."

Mr. Beck uses his method not only to make cues, but to paint out splices and flaws in the sound track that would cause noise. He explains his method as follows:

"My cue-maker is a pen and pen holder, and my paint is a type of opaque. My opaque, being water soluble, is applied to the non-emulsion side of the film for obvious reasons, and as it is opaque it shows up black on the screen which, of course, is less likely to catch the eye of the public. To remove my cues, or to change them, I simply wet my finger and brush it once over the cue and it's gone, with no damage to the film and no mark where it was located.

"Even if used on the emulsion side of the film it doesn't leave a mark noticeable to the public, but the water leaves a slight ring noticeable on the film to the projectionist. There is no need of putting it on the emulsion, except on old Technicolor, where the emulsion is on both sides of the film, and on that type I wouldn't remove it unless absolutely necessary.

"I have my opaque at a consistency where it will dry in from 5 to 15 seconds, which should be fast enough to satisfy anyone."

Mr. Beck enclosed with his letter a piece of sample blank film leader, on which were demonstration standard cue marks, and marks on the sound track. We found these to be removable in exactly the manner he describes.

Some Highlights of a New Projector Design

WHILE SPENDING a week in Chicago at the IA convention, we had the opportunity of looking over the new Motiograph post-war projector. This projector incorporates many innovations and improvements, and we understand it is about to receive much publicity in connection with the 50th anniversary of Motiograph. We therefore will confine our report to three features which particularly interested us.

Many of our readers will no doubt recall that we presented an explanation of the workings of the shutter systems found on the different current makes of projectors in our June 29th columns. All of the systems which we cited have the same purpose—the cutting of the light beam from two opposite sides at the same time in order to block off the light as quickly as possible and then allow it to pass again as quickly as poossible, thereby letting each frame of the film be projected on the screen for the longest possible time.

All of the systems on the present best-known projectors do this, but there is a slight difference in the amount of light on the screen with each system, this for two reasons. One reason is that the distance across the aperture is greater from side to side than it is from top to bottom, so the system that cuts the light from top to

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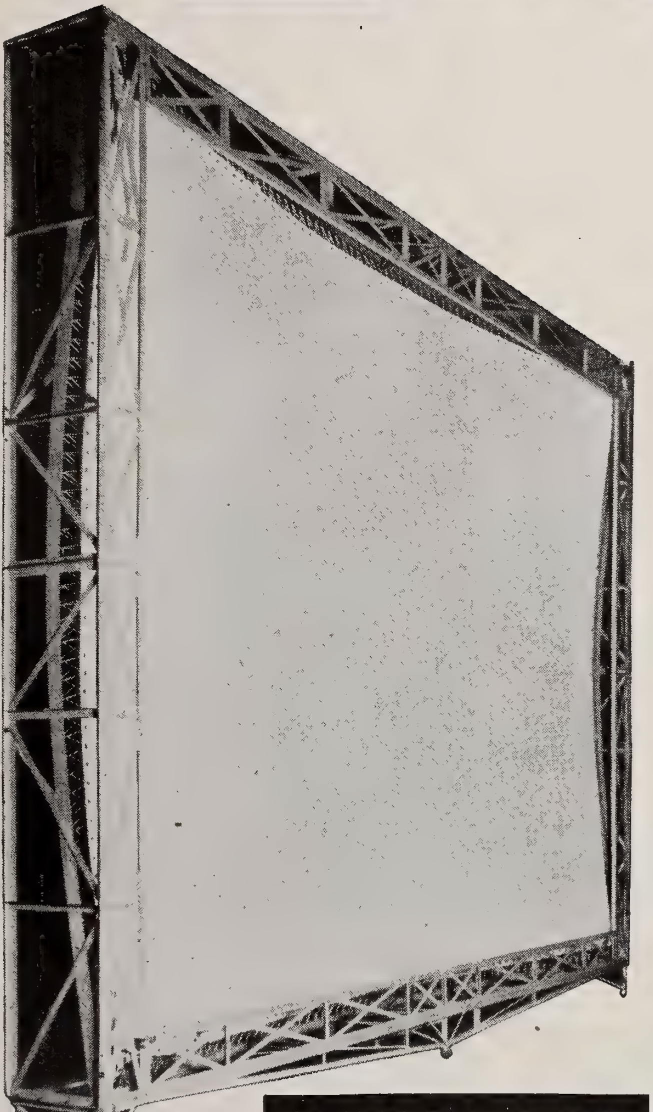
The Revolutionary New
RETISCOPE
CONCAVE SCREEN

"Shaped Like the Retina of the Eye"



- ★ **ABSOLUTELY ELIMINATES IMAGE DISTORTION AT ALL POINTS IN THE AUDITORIUM.**
- ★ Affords a perfect image even at the extreme sides and in the balcony. Puts every chair in the center section. Makes every seat earn money.
- ★ **PERFECT FOCUS**—No special lenses required.

  Made of two one-piece sheets of "Fiberglas", one behind the other, laced to a curved, movable steel frame.
- ★ **GIVES ILLUSION OF DEPTH TO THE PICTURE.**
- ★ **REDUCES GLARE, HOT SPOT AND EYESTRAIN**—the light being polarized by the two screen surfaces.
- ★ **IMPROVES SOUND**—The glass fibers react like a "million" baffles for the sound waves, resulting in a less directional effect.
- ★ **ABSOLUTELY FIREPROOF.**
- ★ **PRACTICALLY INDESTRUCTIBLE.**
- ★ **WASHABLE AS A WINDOW.**

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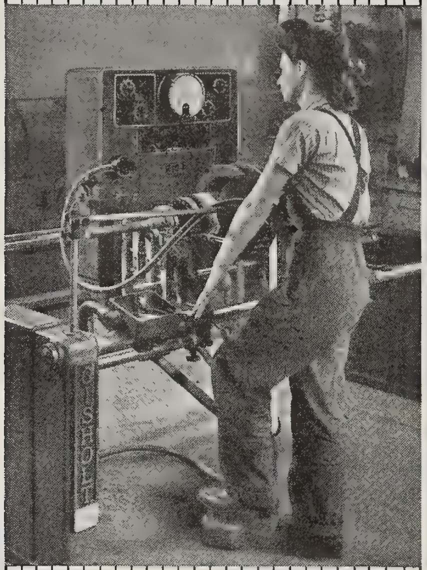

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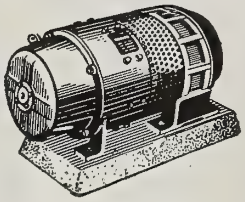

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bottom and from bottom to top has a slight advantage because the shutter has a shorter distance to travel while doing its job. The second difference is due to the fact that there is a difference in efficiency caused by according to where the light beam is cut, and there is only one most efficient point at which to cut it. For this reason, *theoretically,* both of the two shutters should cut the light beam at the identical same place in order to give the ultimate in efficiency. No method has been found to do this, so practically to obtain maximum available efficiency, the two shutters must cut the beam at two locations as *near* the correct spot as possible.

With the original Motiograph cylindrical shutter the two sides of the cylinder must cut the light beam at points 3¼ inches apart, and it stands to reason that either or both of these points must be at least 1⅝ inches from the most efficient location for the light beam to be cut.

The new Motiograph shutter arrangement includes two cylinders instead of one. One cylinder revolves inside the other, and

APERTURE PLATE FOR "PIN-HOLE" LIGHT TEST

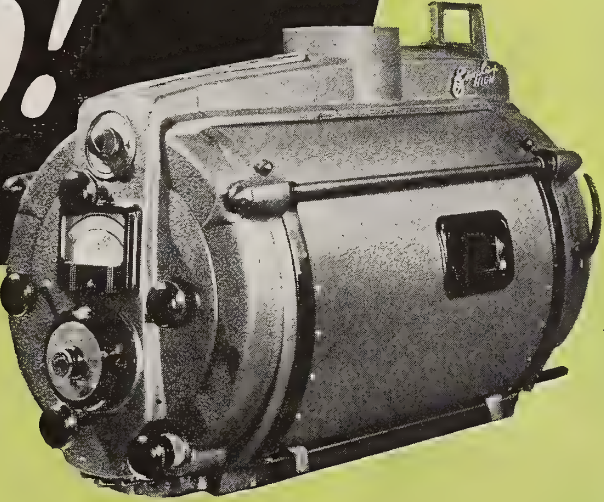
MOST readers will probably recall our description of the "pin-hole test," as the easiest and most accurate method of checking optical alignment, which should be checked at intervals to make sure that a substantial amount of available light is not lost. This discussion appeared in the May 4th issue, and in it we explained how to make the "pin-hole" aperture plate required.

Now we note that a ready-made "pin-hole" plate is available. Because of the way the test was taken up by projectionists and recommended by others interested in good projection performance, Heyer-Shultz, Inc., Montclair, N. J., manufacturers of metal projection lamp reflectors, have undertaken to make such plates, which are substituted for the regular aperture plate in applying the test, and they are priced so low that we should not think it worthwhile for a projectionist to make his own "pin-hole" plate.

Through the pin-hole the projectionist obtains on a piece of white paper held in front of the projection lens, a tiny spot of light that is really an image of the reflector, and he adjusts the focus of the reflector in relation to the positive carbon until the round spot of light is clear.

If any of our readers want the complete instructions on how to conduct the test, we shall be glad to send them.

This is the lamp!



- This is the lamp that put doubly brilliant high intensity projection lighting within reach of all theatres.
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Reduced to their fundamentals, that's what the specifications for SNAPLITE Series II Projection Lenses mean in *results for you.* Brilliant pictures . . . utmost image quality . . . sharp contrast — these spell flawless projection for patron satisfaction. They are achieved by a speed of f/2.0 (in focal lengths up through 5"), by anti-reflection coatings, by hermetically sealed mounts for *lasting* perfection.

Also available in the SNAPLITE line is the Series I, an efficient, versatile lens for less exacting projection requirements.

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Make "The Needle's Eye" your projection round table.

Precision ALL METAL
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GUARANTEED 5 YEARS
against pitting, tarnishing and breakage

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in the opposite direction from the other. With this system only one side of each cylinder is actually used as a shutter, and both shutters cut the light beam within a space of a very small fraction of an inch from the most efficient spot, and a small increase in light on the screen, over that of the previous Motiograph shutter, will definitely be scored with this improvement.

Another improvement which will be evident to projectionists who have worked with Motiograph equipment in the past, is a new gate and a new framing arrangement, along more conventional lines.

The third radical change is elimination of oiling. Most of us recall the older projectors which had many points which required a drop of oil, and we know about the troubles that could be caused by the failure to oil some of these locations. Later we had the "one shot" oiling system, the "constant bath" method, and so on. The new Motiograph projector uses ball bearings at all points except the intermittent movement, which is packed with grease, and the mechanism thus requires no oiling at all.

Adequate Projection Room Ventilation

We have a letter from Dave Musbach of the Ness theatre, Ness City, Kans., asking about methods of proper projection room ventilation. Mr. Ness encloses a sketch of his layout and writes as follows.

"I have missed many articles that might have appeared in BETTER THEATRES on how to rid the projection room of carbon gas or any effective means of ventilation that would eliminate carbon gas from collecting in the lamphouse and sort of backfiring into the projection room instead of going out the exhaust vent.

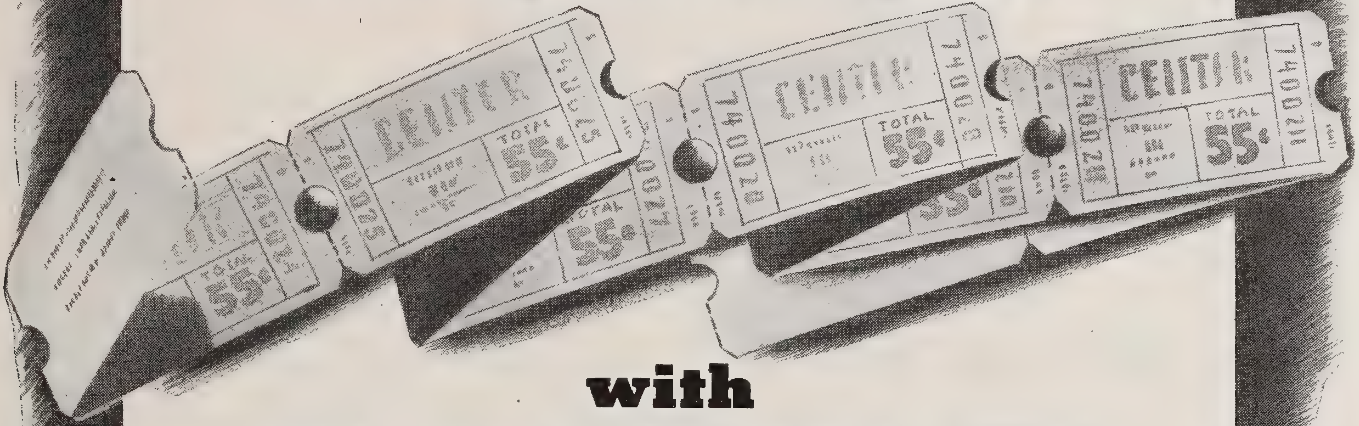
"When I burn a new set of carbons the gas accumulation in the projection room becomes terrific, so I wondered if you might have some suggestions to offer on the subject. "If I haven't given you enough information to work on, just write and I'll send what you ask for."

We do not believe one can ever get adequate ventilation for a projection room and lamps without a forced draft. This can be accomplished by mounting a turbine exhaust fan on the roof. We strongly advise doing this for these very important reasons:

1. Breathing the carbon smoke and gas is most unhealthy for occupants of the projection room.
2. Inadequate ventilation makes it impossible to keep equipment clean and the optical system working most efficiently.
3. In case of a projection room fire, forced ventilation to carry away smoke and fumes is most important for the projectionist's safety and that of his audience.

Here is a sketch of an arrangement

YOU'LL SELL MORE



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TO PROJECTION ROOM
HOW MANY

Projection Room STEALING from the Box Office?

Booth equipment troubles can grow large enough to seriously interfere with takes! An RCA Sound Service and complete Parts Replacement Contract means regularly scheduled checkups and needed repairs . . . at the cost of but a few admissions per day. See your RCA Theatre Supply Dealer, or write RCA Service Company, Inc., Dept. 57-H, Camden, N.J.

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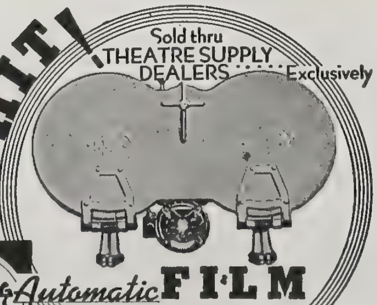
- Scheduled Checkups
- Emergency Service
- Regular Maintenance
- Valuable Technical Data
- Insures Peak Performance
- Complete Parts Replacement
- Emergency Sound Systems

RCA SERVICE COMPANY, INC.
A SERVICE OF RADIO CORPORATION OF AMERICA



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Sold thru THEATRE SUPPLY DEALERS Exclusively
Ask your Dealer
GOLDBERG Automatic FILM REWINDER
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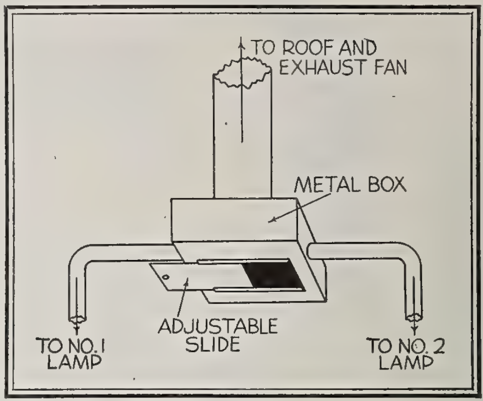
FOR
OPTICAL ALIGNMENT
OF YOUR
PROJECTION EQUIPMENT
USE ONLY
The HS Original
RHODIUM PLATED
PIN HOLE APERTURE PLATE
$2.00
MANUFACTURED BY
HEYER-SHULTZ INC. MONTCLAIR, N. J.

which allows for an adjustment in the amount of air that is pulled from the lamps and the amount drawn from the rest of the room. Too much of a pull from the lamps will make the arc unsteady; too little will allow dirt to accumulate. This adjustment allows the projectionist to arrive at the proper amount.



For additional information on this subject you are referred to the "Ways and Means" columns of John J. Sefing in the July 27th issue of BETTER THEATRES, which contained a very helpful article on the installation of an arc exhaust system.

NEW EQUIPMENT ADVISORY SERVICE

J. W. SPRIGGS, projectionist of the Pythian Theatre in Columbus, Ohio, writes (pleasing us very much by beginning his letter with, "I don't have anything but praise for the Needle's Eye because it has come to our aid any number of times"):

"I am now getting Simplex one-kilowatt high-intensity lamps. My heads are Simplex and they are being overhauled. Here are my other items of equipment: Lenses, Projection Optics 5-inch Series 1A; throw 90 feet; screen 14 x 20 feet.

It is good to hear that you are getting a modern light source. With your lenses and throw your picture should be about 14 feet, 8 inches wide. If this is correct, the one-kilowatt lamps will do a good job for you and should give you an average of 15 foot-candles of light average across your screen with the shutter running. We recommend between 10 and 20 foot candles average across the screen.

If your picture is actually 20 feet wide, we recommend lamps for regular suprex carbons instead of the one-kilowatt trim, because the latter would only give you an average of 7¾ foot-candles for this size.

In the above figures we have assumed that you run at 40 amps, top for the one-kilowatt equipment, and we have guessed at the speed of your lenses.

Glorifying the Lights and Shadows

Typical of the beautiful photography in current releases is this scene from the RKO Radio Picture, Alfred Hitchcock's "Notorious" starring Cary Grant and Ingrid Bergman.

Film producers spend millions to give you productions which are examples of the best in photographic art. To realize their great potentials on your screen, however, you must project them with the same brilliant, snow-white high intensity light that is employed in film production. Only then can you obtain for your patrons all the highlights, deep shadows and intermediate values necessary to pictures of depth and fine definition.

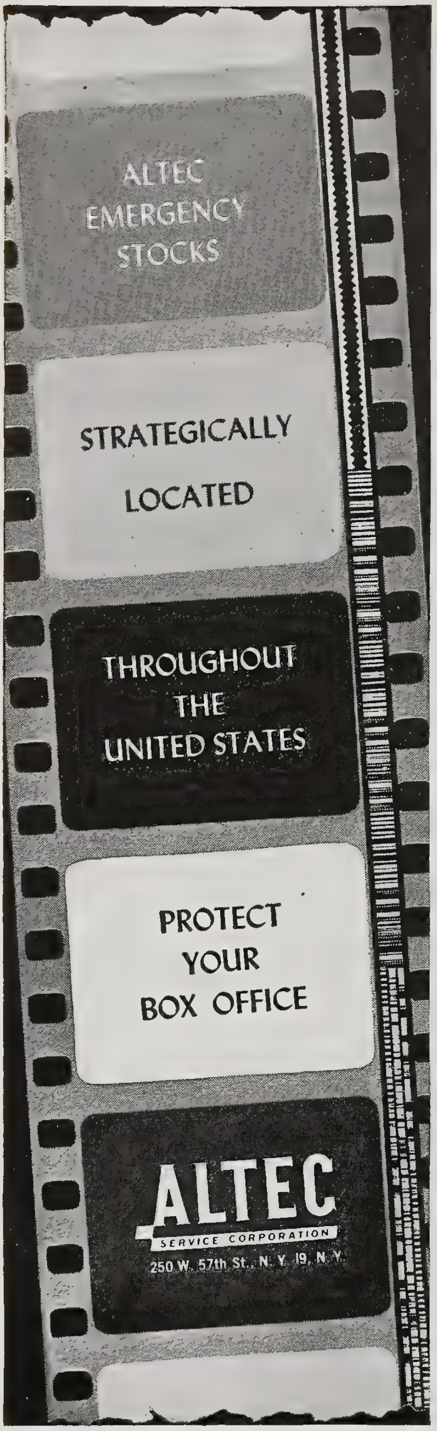
Strong High Intensity Lamps deliver double the light of low intensities at a cost within reach of the most modest theatre. Sold by independent theatre supply dealers everywhere.

THE STRONG ELECTRIC CORPORATION

87 City Park Avenue **Toledo 2, Ohio**

"The World's Largest Manufacturer of Projection Arc Lamps"

When the lamps are ***STRONG*** *the picture is bright!*



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THEATRE
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DEALERS
Exclusively
ASK YOUR DEALER
REELS
GOLDBERG BROS. Denver, Colo.

A LINE O' LAW OR TWO

Actual suits involving points of law bearing on theatre operation, concisely described and analyzed in laymen's terms for the purpose of helping theatre management to avoid conditions which might lead it to be sued, and of providing cases on which its own suits or legal defense might be based. All decisions given are of higher courts and of recent date.

By LEO T. PARKER, Member Ohio Bar

Courts Favor Property Owner In Option Rulings

LEO T. PARKER

IN OUR COLUMNS this time we offer some cases that bear on quite a variety of matters within the activities and interests of theatre owners and managers. First we deal with a situation commonly encountered in the theatre business—that of operating a leasehold with option to buy. Under all circumstances, options to purchase theatre buildings are strictly construed in favor of the property owner.

In Gulf Theatres, Inc., v. Guardian (26 So. [2d] 188, reported July, 1946), the plaintiff leased a theatre building from its owner for a term of ten years. A clause in the lease contract clearly provided that the property owner *could cancel the lease* if he received an offer to purchase the theatre property, and that the theatre corporation had an option to purchase the property at the same price offered by any other person who desired to purchase the theatre property.

A stranger offered to purchase the theatre property for $190,000. The property owner did not accept the offer, nor did he make any effort to cancel the lease held by the theatre corporation. Immediately the theatre corporation wrote a letter to the property owner stating that it was exercising its option to purchase the property for $190,000. The property owner refused the offer, and the theatre corporation filed suit asking the court to compel the property owner to fulfill the terms of the option.

Since the property owner had not attempted to cancel the lease to the theatre corporation, the higher court refused to compel the property owner to sell the theatre building to the theatre corporation. This court said that strict legal interpretation of the lease meant that the theatre corporation could exercise the option *only* if the property owner had cancelled the lease *and* had an offer to sell the property at $190,000.

This Defense Can Succeed In Some Liability Cases

FREQUENTLY theatre corporations win law suits filed by injured patrons, by proving that a relatively large number of patrons went into the theatre the day of the accident, and only the person who filed suit was injured. For illustration, in Webb v. Statesville Theatre Corporation (38 S. E. [2d] 84) reported July, 1946, it was shown that a theatre patron named Webb fell and was seriously injured in the foyer. Webb sued the theatre corporation for damages.

During the trial counsel for the theatre corporation proved that there were as many as 230 patrons who were in the theatre the day Webb fell, and that none of the others fell while walking in the foyer. In view of this testimony the higher court refused to hold the theatre corporation liable.

Lack of Aisle Lights May Prove Negligence

ACCORDING TO a leading higher court decision any theatre *not* equipped with aisle lights may be a source of damage liability. In Crowley v. Bugg (292 Ill. App. 210), it was shown that a theatre patron was injured as a result of stumbling over a child on the floor in the aisle. The performance was in progress, the lights were dim, and *there were no lights* trained on the floor.

The higher court held the theatre owner liable in heavy damages for injuries sustained by the patron, saying "it was defendant's duty to its patrons to sufficiently light the aisle and stairway during the exhibition of a picture."

Jury Decides If Injured Patron Was Careless

ALL HIGHER COURTS recognize the law that a theatre patron who sustains an injury as a result of his own carelessness cannot recover damages. But the jury must decide whether an injured theatre patron *was* negligent.

In Gibbons v. Balaban & Katz Corp. (242 Ill. App. 524) the court cited the case of Andre v. Mertens (88 N.J.L. 626) in holding that the injured theatre patron could not be held guilty of contributory negligence *as a matter of law,* but that the question as to whether she was or not, was for the jury to determine.

It is certain, however, that *before* a theatre proprietor may expect to prove that a patron was "contributory negligent," he must prove he himself used "reasonable" care to protect patrons.

For example, in Lyric Amusement Company v. Jeffries (120 P. [2d] 417, 420), a theatre patron recovered a judgment for damages for personal injuries sustained in a theatre because of inadequate lighting. In discussing the duties of the theatre proprietor, this higher court said:

"It is a well known fact that patrons entering the auditorium after the pictures have started are generally unable to see how to reach their seats safely without some special aid."

This court also held that a theatre proprietor is negligent and liable for injuries to patrons if the testimony proves that he failed to furnish ushers with flashlights to assist patrons in reaching their seats in a darkened theatre. (Also see Emery v. Midwest Amusement & Realty Company, 125 Neb. 54; Magruder v. Columbia Amusement Company, 218 Ky. 761; Poppleston v. Pantages Minneapolis Theatre Company, 175 Minn. 153; James v. Smith, 93 Pa. Super. 485; and Andre v. Mertens, 88 N.J.L. 626.)

Contract of Sale Nullified by Fire Clause

IF A THEATRE building burns and equipment purchased under a conditional contract of sale, is destroyed, the theatre owner is not liable for the loss. This was the decision handed down in Wood v. Phoenix (34 S. E. [2d] 688). Here it was shown that the owner of a motion picture theatre signed a contract to purchase a certain number of auditorium chairs. She paid part down and executed a note for the balance of the purchase money. Under the terms of the contract, the title to the chairs remained with the seller until the entire purchase price was paid.

A provision in the sale contract was that the seller should not be held liable for loss of the chairs in the event the theatre burned. The theatre burned and destroyed the chairs. The seller sued the theatre owner to recover the balance due on the chairs. The lower court held the theatre owner liable but the higher court reversed it.

Legal questions, which should be confined to general points of law or cases specifically cited in these columns, may be addressed to Mr. Parker in care of BETTER THEATRES.

HIGHEST STANDARDS OF *Precision*

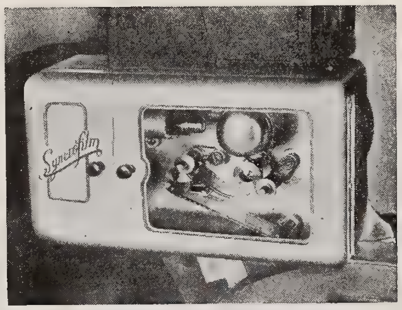
Projector Parts

Made to extremely close tolerances and individually inspected, guaranteeing interchangeability, trouble-free installation and smooth operation. Your Independent Theatre Suppy Dealer carries them.

SUPER LaVezzi SERVICE

LaVEZZI MACHINE WORKS
180 NORTH WACKER DRIVE • CHICAGO 6, ILLINOIS

Outstanding Performer in LOW COST Sound Reproduction



Syncrofilm Model E

ECONOMY SOUND HEAD

Winning applause as the finest sound reproducing system available in the low price range, the Syncrofilm Model E is easily adapted to Simplex or Powers with no projector alterations. Complete information and specifications will quickly show its quality is achieved through simplicity of design—not through engineering "short cuts". Write for all the facts.

Licensed under Western Electric Patents

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About Product for the Theatre

NEWS AND VIEWS OF THE MARKET AND ITS SOURCES OF SUPPLY

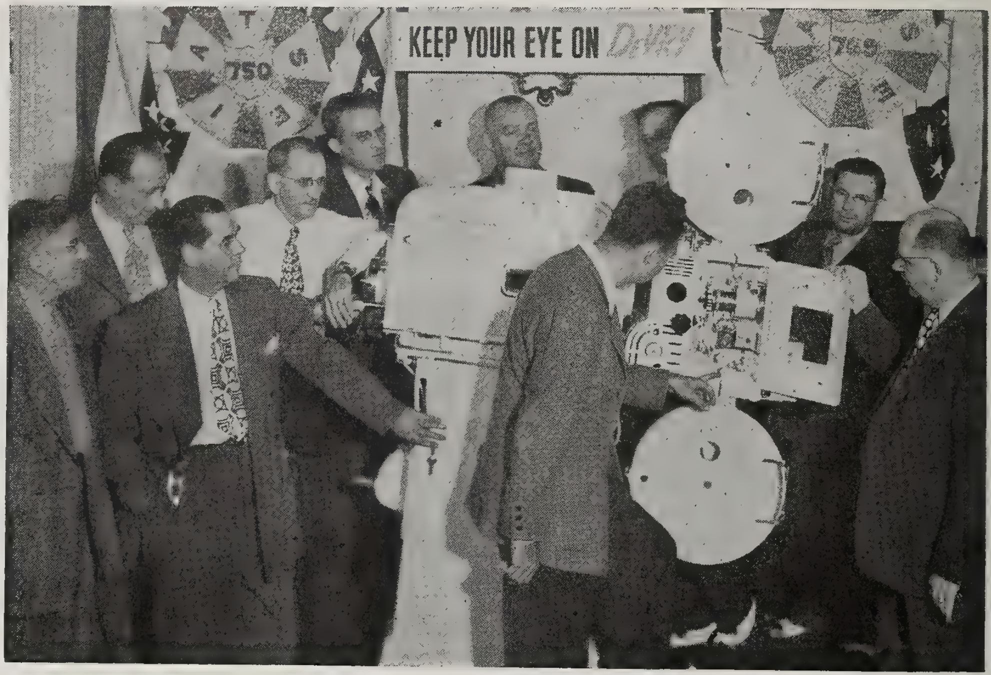
NEW CARPET TYPES

A number of new carpetings have been added to the lines of Alexander Smith & Sons Carpet Company, Yonkers, N. Y., and of C. H. Masland & Sons, Philadelphia. The Smith additions include a new quality of Velvet for theatres, hotels and similar installations. Called the "Gibson Figured Velvet," it will be available in eight patterns. The others are not in the contract lines, consisting notably in several Axminsters and, one of the Masland offerings, a sculptured Velvet.

WATER COOLERS ON INCREASE

Greater production of water coolers is announced by Westinghouse Electric Corporation, Pittsburgh. During the war the company built coolers exclusively for the armed services and war plants. Manufacture for the civilian market is now being rapidly increased, the announcement states. The current Westinghouse line includes five different models, each equipped with hermetically sealed refrigeration systems and capable of supplying from 5 to 20 gallons of water an hour, cooled to a temperature of 50°.

The Boss Himself Shows What Makes It Tick


KEEP YOUR EYE ON DeVRY
750
769

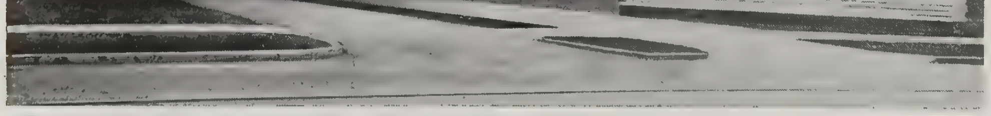
The equipment exhibits at the IATSE & MPMO convention in Chicago last month got a steady play from the delegates. Pictured above is the DeVry Corporation booth, with the DeVry "12000 Series" theatre projection and sound equipment on display, with the president of the company, W. C. DeVry, on duty as chief demonstrator. Opposite him is Bob Engel, general sales manager.

LIGHTING INSTITUTE TO REOPEN

The General Electric Lighting Institute at Nela Park, Cleveland, which was closed during the war, will be reopened September 9th, with the building itself modernized and with many new displays of today's developments in lighting methods.

Among the exhibits will be demonstrations of the varied applications of fluorescent lamps, including the Slimline type; of display lighting, "black light," and the role of light "as showman." C. M. Cutler, Nela Park exposition lighting expert, is chairman of the Institute Planning Committee.

100,000 Square Feet for Conditioning Equipment


usAIRco
United States Air Conditioning Corporation
Engineers and Air Conditioning Ventilating Equipment
Manufacturers Refrigeration Coils Unit Heaters

This modern building now houses the manufacturing and offices of the U. S. Air Conditioning Corporation. Located at 33rd and Como Avenue, Southeast, in Minneapolis, it contains approximately 100,000 square feet. The building was recently purchased to provide added facilities needed for the expansion of production. It will be used for the manufacture of the company's entire line of blowers, fans, air washers, heat transfer coils, humidifying and dehumidifying equipment, and also the Refrigerated Kooler-Aire and Evaporative Kooler-Aire units.

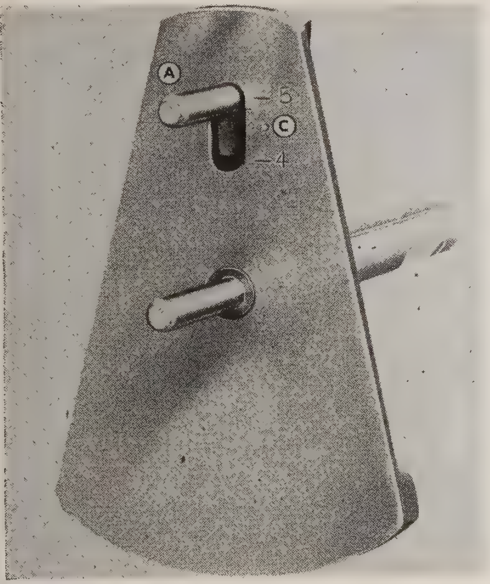
NEW COMPANY FORMED

Lawrence Metal Products, Inc., has been formed by Benjamin Lawrence and associates to absorb the New York Brass & Wire Work Company, New York, manufacturers of standee posts and related equipment, sand urns, etc. Mr. Lawrence states that the products and policy of the original firm, as well as its personnel, will be retained by its successor.

DRIVE UNIT FOR REWINDERS

A drive "mule" for attachment to any enclosed type of rewind, and adjustable to either 4-inch or 5-inch reels, including exchange reels, has been developed by Larry Strong, head of the Essannay Electric Manufacturing Company, Chicago. Mr. Strong states that the unit was suggested by the efforts of some projectionists to provide themselves with a home-made device to permit rewinding when the takeup shaft key breaks.

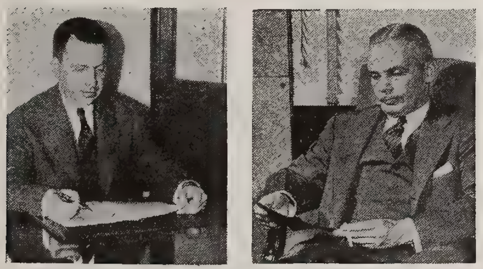
Such devices, he points out, can be used only with one size of reel. The Strong unit, however, has an adjustable pin which adapts it for use with any size of reel at "merely the flick of the thumb."



LINE OF SEASONAL DECORATIONS

A Fall and Winter catalog just issued by the Sherman Paper Products Corporation, Newton Upper Falls, Mass., lists a complete line of materials for seasonal and holiday decorations, some adapted to displays, others to room effects. They include a variety of cutout materials, such as stars, icicles, etc., and many kinds of pictorial papers, also papers in rolls simulating barks, stone walls and other atmospheric surfaces. Many of the items are pictured in full color, others in black-and-white.

Head Sales and Research



Two new appointments of the Textileather Corporation, Toledo, manufacturers of one of the leading lines of processed fabrics for theatre chair and other upholstering, place Gerald H. McGreevy (left) in the post of vice-president in charge of sales, and name deForest Lott vice-president in charge of research. Mr. McGreevy, who has been with the company 22 years, has had extensive experience in both the leathercloth and coated fabric industry. Mr. Lott has been connected with the development of coated fabrics for 24 years. He is now chairman of the technical committee of the Pyroxylin and Resin Coaters Institute.

Congratulations to
WARNER BROTHERS
on the
20th Anniversary
of the Introduction of
SOUND PICTURES
and heartiest wishes for continued success and achievement

NATIONAL THEATRE SUPPLY

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THEATRE SUPPLY
Division of National • Simplex • Bludworth, Inc.

ANNOUNCING

A New Six-Tube Rectifier

The result of the very newest scientific developments. In single and twin type models—achieving a new high standard in three-phase full wave rectification. Built in remote control relays with provisions for operating spotlights. DC output flexible from 40 to 75 amperes.

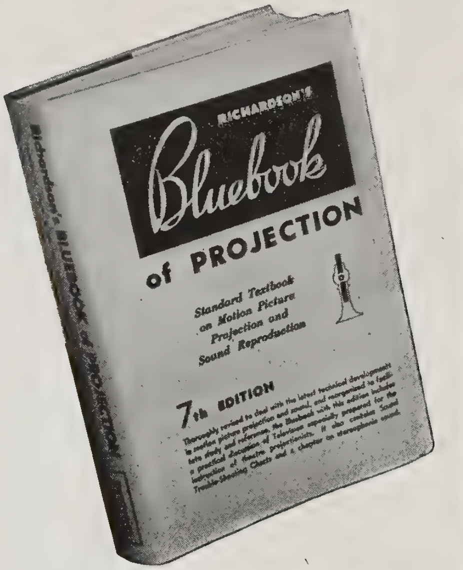
IMMEDIATE DELIVERY

LD-60 and LD-30 Bulb Type Rectifiers
*Projection Arc Lamps Sound Screens
Super MCS Rectifiers **Slight delay on lamp deliveries*

FOREST MFG. CORP. 60 PARK PLACE, NEWARK, N. J.

FENSIN SEATING COMPANY
"Seating Specialists"
62 EAST 13th STREET · CHICAGO 5

The Standard


RICHARDSON'S
Bluebook
of PROJECTION
Standard Textbook on Motion Picture Projection and Sound Reproduction
7th EDITION

RICHARDSON'S

BLUEBOOK of PROJECTION

SEVENTH EDITION

***"You can do no better than get Richardson's Bluebook as a basis of instruction in projection."* — George E. Hunt, projectionist and teacher, Rocky Mount, Va.**

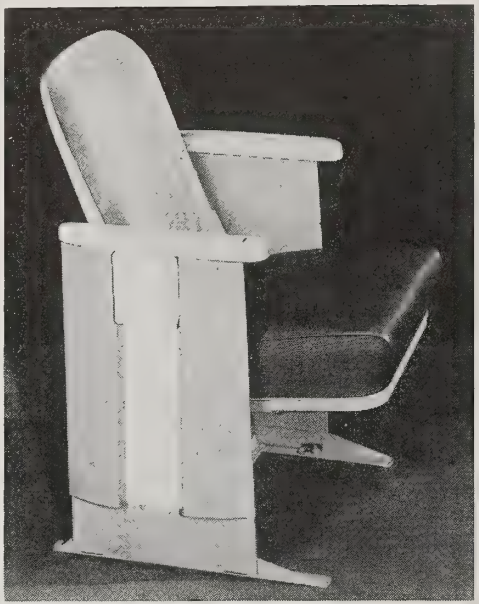
This standard textbook on motion picture projection and sound reproduction brings up-to-the-minute guidance to projectionists and all others concerned with 35-mm. pictures. **Additionally, the Seventh Edition contains four chapters on Theatre Television, prepared for the practical instruction of motion picture projectionists.** The chapters on sound now include one devoted to control-track and stereophonic reproduction. And supplementing the regular text are 20 charts for handy reference in locating and correcting sound system defects. Each chapter is preceded by a list of study questions with cross-reference to the text so that the answers may be readily found. The text is thoroughly indexed for easy access to all instructions.

$7.25 Postpaid

QUIGLEY BOOKSHOP
1270 Sixth Ave., New York 20, N. Y.

A NEW RESIN-COATED FABRIC

The new name of Terson has come into the field of plastic-coated fabrics for upholstering, introduced by the Athol Manufacturing Company, Athol, Mass., which has long been a leading manufacturer of coated fabrics for other than upholstery applications, notably jewelry cases, carriage hoods, handbags, etc.



Terson on the seat of a Kroehler chair.

Terson is of the synthetic resin type, with the plastic baked on a woven cotton base with the aid of infra-red light. In announcing the product, which is already being used on theatre chairs as well as furniture, the company states that it is waterproof, and while slow-burning in itself, it can be made fireproof, and also mildewproof. Terson is available in a wide choice of colors and leather-grains.

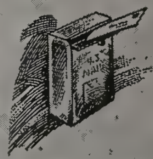
TWO DISTRIBUTORS NAMED

The DeVry Corporation has appointed two new authorized distributors of DeVry theatre projection and sound equipment. The McCarthy Theatre Supply Company, Fargo, N. Dak., headed by Eugene and Robert McCarthy, has been assigned both of the Dakotas, while the Garwin Theatre Supply Company, Cleveland, operated by Robert Garwin, will cover that city and its metropolitan area.

SURPLUS FIRE DEVICES LISTED

The War Assets Administration has large quantities of new fire extinguishers and fire hose available, according to an announcement which states that sale of these goods "to all levels of trade" are either in progress or will soon be scheduled. The extinguishers include vaporizing liquid, carbon dioxide and foam types, while the fire hose is being offered in various sizes and unit lengths.

At your Service



All of the departmental editors of Better Theatres welcome letters from readers, either of comment or of inquiry concerning matters of theatre planning and physical operation. If the subject of an inquiry is one likely to have general interest, it may be dealt with in the proper department (without identification of the source of the inquiry should omission of the name be requested). Other inquiries will be answered by mail.

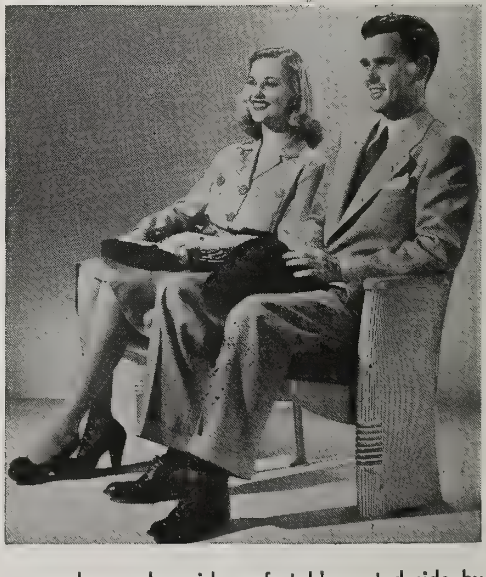
In addition to such advice, George Miller, editor of "The Needle's Eye" offers a special service concerning projection installations, as explained in his department.

No charge is ever made for service thus given to readers. Leo T. Parker, however, may properly deal only with general points of law and cases cited by him in his department. (For advice beyond those limitations he is available at a nominal fee.)

It is to be noted, too, that construction plans for a specific theatre project are properly obtainable only from a licensed architect.

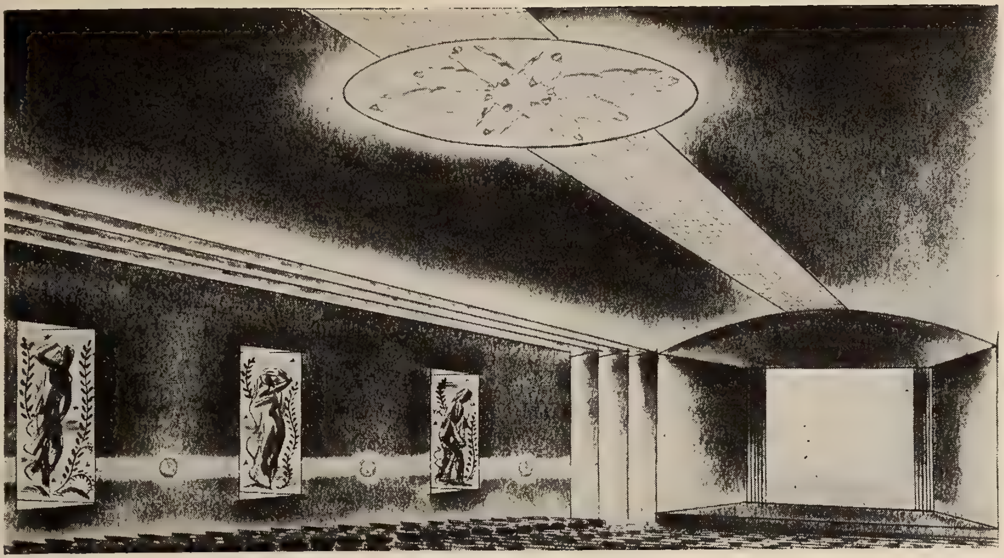
A letter may be addressed to the departmental editor for whom it is intended, in care of Better Theatres, Rockefeller Center, New York 20, N. Y.—or simply to the publication, in which case it will be turned over to the proper department.

Materials for Romance

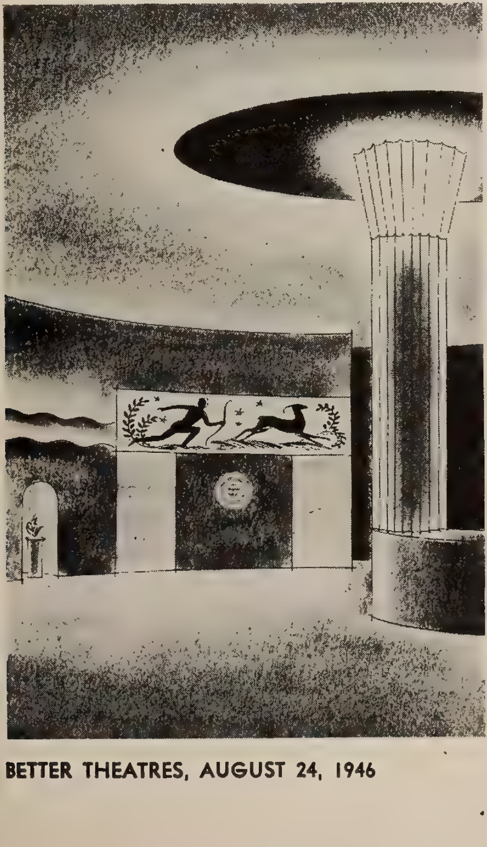


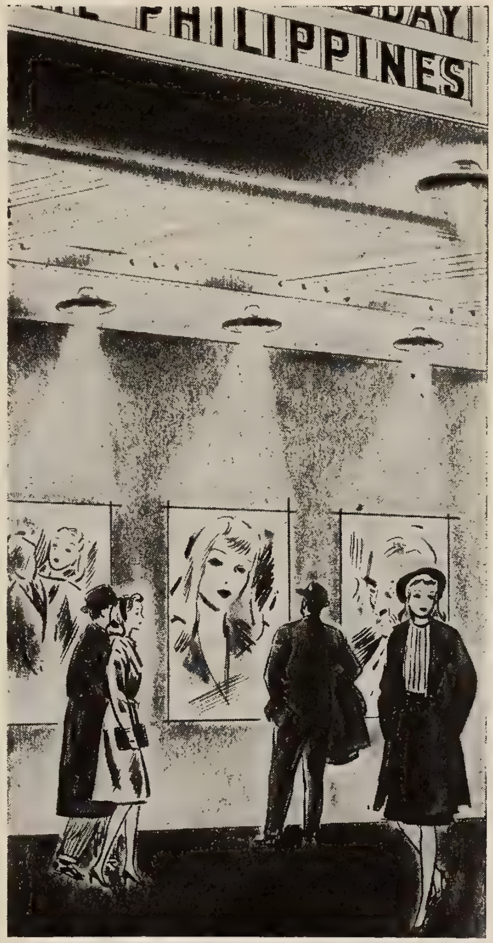
. . . a boy and a girl comfortably seated side by side at the movies. And doubtless the sponsors of this illustration believe that the chairs really ought to be American "Bodiforms" to give the romance a good start. The American Seating Company reports that the "Bodiforms" are rolling off their production lines more speedily now.

Fluorescent Lamps in Today's Interior Treatment

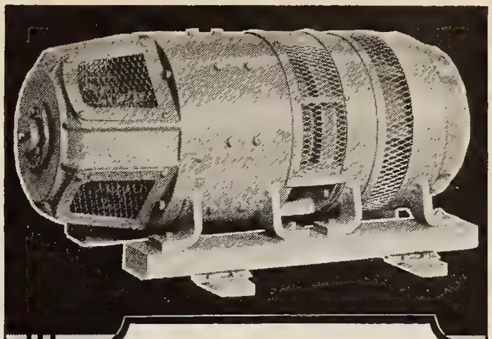


■ In a new booklet on theatre illumination, "Modernizing the Theatre with Light," issued by the Nela Park Lamp Department of General Electric, C. M. Cutler, Nela Park illuminating engineer and long a specialist in architectural and similar lighting problems, deals principally with the interior. Reproduced here are three of the schemes he offers, which preponderantly illustrate the application of the three types of fluorescent lamps—regular, Slimline and Circline. In the auditorium treatment above Mr. Cutler employs regular fluorescent lamps, in color, in a circular pattern interrupting a ceiling panel, with Slimlines indicated behind the edges of the panel and also in wall cornice coves. For the foyer below he suggests either regular or Slimline fluorescent concealed in wall coves above ceiling plaques mural.





■ In the above scheme Mr. Cutler deals with the entrance area, and says of it: "To attract attention from afar, and to stop passersby—these are the two primary functions of a theatre marquee. . . . The vertical signs and attraction panels compel attention when they are bright and have clean-cut legible letters. Lighting methods which facilitate changes in color, brightness or pattern are desirable." He suggests a pattern combining fluorescent with filament lamps in the marquee soffit, fluorescents for displays, and projector lamps in the ceiling for added brightness.



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ROBIN-IMPERIAL

Stedypower

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J. E. ROBIN, INC.
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Motor-Generators and Motors for Every Requirement

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TUBE TYPE RECTIFIERS

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"THERE'S A BRANCH NEAR YOU"

Finest seating in the theatre history

AMERICAN Bodiform RESTFUL CHAIRS

AMERICAN SEATING COMPANY
GRAND RAPIDS 2, MICHIGAN

1946 Inspection and Inventory Record

8. Lighting Equipme

A SERIES OF MAINTENANCE CHECKING GUIDES AND FORMS. NEXT SUBJECT: HEATING PLANT

ITEM INSPECTED	DATE INSPECTED	DEFECTIVE PART (UNIT OR MATERIAL) INSPECTED	AMOUNT IN SAME CONDITION	TOTAL AM'T IN USE OR ON HAND	LOCATION (AS NECESSARY)	MAKE	PART OR STYLE NO.	INSTAL-LATION DATE	ORIGIN PRI
1. Electrical Panelboard									
2. Emergency Panelboard									
3. Exit Lights									
4. Directional Signs									
5. Battery Type Emergency Lighting									
6. Natural Gas Emergency Lighting									
7. Lighting Fixtures									
8. Fluorescent Lighting									
9. Marquee Lighting									

THEATRE ____________________ MANAGER ____________________

LOCATION ____________________ INSPECTED BY ____________________

NATURE OF DEFECT	CORRECTION(check)		DATE OF Correction
	REPLACE	REPAIR	

SUGGESTIONS FOR CHECKING AND CORRECTION

1—ELECTRICAL PANELBOARD

Check main feed wires for accumulation of dirt and deteriorated insulation. (Transformer equipment should be periodically checked by power company; they are not likely to give trouble, but can be a serious fire or personal hazard, if neglected. The power company should also keep tabs on the main service control switch, particularly if it is their property. If the manager wishes to assure himself that such care has been given it, he should check tightness of lugs, condition of solder and firmness of switch in fuse box on the base.) Check fuses for correct capacity and make sure that extra set of correct capacity is on hand. Check all switches for cleanliness and easy operation; if they are stiff buy a little vaseline. Nuts on all fastening bolts should be tightened and checked for stripping and burring of threads. Inspect terminal connections for proper contact and breaks.

2—EMERGENCY PANELBOARD

Because it is not often used this board is apt to be neglected, whereas it should be checked perhaps more often than the regular panelboard so as to be certain of availability in an emergency. It should be kept spotlessly clean. Inspection is similar to that of the regular panelboard.

3—EXIT LIGHTS

Inspect lamps for correct wattage. Inspect inside of box for need to repaint and for corrosion. Be sure slots for glass are not bent and that glass is not forced into position. All wiring connections should be checked for looseness and condition of insulation.

4—DIRECTIONAL SIGNS

Require same checking as exit lights.

5—BATTERY TYPE EMERGENCY LIGHTING

Wet cell storage batteries need regular routine inspection at least once a month for water and corrosion. Check wiring connections and lugs for tightness. Test voltage with accurate voltmeter. (Properly charged battery should have specific gravity from 1.270 to 1.290 in cold climates, from 1.200 to 1.225 in warm region.) Battery should be kept clean, being washed with bicarbonate of soda solution (1 pound to a gallon of water, whenever corrosion requires).

6—EMERGENCY LIGHTING NATURAL GAS ENGINE

Some theatres in a few areas have such equipment. It should be tested periodically for operation. If this indicates any possible defect, an engineer familiar with such equipment should be called in. And before his inspection begins it should be made certain that the original settings are noted so same settings can be restored if no faulty condition is found that can be immediately remedied.

7—LIGHTING FIXTURES

These are normally inspected frequently in the daily and weekly routine work of porter. Such inspection usually covers the need for replacement of lamps, and for cleanliness of the fixture. At intervals, however, checking of the more thorough type indicated in these Inspection and Inventory charts should include inspection of sockets for tightness and firm contact, and for adjustment of fixtures to wall or ceiling, for corrosion of metal parts and chipping and cracking of any glass components. Fixtures of completely enclosed type especially should be checked carefully for condition of wiring insulation at connections. (Heat generated inside an enclosed fixture may tend to make the insulation brittle in time.)

8—FLUORESCENT LIGHTING

Inspection in general is similar to that for lighting fixtures except for checking of performance of the starting device. Also note any tendency of lamp to be noisy, a hum can be caused by the transformer resting firmly on metal. A piece of fireproof material, such as asbestos, placed beneath it should eliminate the noise.

9—MARQUEE LIGHTING

Check all switch and fuse panels, junction boxes, transformers, flashers and general wiring for dirt or moisture. Inspect terminal lugs, fuse box, and knife switch jaws for oxidation. Presence of any moisture around the electrical components indicates immediate inspection for source of the water in the marquee structure. Check flasher for balance and amount of load. If flasher is motor driven, check contacts, sector wheels or cams for cleanliness and certain operation. (Cleaning should be done with vaseline, never sandpaper). The gear housing should be checked for gear teeth wear and sufficient lubrication. Inspect contacts to brushes for deterioration. Make certain that motor and drive are clean and do not have badly worn parts, also that it has not moved out of alignment. Check main cutout switch in fuse box for contact. Inspect wiring circuits from flasher and transformer to signs for firm connections and condition of insulation.

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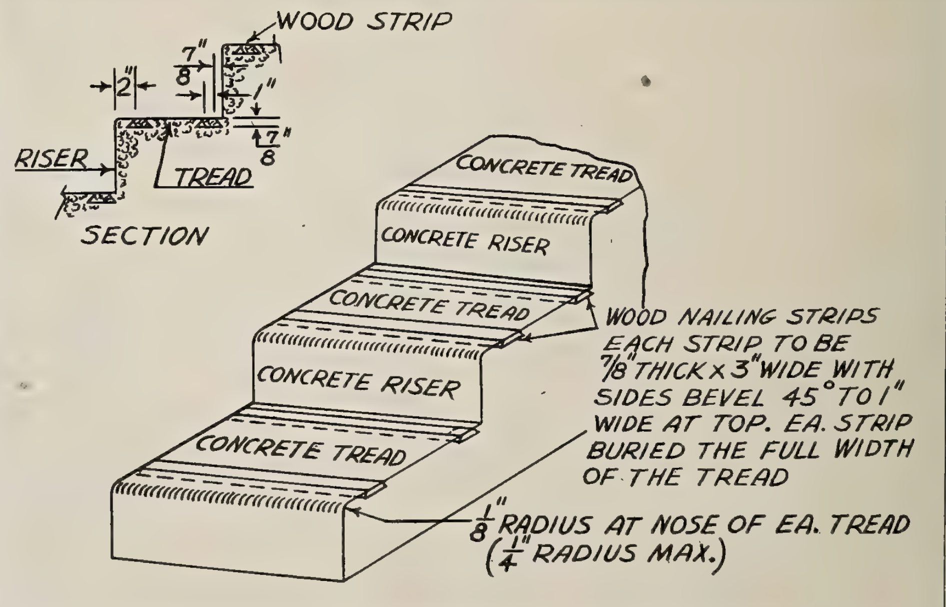
The Two-Strip Method of Making Carpet Secure on Stairs

THERE IS HARDLY any place in the theatre where carpeting wears as fast, or where carpet troubles occur as frequently as the stairs leading to the mezzanine or balcony. In spite of this fact, stairs are being erected and carpeting laid over them in the same old way that has aggravated these problems so often in the past. In the majority of theatres, and in most theatres now being designed and constructed, the stairs are of the standard type that is generally erected in public buildings on which no covering of any kind is ever placed. These stairs are either entirely built on the job, or are prefabricated in heavy gauge steel plate at the factory and then erected. Cement, concrete or marble slab is placed over them as the finish. These stairs are safe and strong structurally, but the finish is never just right for the proper installation of the carpeting.

In nearly every case, the point at the front, where the stair riser meets the tread, is straight and very sharp, be it of concrete, marble, or metal, and the tread itself has no proper provision for rigid and permanent fastening of the carpet and lining. When it comes time to laying the carpeting, the carpet man must use his own judgment how best to do the job. If the laying was figured with sufficient profit in it, the carpet man can afford to do extra work in order to make as rigid a fastening job as possible under the conditions; however, if the job was figured low and the time is short, then short-cuts will be taken.


WOOD STRIP
2"
7/8"
1"
7/8"
RISER
TREAD
SECTION
CONCRETE TREAD
CONCRETE RISER
CONCRETE TREAD
CONCRETE RISER
CONCRETE TREAD
WOOD NAILING STRIPS EACH STRIP TO BE 7/8" THICK x 3" WIDE WITH SIDES BEVEL 45° TO 1" WIDE AT TOP. EA. STRIP BURIED THE FULL WIDTH OF THE TREAD
1/8" RADIUS AT NOSE OF EA. TREAD (1/4" RADIUS MAX.)

Details showing installation of wood nailing strips on concrete stairs for solid fastening of carpet.

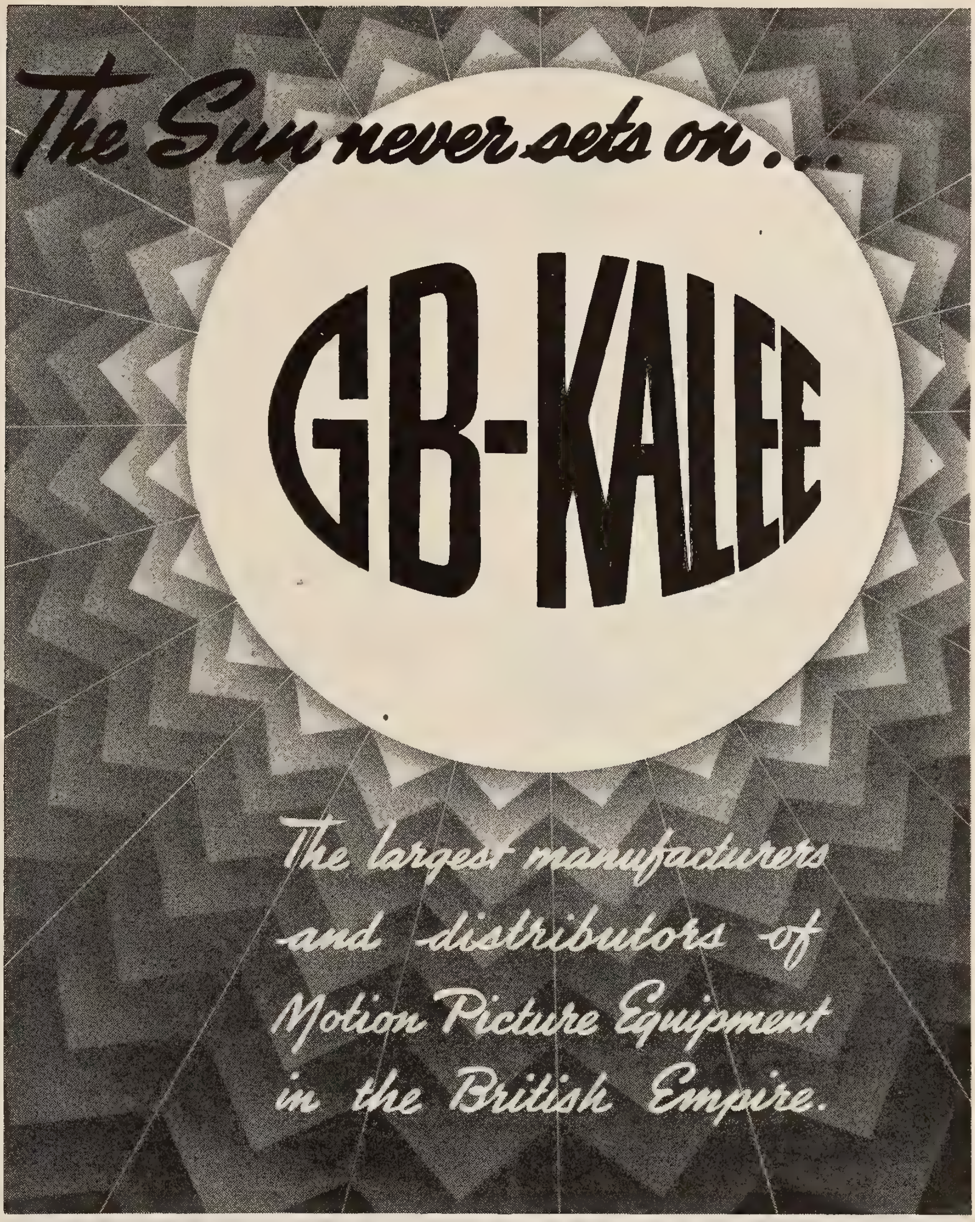
In any case, where no wood strips are buried in the concrete on the stair treads, the only thing that can be done is either to drill holes at the sides of the treads and at the bottom of the riser, or to fasten a sloping wood strip on top of the tread, up against the riser. In either case, there cannot be any positive assurance that these holes with wood plugs in them, or the wood strip will hold the carpet rigidly in place.

When holes are drilled in the stair tread, wood plugs are pounded into them as tightly as possible so that the nails driven into these plugs will hold the carpeting to the stair. However, it can be easily seen that if the holes are too large for the wood plugs, or the wood plugs are too large for the holes, and they split or the wood dries out after awhile in the concrete, the nails will not be able to make a solid fastening of the carpeting and will pull out in a short time. Also, there is the possibility that not every such nail will exactly hit every plug when driven through the carpet. Once the carpeting is laid over the stairs, these plugs will be out of sight and it will be either "hit or miss" and a lot of probing will have to be done to find the exact spot. In such cases, the nail driven through the carpeting might feel as if a good fastening is being made, but it may be going between the concrete and the wood.

Whenever, a sloping wood strip is installed on top of the tread against the riser, it should be made certain that the wood is in good condition, without warp, splits, knotholes, etc., and that it is fastened very rigidly to the tread. If this strip is too thin, the nails driven into it go completely through, strike the concrete and bend over, thus causing the wood to split. Driving nails into such a strip is like having them hold in thin air. It must be remembered in laying carpet that it is not how many nails are used, but how well they hold that is important. One nail driven solidly in place is better than 4 or 5 nails driven in loosely—and there will be fewer holes punched through the carpeting.

What should be done, especially before the stairs are finished off with cement, is to install two pieces of wood in each stair tread, set level with the finished area. These wood strips should be entirely free of any defects and be of such stock as pine, birch, elm, or preferably hard maple, with oak, ash and hickory used only as a last resort because of their relative hardness and resistance to carpet nails. Each such wood strip should be about 1 inch thick by 3 inches wide, with the sides levelled at a 45° angle, making the top portion 1-inch wide. These strips can be painted with any good oil or asphalt paint. They are placed into the concrete mixture with the 1-inch side on top.

These strips should be located on the treads so that they will be in the proper places to hold the carpet after it is nailed down rigidly in place, without any shifting whatsoever. One strip should be set 2 inches in from the edge of the riser, and the other strip should be ⅞-inch in from next riser



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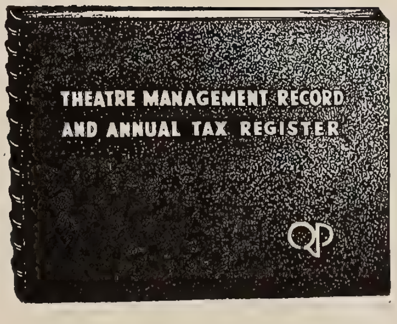

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above. In this way, after the lining and carpet are laid over the stairs, the carpeting will be fastened in two separate places instead of one (as in so many past installations), thus holding the carpet firmly in place at the points where there is the heaviest pull and strain. With the use of two wood strips on each riser, fewer nails will be used than with one strip; but the nails should be as closely as possible in line with the nails driven into the other strip.

An important factor in stair construction is the edge of the riser where it meets the tread. This edge, or nosing, of the tread should never be square or sharp, as the lining and carpet will be worn through in a short time due to the tendency of patrons to slide their feet over it. Every tread nosing on the stairs should be rounded off with a ⅛-inch radius so that there will be no sharp edge to "eat" through the carpeting. A larger radius than ¼-inch should not be used, however, because it would tend to cause slipping.

With the stair and carpet installation made in this way, the lining underneath the carpet does not have to be cemented down with linoleum cement, and only one thickness is necessary. However, two thicknesses of lining, or one thickness of lining and one of sponge rubber, will create a better cushioning effect.

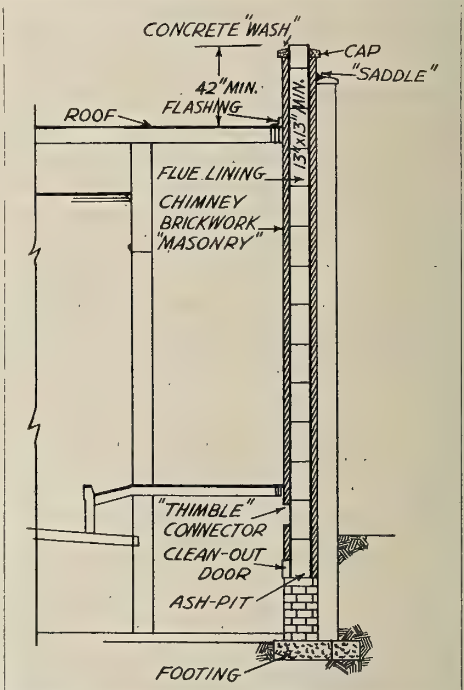
Treat a Chimney as a Critical Part of the Heating System

THE DAY ON which we write these lines is hardly one to make a fellow think of a heating system. The one that is working on us right now is doing all right. If this piece seems to be all wet, it's perspiration, we hope. But regardless of current temperatures, now is the time to begin thinking about your heating system, especially to see if any reconditioning has to be done that takes quite a bit of time and might require some outside work.

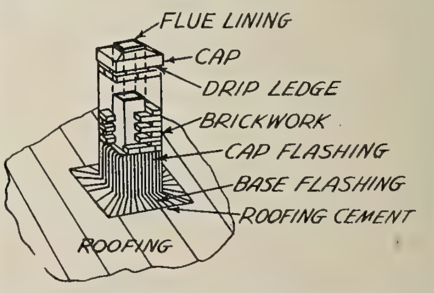
The chimney therefore should be our first consideration at this time of year. If something's wrong there, your heating system will be inefficient, and next winter quite probably will be too late to do anything about it. At the same time, some pointers on what makes a good chimney good, and a bad one bad, may be of value to those who will soon be building new theatres or remodeling.

WHAT MAKES TROUBLE

When chimneys are improperly constructed a lot of trouble can be expected. In many cases where there was persistent and damaging leaks at the stage, the trouble was finally traced to weak and punctured flashing around the chimney on the roof. In such instances it was found that flashing was provided simply by extending the roofing paper up and around the sides of the chimney a little ways and then cementing it to the brick work. In due time the force of the wind and rain exposed some parts of this roofing paper, allowing the water to leak through into the theatre.



Section showing typical chimney construction.



Part section showing installation details of chimney on roof.

Where leaks are found around the chimney on the roof the only thing to do is to rip off all of the old flashing and install new metal flashing around it. Then this new flashing, be it of metal or a good grade of roofing felt paper, should extend at least a foot off the roof all around the chimney, with the ends buried into the joints of the brick work. Then these joints should be sealed tight with cement. The other part of this chimney flashing should be tied in with the roofing material by allowing large laps and then cementing it down air-tight so that the wind and rain will have no chance to pull the covering open and cause leaks.

Not all such leaks around the chimney can be caused by poor or defective flashing work, however, in a lot of cases it had been found that faulty constructions of the chimney itself was the direct cause. Where cracks do not appear in the chimney above the roof line, they are caused by the inner core or stack flue not being run up the whole height of the chimney. In such a case, this inner flue is stopped off about 4 or 6 feet below the top of the chimney, then it is either built into or directly connected with the outer side of the chimney. With the boiler in operation, the heat will tend to expand this inner flue with the result that the outer side of the chimney is lifted squarely up, which cracks the brick work.

Still in other instances cracks in the chimney are caused by the walls being too thin and improperly supported at the base. All tall chimneys having flues 12 inches square or larger, should have walls about 8 inches thick to within, say, 8 feet of the top, to give them strength and stability. They should be free resting—that is, not tied-in with the walls of the theatre—and have a spread base, at the side of a square chimney, at least one-tenth of the height.

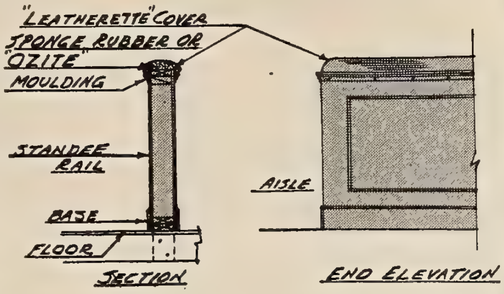
In many cases where large cracks appeared on the sides of the chimney, it was found that the walls depended on the walls of the theatre to carry some weight and the base was too weak. Thus when the structure settled cracks would appear.

INSPECTION AND REPAIR

When cracks develop in the chimney they should be first chipped out cleanly to get rid of all loose or defective masonry, then filled in solidly with a rich mixture of cement. Fractures left unattended to can cause a lot of gas and smoke to escape into the theatre.

Make certain that the inside of the chimney is thoroughly cleaned of all soot. This soot should be taken out from a clean-out door located directly underneath the point where the stack from the boiler enters the chimney. It is not enough just to clean out the soot that has piled up, but a wire brush should be inserted as high as possible under the chimney to work loose the soot that is sticking to the sides of the flue. It is surprising how much of this soot can accumulate during the firing season; in some cases it has been found to nearly block off the hole through which the heat, gas and smoke from the boiler enters the chimney. This is one of the primary causes of inefficient heating from the boiler—it chokes the draft necessary for the proper combustion of the fuel. A chimney in the theatre should be looked after just as thoroughly and systematically as any other piece of equipment or material in order to get the most out of it.

PADDED STANDEE RAIL TOP



■ A standee rail with a flat top of wood or other hard material can be quickly and easily given a pleasing effect, not only to the eye, but also to the touch, at a cost that especially fits into the small theatre budget. Just give it a simulated leather cushion. Anyone handy enough with a hammer to hit a nail more often than his thumb can make such an installation in short order. Use carpet lining or sponge rubber for the cushion. Cut it to size and lay it over the top, then cover it with simulated leather of appropriate color, tacking the covering with upholstery nails along the sides. That will end shabbiness for a long while. Protect patrons from splinters, too.

GOOD CONSTRUCTION

We have made a drawing to show how a chimney ought to be put together (and too often isn't) if one is to get the most out of his fuel and to avoid unnecessary trouble later on. Following is a summary of the main points to be watched by the fellow who has to pay for it and live with it:

How well the boiler will operate during the firing period will depend to a large extent on how well the chimney or flue accommodates the equipment. In any case, before a chimney is constructed, the recommendation of the manufacturer of the equipment to be installed should be followed carefully in order to obtain the best possible results. A chimney that is not high enough, or with a flue opening too small will tend to choke the fire regardless of how good the fuel-burning equipment is.

Faulty chimneys are of course a very serious fire hazard, and when once constructed they are difficult to remodel. They should be built right in the first place. They should extend at least 42-inches above the roof or any projection so that air-currents will not be deflected down into the flue. The inside of the flue should be smooth throughout and all joints sealed air-tight. In many instances it has been found that the inside opening of the chimney had been left in rough masonry

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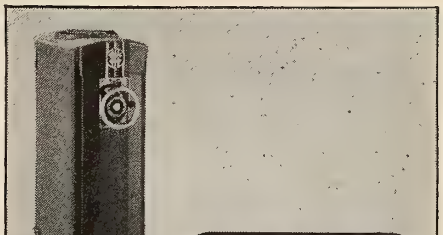

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CATALOG BUREAU

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ADVERTISING

101—Advertising projectors
102—Cutout devices
103—Display frames
104—Flashers
105—Lamps, incand. reflector
106—Lamps, incand. flood
107—Letters, changeable
108—Marquees
109—Reflectors, roundel type
110—Signs, theatre name
111—Neon transformers

AIR SUPPLY

201—Air Cleaners, electrical
202—Air washers
203—Blowers & fans
204—Coils (heat transfer)
205—Compressors
206—Control equipment
207—Cooling towers
208—Diffusers
209—Filters
210—Furnaces & boilers
211—Grilles, ornamental
212—Heaters, gas unit
213—Humidifiers
214—Insulation
215—Motors
216—Oil burners
217—Ozone generators
218—Radiators
219—Stokers
220—Temperature indicators
221—Well water pumps

ARCHIT'RE & DECORATION

301—Decorating service
302—Drapes
303—Fabric, wall
304—Fibre boards & tiles
305—Glass blocks & tiles
306—Glass murals
307—Leatherette for walls
308—Luminescent paints
309—Mirrors
310—Paint, lacquers, etc.
311—Porcelain enamel
312—Roofing
313—Terrazzo
314—Wood veneer

GENERAL MAINTENANCE

401—Brooms & brushes
402—Carpet shampoo
403—Cleaning compounds
404—Detergents
405—Disinfectants
406—Gum remover
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408—Perfumes
409—Polishes
410—Sand urns
411—Snow melting crystals
412—Soap, liquid
413—Vacuum cleaners

FLOOR COVERINGS

501—Asphalt tile
502—Carpeting
503—Carpet, fluorescent
504—Carpet lining
505—Concrete paint
506—Linoleum
507—Mats, rubber

LIGHTING

601—Black-light equipment
602—Cove strips & reflectors
603—Dimmers
604—Downlighting equipment
605—Fluorescent lamps
606—Lumiline lamps
607—Luminaires
(See also Advertising, Stage)

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701—Ash trays
702—Chairs, sofas, tables
703—Cosmetic tables, chairs
704—Mirrors
705—Statuary

OFFICE

801—Accounting systems
802—Communicating systems

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904—Amplifier tubes
905—Cabinets, accessory
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907—Cabinets, film
908—Changeovers
909—Condenser lenses
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912—Fire extinguishers
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914—Hearing aids
915—Lamps, projection arc
916—Microphones
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924—Public address systems
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926—Reel end alarms
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937—Stereopticons
938—Tables
939—Voltages regulators
940—Waste cans, self-closing

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1001—Ash trays (chair back)
1002—Chairs
1003—Chair covers
1004—Chair refinishing
1005—Expansion bolts
1006—Fastening cement
1007—Latex cushions
1008—Upholstering fabrics

SERVICE & TRAFFIC

1101—Directional signs
1102—Drinking cups
1103—Drinking fountains
1104—Uniforms

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1201—Curtains & drapes
1202—Curtain controls
1203—Curtain tracks
1204—Lighting equipment
1205—Rigging & hardware
1206—Scenery
1207—Switchboards

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1301—Box offices
1302—Changemakers
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1305—Tickets
1306—Ticket choppers
1307—Ticket holders
1308—Ticket registers

TOILET

1401—Fixtures
1402—Paper dispensers
1403—Paper towels
1404—Soap dispensers
(See also Maintenance)

VENDING

1501—Beverage Dispensers
1502—Candy counters
1503—Candy machines
1504—Popcorn machines
1505—Phonographs, automatic

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or brickwork on which soot and ashes accumulated easily, thus blocking up the opening.

All chimneys should have a good grade of fire-clay lining, of a type adaptable to all fuels, if possible.

Where the smoke-pipe from the boiler enters the chimney and flue, a "thimble" connector or flue ring either of metal or fire-clay should be installed in order to have a tight joint.

A cap of stone, concrete or masonry should be installed at the top of the chimney to shed rain. The flue-lining of the chimney should extend through this cap and project somewhat above it. With this extension of the flue-lining it will be an easy job to install a screen over the opening in case one is required later on.

By all means, the flue from the smoke-pipe of the boiler should be run straight throughout the chimney. It should not be used by any other auxiliary heating plant or fuel-burning equipment; trouble will surely result if it is.

Next month we shall talk about boilers and related equipment.

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PRODUCT DIGEST

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ADVANCE SYNOPSES
SERVICE DATA
THE RELEASE CHART

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

Personality Kid

Columbia — A Boy and His Pets

The story of a kid who loves pets and a boy and girl who love each have been blended into a pleasing little drama, full of sentiment, comedy and real-life situations. It is a film that should click, especially with the juvenile trade.

Ted Donaldson, the lad, is in the habit of bringing home all kinds of animals, including snakes and ducks. His unlimited love for pets, however, reaches a crisis when his brother's photographic equipment is smashed by a burro. In the minor tragedy that ensues, Donaldson is forced to sell the animal, and then, upon learning that it may fall under a butcher's ax, sets out to rescue it. This involves running away from home, and a frantic search for him by police and parents.

The story has its happy ending when the youngster becomes reunited with the animal, and his older brother, a returned war veteran, is able to get his desired foothold in the photographic field through a prize-winning snapshot of the burro submitted in a contest by the kid.

Anita Louise has the romantic lead opposite Michael Duane, both performing with competence.

Wallace MacDonald produced, with George Sherman directing from a screenplay by Lewis Helmar Herman and William B. Sackheim.

Seen at the Strand theatre, Brooklyn, where the afternoon audience responded warmly. Reviewer's Rating: Fair.—Mandel Herbstman.

Release date, August 8, 1946. Running time, 68 min. PCA No. 11731. General audience classification.

Laura Howard ....Anita Louise
Harry Roberts ....Michael Duane
Davey Roberts ....Ted Donaldson
Barbara Brown, Bobby Larson, Oscar O'Shea, Harlan Briggs, Regian Wallace, Edythe Elliott, Paul Maxey, Martin Garralaga.

Passkey to Danger

Republic — Murder Mystery

Quite a roster of sinister villains are turned up in this one. Melodrama fans can have their pick. There is the cultured type, the fiendish type, the clever female, the suave and other assorted varieties. The story itself has some novel plot turns, plus a good deal of action and excitement, making it a satisfactory item in its class.

Kane Richmond and Stephanie Bachelor map out a sure-fire advertising campaign, which, once started, leads several frightened characters to fear it will uncover a half-forgotten crime committed years before. Skulduggery and murder break out like a rash across the advertising campaign. Richmond, determined to find the mysterious link between his campaign and the underworld, finds himself all-too-often the victim of aches and adventures.

Lesley Selander, directing, has balanced the mounting tension with moments of easy humor. A number of exhibitions in the manly art of self-defense and offense punctuates the baffling doings. Through clever strategy that nearly backfires, Richmond finally brings the culprits to book.

William J. O'Sullivan was associate producer, with O'Leta Rhinehart and William Hagens collaborating on the original screenplay.

Seen at the Strand theatre, Brooklyn, where an afternoon audience seemed satisfied. Reviewer's Rating: Fair.—M. H.

Release date, May 11, 1946. Running time, 58 min. PCA No. 11442. General audience classification.

Tex Hanlon ....Kane Richmond
Gwen Hughes ....Stephanie Bachelor
Renee Beauchamps ....Adele Mara
Gerald Mohr, John Eldredge, George J. Lewis, Fred Graham, Tom London, Donia Bussey, Charles Williams, Charles Wilson.

High School Hero

Monogram — Minor Musical

The latest in Monogram's "Teen-Ager" series consists in the main, of song numbers embedded in an unconvincing plot. The music is contributed by Jan Savitt and Freddie Slack and their respective orchestras, with solo songs by Freddie Stewart and Isabelita.

The crucial narrative question of the screenplay by Hall Collins and Arthur Dreifuss—the latter also directed—runs as follows: will the Whitney High School football team defeat the Fairview High School football team? The question, of course, is answered in the affirmative after 69 minutes of singing, dancing, and tenuous plot complications.

Freddie Stewart, June Preisser, Noel Neill, Ann Rooney, Warren Mills and the rest of the "Teen-Ager" gang disport themselves in their usual noisy fashion, although most of them appear to be several years beyond high school age.

Sam Katzman produced.

Seen at the studio. Reviewer's Rating: Average.—Thalia Bell.

Release date, September 7, 1946. Running time, 69 min. PCA No. 11788. General audience classification.

Freddie ....Freddie Stewart
Dodie ....June Preisser
Noel Neill, Ann Rooney, Warren Mills, Jackie Moran, Frankie Darro, Milt Kibbee, Belle Mitchell, Isabelita, Douglas Fowley.

Secrets of a Sorority Girl

PRC Pictures — School-girl neurosis

Utilizing the flash-back technique of story presentation, "Secrets of a Sorority Girl" concerns a college miss who suffers mental lapses and is tortured by the belief that she killed a policeman during one of those periods.

Starring Mary Ware and Rick Vallin, who portrays the oldish college boy, the picture opens with a court scene with the girl charged with manslaughter. As the witnesses recount their parts in the story the camera goes back to the actual happenings and the plot develops. During the testimony it is revealed that the girl has been used to blacken the name of her district attorney father running for governor. At the conclusion the girl is vindicated of the crime and the murderer is exposed as the college boy who runs a gambling syndicate on the side.

Produced by Max Alexander and Alfred Stern, director Lew Landers has attempted to create an air of suspense throughout the picture, but the story is inclined to drag. In supporting roles are Addison Richards, Ray Walker and Marie Harmon. George Wallace Sayre wrote the original screenplay.

Previewed in a New York projection room. Reviewer's Rating: Average.—George H. Spires.

Release date, August 15, 1946. Running time, 58 min. PCA No. 11682. General audience classification.

Linda Hamilton ....Mary Ware
Paul Reynolds ....Rick Vallin
John Hamilton ....Addison Richards
Ray Walker, Marie Harmon, Caren Marsh, Mary Kenyon, Marilyn Johnson, Rosemonde James, Mauritz Hugo, Emmett Vogan, Frank Ferguson, Anthony Warde, Bill Murphy, Pierre Watkin.

Heading West

Columbia — Durango Kid Western

Again playing a dual role for the purpose of misleading miscreants into betraying themselves, and again accompanied in his adventuring by Smiley Burnette, Charles Starrett maintains the established standard of his entertainments in this tale about the bad men who made life complex for good men in the Old West. The film—which concerns the theft of gold shipments in the main—assays about par for the series in point of shooting, fighting and songs by Burnette.

Production is by Gilbert Clark, a workmanlike job, and direction is by Ray Nazarro, using a script by E. E. Repp.

Music is furnished by Hank Penny and the Plantation Boys, a combo deft in the treatment of ditties in the Western mode.

Seen at the Hitching Post theatre, Hollywood, where the regulars took it as par product. Reviewer's Rating: Average.—Wild Bill Weaver.

Release date, August 15, 1946. Running time, 56 min. PCA No. 11865. General audience classification.

Durango Kid ....Charles Starrett
Smiley ....Smiley Burnette
Doris Houck, Norman Willis, Bud Geary, Nolan Leary, Tommy Coats, Frank McCarroll, Fenton Reynolds, Matty Roubert, Stanley Price.

The Invisible Informer

Republic — Melodrama

An eerie atmosphere of lurking danger in treacherous bayou territory is conjured up by director Philip Ford. The melodrama is swiftly paced and carries a satisfactory quota of suspenseful moments.

As a pair of insurance company investigators, William Henry and Linda Stirling find themselves assigned to a most unusual case of uncovering the disappearance of an aristocratic Southern family's emerald necklace. Pursuit of clues leads Miss Stirling into the arms of Gerald Mohr, a dangerous place to be, since he, a dissolute scion of the family, has the unsporting habit of killing the things he loves.

It takes a good deal of clever sleuthing and able fisticuffing for Henry to solve the enigma and finally prove the theft of the necklace was part of a hoax to cheat the insurance company.

Performances are adequate, and others in the cast include Adele Mara and Peggy Stewart.

William J. O'Sullivan was associate producer, with the screenplay by Sherman L. Lowe from an original story by Gerald Drayson Adams.

Seen at the home office projection room. Reviewer's Rating: Fair.—M. H.

Release date, August 19, 1946. Running time, 57 min. PCA No. 11484. General audience classification.

Eve	Linda Stirling
Mike Reagan	William Henry
Marie Ravelle	Adele Mara

Gerald Mohr, Peggy Stewart, Tom London, Donia Bussey, Claire DuBrey, Tristram Coffin, Charles Lane.

Spook Busters

Monogram — The Bowery Boys in a Haunted House

Devoted followers of Leo Gorcey and Huntz Hall may find Jan Grippo's latest production to their taste. Others may not.

The plot of the screenplay by Edmond Seward and Tim Ryan is a murky melange of mad doctors, growling gorillas, and painful puns. It seems that the boys, having graduated from a college of insect extermination, are assigned the task of ridding a house of ghosts. The latter are, in reality, a band of sinister scientists intent upon transferring a human brain to the skull of a gorilla. To foster their furtive purpose, they've built a lot of trap doors, tunnels, secret panels, revolving walls and similar paraphernalia, amid which the boys wander for 68 minutes, talking all the time.

William Beaudine directed.

Seen at the studio. Reviewer's Rating: Poor. —T. B.

Release date, August 24, 1946. Running time, 68 min. PCA No. 11782. General audience classification.

Slip	Leo Gorcey
Sach	Huntz Hall

Douglass Dumbrille, Bobby Jordan, Gabriel Dell, Billy Benedict, David Gorcey, Tanis Chandler, Maurice Cass.

Overland Riders

PRC Pictures — Western Melodrama

Buster Crabbe and his partner in adventure, Al "Fuzzy" St. John, return in another of their series for PRC. This time the story is one that has long been familiar to audiences of outdoor action pictures in that it concerns the forces of justice, represented by Crabbe and St. John, out to combat the forces of evil, the cattle rustlers and land swindlers, and save the old homestead for the elderly rancher and his pretty daughter.

Produced by Sigmund Neufeld and directed by Sam Newfield, the climax also is familiar; the forces of justice triumph, the outlaws are punished for their crimes, and there is a hint of romance between the star and the leading lady.

In supporting roles are seen Slim Whitaker as the rancher, and Patti McCarty as his daughter. Ellen Coyle wrote the original story and screenplay.

Previewed in a New York projection room. Reviewer's Rating: Average.—G. H. S.

Release date, August 21, 1946. Running time, 54 min. PCA No. 11790. General audience classification.

Billy Carson	Buster Crabbe
Fuzzy Jones	Al "Fuzzy" St. John
Jean	Patti McCarty
Jeff Barkley	Slim Whitaker

Bud Osborne, Jack O'Shea, Frank Ellis, Al Ferguson, John L. Carson, George Chesebro, Lane Bradford.

"The Way We Live"

Two Cities-G. F. D. — Disappointing Documentary

This is an experiment you'd think bound to succeed. Concerned with Britain's most urgent post-war problem, the housing of her bombed-out people; backed with the gargantuan resources of the Rank organization; awarded in advance the benisons of high officialdom; there's nothing, it would seem, to stop it save that obdurate old debbil, the box office.

The much-heralded effort proves to be nothing more than an earnest, painstaking, overlong documentary which aims to instruct the local peasantry in what not—contrariwise, what—to accept in the way of housing in the brave-new-world-to-be. Pity to record that the potentially gay and gallant adventure just goes dismally, pathetically, wrong.

Admittedly, the citizenry of Plymouth may wish to see themselves depicted in self-conscious argle-bargle over their housing destiny. Certainly, they may wish also to see Britain's most famed town-planner (Sir Patrick Abercrombie), their city engineer (James Paton-Watson), their member of Parliament (Michael Foote) disputing and pleading over the merits of the Plan; those three—to wit, Abercrombie, Paton-Watson, Foote—being the only persons who take on life's semblance in the picture's 64-minute hurly-burly.

But it's doubtful whether even Plymouth's citizenry will want to sit it through twice; certain beyond peradventure that no other town's burgesses will willingly elect to suffer the lecture (for that is what the piece adds up to) in their motion-picture theatres.

Britain's war-time documentaries earned wide esteem, for the reason that they were characterized by modesty, objectivity, commendable brevity. The present exhibit has none of those qualities, certainly not the last-mentioned.

Save as a museum piece, it is not to be commended to the American showman.

Seen at a special viewing in the Odeon, Leicester Square. Reviewer's Rating: Poor.—Peter Burnup.

Release date, not set. Running time, 64 min. British general audience classification.

Sir Patrick Abercrombie, James Paton-Watson, Michael Foote M.P., the Lord Mayor and Corporation of Plymouth, many citizens and one professional actor, Peter Willes.

The Postmaster's Daughter

Vog Film Co. — French Melodrama

Produced in pre-war France and starring the late Harry Baur, internationally known French actor, "The Postmaster's Daughter" is a film version of Alexander Pushkin's classic, "The Postmaster." It is the story of a keeper of a rural way-station and his paternal anxiety for his pretty, motherless daughter who, he fears, will be tempted by Czarist officers to leave the dull life of the way-station for the excitement and gaiety of St. Petersburg.

This fate eventually befalls the girl when a colonel, unsure of his own attractiveness, commissions a handsome young lieutenant to entice her to St. Petersburg. The young officer, however, succumbs to her simple charms and they elope. The anguished father pursues but he is thwarted by the arrogance and power of the Czarist officers. The ending is on a happy note, however, when the father, daughter and her husband are reunited.

Presented by B. L. Garner and Noel Meadow, the development of the plot is sometimes slow, but the acting of Baur, Jeanine Crispin as the daughter, and Georges Rigaud as the young officer, is excellent, and it is this element which holds attention.

Reviewed in a New York projection room. Reviewer's Rating: Average.—G. H. S.

Release date, August 17, 1946. Running time, 74 min. Adult audience classification.

Virine, the Postmaster	Harry Baur
Dounia	Jeanine Crispin
Lt. Andre Minsky	Georges Rigaud
Col. Raditch	Charles Deschamps

Rene Dary, Gina Manes, Christine Ribes.

Earl Carroll Sketchbook

Republic—Musical Revue

Constance Moore and William Marshall co-star in a light, gay film. There is a generous portion of entertainment value in an abundance of musical numbers elaborately staged. Albert S. Rogell directed the film, which combines music, comedy and romance.

The film is studded with tunes by Jule Styne and Sammy Cahn, the composer team famous for "I'll Walk Alone" and "Let It Snow, Let It Snow." The musical numbers in this film include "I've Never Forgotten," "I Was Silly, I Was Headstrong and Impetuous" and "What Makes You Beautiful, Beautiful?" Johnny Coy, talented dancer, presents a group of spectacular dance routines.

The humorous moments are supplied by Vera Vague and Edward Everett Horton, as comedians, who give characteristically good performances. Bill Goodwin, noted radio announcer and comedian, plays the producer of the current Carroll show.

Miss Moore and William Marshall supply the romance. She works as the secretary to the successful writer of commercial jingles for the radio and encourages Marshall to write better music. Miss Moore is interviewed by Bill Goodwin, the producer of the show, and gets a starring role and takes this opportunity to get one of Marshall's songs into the show. It is altogether pleasant and diverting entertainment.

Robert North was the associate producer. The screenplay by Frank Gill, Jr., and Parke Levy is based on the original story by Gill. The musical numbers were directed by Cy Feuer and staged by Nick Castle.

Seen at the home office projection room. Reviewer's Rating: Good.—M. R. Y.

Release date, not set. Running time, 90 min. PCA No. 11653. General audience classification.

Pamela Thayer	Constanct Moore
Tyler Brice	William Marshall
Richard Starling	Bill Goodwin

Johnny Coy, Vera Vague, Edward Everett Horton, Hillary Brooks, Dorothy Babb, Robert Homans.

(*Review reprinted from last week's* Herald)

REISSUE REVIEWS

CAPTAINS COURAGEOUS

MGM

Tradeshown and re-released during the past week, "Captains Courageous" was MGM's screen interpretation of the famous novel of the sea by Rudyard Kipling. Freddie Bartholomew portrays the spoiled brat picked up at sea by Spencer Tracy in the role of "Manuel," the fisherman. Others in the cast include Lionel Barrymore as the captain of the fishing schooner, and his crew is comprised of Charley Grapewin, Mickey Rooney, John Carradine and others. When the picture was reviewed in the April 3, 1937, issue of Motion Picture Herald, the reviewer pointed out: "When an audience breaks into roaring applause, the answer must be that paying customers and invited guests alike are convinced that they have seen a great picture. . . . It is a youngster's picture, it is an adult's picture and it is particularly the work of Spencer Tracy which gives life and spirit to a line noted in MGM's advance publicity—'Captains Courageous' is on its way into the hearts of the world'." Louis D. Lighton produced and Victor Fleming directed.

RAGE IN HEAVEN

MGM

Described as a "Study in Paranoia," MGM's "Rage in Heaven," reviewed March 8, 1941, by Motion Picture Herald, stars Robert Montgomery and Ingrid Bergman, with George Sanders, Lucille Watson and Oscar Homolka in supporting roles. At that time the review said the film "prepared and presented with all the precision and documentation of a psychiatrist's case history for psychology class or court of law . . . combines appeal to intellect with material for devotees of the melodramatic, handling the equations in both departments with skill and effectiveness. Production by Gottfried Reinhardt and direction by W. S. Van Dyke II are achievements in clarity and coherence with a subject laymen are not, on the average, versed in, and children will not comprehend." The picture was tradeshown in all exchanges August 21.

THE BOWERY

Twentieth Century-Fox

Originally produced by Darryl F. Zanuck for release through United Artists, and to be re-issued by Twentieth Century-Fox in October, "The Bowery" is a film story of the world's infamous melting pot on New York's lower East Side. Reviewed October 7, 1933, the picture was then described as containing "Just about every audience-interesting entertainment element. There's interest for women that is just as powerful as its male appeal, yet so understandingly produced that it's a natural for youngsters. It's a cinch to sell. They've handed you everything you need—names for anybody's purposes, (Wallace) Beery and (Jackie) Cooper, 'The Champ' pair again, in an almost identical relation; George Raft hitting the high spots; Fay Wray, innocent and virtuous, caught in the throbbing conflict, going through and coming out clean. . . . If you have the picture booked, start talking about it now. . . ." Raoul Walsh directed.

SUN VALLEY SERENADE

Twentieth Century-Fox

To be reissued by Twentieth Century-Fox in September, "Sun Valley Serenade," starring Sonja Henie, John Payne and Glenn Miller with Milton Berle handling the comedy, was originally reviewed in the August 2, 1941, issue of Motion Picture Herald. In the review, William R. Weaver, Hollywood editor, said: "Here is an attraction showmen can write rave ads about with confidence. . . . Sonja Henie (is) at the peak of form on skates. . . . Glen Miller in the pink of melodic fettle. . . Skiing sequences surpassing any ever filmed. . . . Showmen who make it a practice to personally endorse one or two pictures a year in their advertising seldom find a film so suitable as this for the purpose." Milton Sperling produced the picture, and H. Bruce Humberstone directed.

SHORT SUBJECTS

MR. CHIMP AT HOME (Universal)

Variety View (1351)

Shorty, the Chimp, and his activities around the house are the subject for the film. Shorty runs into numerous difficulties trying to cope with a leaky faucet, ambling for goldfish in the livingroom bowl and smoking a cigarette. He finally tries his hand at cooking, without much success, and winds up in bed.

Release date, August 12, 1946 9 *minutes*

THE PURLOINED PUP (RKO Pathe)

Walt Disney Cartoon (64,108)

Officer Pluto, a rooky cop, sets out to solve a dognapping case and runs afoul of Butch, a vicious bull-dog who is the culprit. Pluto's attempts to save Ronnie the pup from the clutches of the villain provide the usual humorous adventures.

Release date, July 19, 1946 7 *minutes*

THREE LOAN WOLVES (Col.)

All Star Comedies (7408)

The Three Stooges are back again—this time in the pawn brokerage business. A gun moll, fleeing the police, leaves her baby with the Stooges. The baby musses things up in general, and the Stooges in particular.

Release date, July 4, 1946 16½ minutes

THE SCHOONER THE BETTER (Col.)

Phantasies Cartoons (7704)

Here presented is an old sea tale, when men were drugged and shanghaied aboard ships. Only this time there is a slight reversal. The villain who would shanghai the hero finds the tables turned.

Release date, July 4, 1946 7 *minutes*

RECKLESS DRIVER (Universal)

Walter Lantz Cartoon (1327)

Woody Woodpecker goes to the license bureau to renew his driver's license but runs into difficulty with the officer in charge giving the tests. During the excitement that follows Woody gets into his car and makes like a jet-propelled plane. He then decides to take out an aviator's license.

Release date, August 26, 1946 7 *minutes*

YOU CAN'T FOOL A FOOL (Col.)

All Star Comedies (7411)

Andy Clyde retires from work and decides he is going to spend his time fishing. But his wife has political ambitions for him, all of which results in some confusion.

Release date, July 11, 1946 17 minutes

MAGIC MINERAL (Universal)

Variety View (1350)

This is the film story of coal. The picture shows some of the by-products and the important part they play in a national economy. Also shown is the intricate processing and digging for this fuel, schooling for technicians and the laboratory work to develop coal's by-products.

Release date, July 1, 1946 9 *minutes*

PEEP IN THE DEEP (Para.)

Popeye Cartoon (E5-4)

Popeye is trapped by a monster octopus, 40 fathoms below, while searching for a sunken treasure ship. However, even the strength of an octopus is not sufficient to subdue the invigorating qualities of a can of Popeye's spinach.

Release date, June 7, 1946 7 *minutes*

LONE STAR PADRE (Universal)

Person-Oddity (1370)

Another in the Person-Oddity series, this film concerns itself with Father Henry Hug of San Antonio, Tex., who also is a deputy constable. Other subjects include a woman who makes fine hats from feathers: Ivy Baldwin, who at 80 years of age still walks a tight-rope; an Austin, Texas, druggist who is also an amateur magician, and, finally, a one-legged jitterbug.

Release date, June 17, 1946 9 *minutes*

THE LONESOME STRANGER (Para.)

Speaking of Animals (Y5-5)

Jerry Fairbank's latest "Speaking of Animals" subject for Paramount, makes people out of monkeys. The all-talking monkey short recounts the tale of Little Orphan Fannie, saved from eviction at the paws of Dirty Dawson, by that mighty monk, the Lonesome Stranger.

Release date, June 14, 1946 10 *minutes*

CAGEY BIRD (Col.)

Flippy (7602)

Flippy, the wise canary, finds himself with a bad cold and his buddy, the dog, calls a doctor. The medico turns out to be the cat, who judiciously decides to operate, for his dinner. It takes some fancy footwork for Flippy to rescue himself.

Release date, July 18, 1946 6½ minutes

PICTURE PIONEER (Universal)

Person-Oddity (1372)

The odd occupations and hobbies of various people throughout the country are again brought before the camera. In Oregon, Emil Britt still does business in the photograph studio his father opened a century ago. In Houston, Tex., Andy Anderson, newspaper sports editor, teaches disabled veterans the points on fishing, while in California Pierce Miller collects old-time transportation. The subject concludes with scenes of 30-month-old Duncan Richardson going through his high-diving act.

Release date, July 1, 1946 9 *minutes*

ADVANCE SYNOPSES

ROLLING HOME
(Screen Guild Productions)

PRODUCER-DIRECTOR: William Berke. PLAYERS: Jean Parker, Russell Hayden, Pamela Blake, Raymond Hatton.

HORSE STORY. To keep his injured trotting horse from being shot, a rodeo rider appeals to a young minister. The rider badly needs medical aid, and he mortgages his horse to a wealthy widow. After the rider's death, his grandson and the widow's little daughter enter the horse in a sulky race in order to win enough money to pay off the mortgage. The minister drives the horse in the race, but pulls up when the old injury causes the horse to become lame. The widow, by this time, has had a change of heart, and makes a gift of the mortgage to the young minister, who then marries the woman he loves, and adopts the rodeo rider's grandson.

IT'S GREAT TO BE YOUNG
(Columbia)

PRODUCER: Ted Richmond. DIRECTOR: Del Lord. PLAYERS: Leslie Brooks, Bob Stanton, Jimmy Lloyd, Jeff Donnell.

COMEDY WITH MUSIC. A group of young people are engaged to put on a show at a summer resort. They run into difficulties when the wife of the resort's owner objects to the scheme, and when the father of one of the members of the group attempts to stifle his daughter's theatrical ambitions. The young people overcome all obstacles, however, and put on a show which proves to be a hit.

RIO GRANDE RAIDERS
(Republic)

ASSOCIATE PRODUCER: Bennett Cohen. DIRECTOR: Thomas Carr. PLAYERS: Sunset Carson, Linda Stirling, Bob Steele, Tom London, Tristram Coffin, Edmund Cobb, Jack O'Shea.

WESTERN. Sunset, ace driver for the Harding Stagecoach Line, persuades his boss to hire his brother Jeff, recently out of the penitentiary. He is not aware that his brother owes his release to the owner of a rival line, and that the latter is forcing Jeff to give him advance information so that the rival can arrange robberies. Eventually, however, Sunset uncovers the plot, and wipes out the rival stagecoach owner and his henchmen.

SHADOWED
(Columbia)

PRODUCER: John Haggott. DIRECTOR: John Sturges. PLAYERS: Anita Louise, Robert Scott, Michael Duane, Lloyd Corrigan.

MELODRAMA. A businessman, while playing golf, sees a man and woman burying the body of a murdered dancer. The criminals drop a package of counterfeiters' engraving plates, which the businessman pockets. The criminals learn his identity, and threaten to harm his two daughters if he goes to the police. The businessman thereafter subdues the criminals single-handed.

HOME IN OKLAHOMA
(Republic)

ASSOCIATE PRODUCER: Edward J. White. DIRECTOR: William Witney. PLAYERS: Roy Rogers, George (Gabby) Hayes, Dale Evans, Carol Hughes, George Meeker.

WESTERN. A young newspaperwoman suspects that a wealthy ranch-owner, presumably killed in a fall from a horse, has actually been murdered. She enlists the aid of a cowboy, and together they prove that the dead man's niece, angry over being disinherited, engineered and carried out the murder-plan.

MY DOG SHEP
(Screen Guild Productions-Golden Gate)

PRODUCER: William David. DIRECTOR: Ford Beebe. PLAYERS: Tom Neal, Helen Chapman, Craig Reynolds, Lanny Rees, William Farnum, Russell Simpson, J. Farell McDonald, Sara Padden.

JUVENILE DRAMA. An orphan and a Spanish War veteran become tramps, the former because he is abused by relatives, the latter because his family plan to put him in a Soldier's Home. After the orphan has disappeared, his relatives learn that he is heir to a fortune, and offer a reward for his return. Two crooks, eager to win the reward, kidnap the boy, as well as a millionaire's daughter, but the police arrive and free the children.

SERVICE DATA *on features*

Service Data appearing in this issue of Product Digest include the over-all performance percentage figures from final reports previously published in PICTURE GROSSES. Reference to Round Table Exploitation and Legion of Decency ratings with audience classification are also listed. Index to Service Data may be found in the Release Chart starting on page 3165.

Badman's Territory (RKO)

Audience Classification—General
Legion of Decency Rating—Class A-1
Picture Gross, Over-all Performance—101.8%
Round Table Exploitation—June 15, p. 61; June 22, p. 48; July 13, pp. 45, 47; August 17, pp. 55, 58, 60.

Blue Dahlia (Para.)

Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Over-all Performance—108.7%
Round Table Exploitation—May 18, p. 56; July 6, p. 70; August 3, p. 106; August 17, p. 58.

Boys' Ranch (MGM)

Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—June 1, p. 43; August 10, p. 47; August 17, p. 60.

Canyon Passage (Univ.)

Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—August 3, p. 110.

Cluny Brown (20th-Fox)

Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—July 13, p. 47; July 27, p. 54.

Courage of Lassie (MGM)

Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—August 3, p. 108.

Devotion (WB)

Audience Classification—General
Legion of Decency Rating—Class A-1
Picture Gross, Over-all Performance — 96.5%
Round Table Exploitation—May 25, p. 61; June 8, p. 51; June 15, p. 66; July 6, p. 70; August 17, p. 59.

Dick Tracy (RKO)

Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—March 23, p. 58; April 20, p. 70; May 25, p. 61; July 27, p. 52; August 17, p. 60.

Do You Love Me? (20th-Fox)

Audience Classification—General
Legion of Decency Rating—Class A-1
Picture Gross, Over-all Performance—99.2%
Round Table Exploitation—June 15, p. 62; June 22, p. 49; August 3, p. 107.

From This Day Forward (RKO)

Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Over-all Performance—104.7%
Round Table Exploitation—May 4, p. 52; May 18, p. 58; June 8, pp. 50, 51; June 15, pp. 60, 63, 64; June 22, p. 51; July 27, p. 51; August 3, p. 107.

Gilda (Col.)

Audience Classification—General
Legion of Decency Rating—Class B
Picture Gross, Over-all Performance—110.6%
Round Table Exploitation—April 27, p. 54; May 11, pp. 62, 65; May 18, p. 56; May 25, pp. 56, 60; June 15, p. 60; July 13, p. 45; July 20, p. 64; July 27, pp. 51, 54; August 3, p. 109; August 10, p. 47.

The Green Years (MGM)

Audience Classification—General
Legion of Decency Rating—Class A-1
Picture Gross, Over-all Performance—100.0%
Round Table Exploitation—June 1, p. 44; July 20, p. 59; August 10, pp. 42, 43; August 17, p. 58.

Heartbeat (RKO)

Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—July 6, p. 70; July 20, p. 58; August 3, p. 111.

Her Kind of Man (WB)

Audience Classification—Adult
Legion of Decency Rating—Class B
Round Table Exploitation—May 11, p. 60; June 8, p. 52; August 3, p. 111; August 17, pp. 55, 60.

The Hoodlum Saint (MGM)

Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—May 25, p. 61; June 22, p. 53; August 10, p. 42.

In Old Sacramento (Rep.)

Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—May 11, p. 64; July 27, p. 56.

Janie Gets Married (WB)

Audience Classification—General
Legion of Decency Rating—Class B
Round Table Exploitation—June 22, p. 50; July 20, p. 63; July 27, pp. 54, 56.

Joe Palooka, Champ (Mono.)

Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—April 20, p. 64; August 3, p. 108.

Kitty (Para.)

Audience Classification—Adult
Legion of Decency Rating—Class B
Picture Gross, Over-all Performance—115.7%
Round Table Exploitation—June 8, pp. 50, 51, 56; June 15, p. 61; June 22, p. 48; June 29, p. 55; August 17, p. 55.

Make Mine Music (RKO)

Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—May 11, p. 58; July 27, p. 51; August 17, p. 58.

Night and Day (WB)

Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—August 10, p. 46.

LEGION of DECENCY Ratings

Class A-1	Unobjectionable
Class A-2	Unobjectionable for Adults
Class B	Objectionable in Part
Class C	Condemned

Of Human Bondage (WB)

Audience Classification—Adult
Legion of Decency Rating—Class A-2
Round Table Exploitation—July 27, p. 51.

One More Tomorrow (WB)

Audience Classification—Adult
Legion of Decency Rating—Class B
Round Table Exploitation—June 15, pp. 62, 64, 66; July 20, p. 64; July 27, p. 51.

Postman Always Rings Twice (MGM)

Audience Classification—Adult
Legion of Decency Rating—Class B
Picture Gross, Over-all Performance—118.0%
Round Table Exploitation—July 13, p. 49; July 20, p. 58; July 27, pp. 51, 56; August 3, pp. 109, 111; August 10, p. 48; August 17, p. 55.

Renegades (Col.)

Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—June 22, p. 50; July 20, p. 61; July 27, pp. 50, 53; August 3, p. 109.

To Each His Own (Para.)

Audience Classification—Adult
Legion of Decency Rating—Class A-2
Picture Gross, Over-all Performance—101.0%
Round Table Exploitation—August 17, p. 61.

Two Guys from Milwaukee (WB)

Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—August 3, p. 104.

Two Sisters from Boston (MGM)

Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Over-all Performance—118.3%
Round Table Exploitation—May 11, p. 60; June 8, p. 50; June 15, pp. 60, 63; June 29, p. 52; July 13, pp. 45, 48; July 20, p. 59; July 27, pp. 53, 54; August 3, pp. 105, 108; August 17, pp. 55, 58, 61.

Two Smart People (MGM)

Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—August 10, p. 46.

The Virginian (Para.)

Audience Classification—General
Legion of Decency Rating—Class A-1
Picture Gross, Over-all Performance—99.5%
Round Table Exploitation—April 27, p. 55, July 20, pp. 59, 61; July 27, p. 56.

The Well Groomed Bride (Para.)

Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—June 15, p. 60; July 13, p. 48; August 3, p. 108; August 17, p. 61.

Without Reservations (RKO)

Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Over-all Performance—102.6%
Round Table Exploitation—July 27, p. 56; August 10, p. 49; August 17, p. 59.

Young Widow (UA)

Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—August 10, p. 47.

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

(†) indicates a Box Office Champion.

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

For Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation, see Service Data page numbers in last column.

Short Subjects Chart with Synopsis Index can be found on pages 3139 and 3140, issue of August 10, 1946.

Feature product, including Coming Attractions, listed by Company, in order of release, on pages 3151 and 3152, issue of August 17, 1946.

						— REVIEWED —			
Title	*Company*	*Prod. Number*	*Stars*	*Release Date*	*Running Time*	*M. P. Herald Issue*	*Product Digest Page*	*Advance Synopsis Page*	*Service Data Page*
ABBOTT and Costello in Hollywood (Block 13)	MGM	602	Bud Abbott-Lew Costello	Oct.,'45	84m	Aug. 25,'45	2631	....	....
Abie's Irish Rose	UA	....	Michael Chekhov-Joanna Dru	Not Set	....	....	....	3066	....
Abilene Town	UA	....	Randolph Scott-Ann Dvorak	Jan. 11,'46	89m	Jan. 12,'46	2793	2628	3088
Accomplice	PRC	....	Richard Arlen-Veda Ann Borg	Sept. 29,'46	....	....	....	....	....
† Adventure (Special)	MGM	616	Clark Gable-Greer Garson	Mar.,'46	126m	Dec. 22,'45	2765	2628	3100
Adventures of Marco Polo (Reissue)	Film Classics	....	Gary Cooper-Sigrid Gurie	Dec. 29,'45	105m	Feb. 19,'38	....	....	....
Affairs of Geraldine, The (formerly Lonely Hearts Club)	Rep.	....	Jane Withers-James Lydon	Not Set	....	....	....	2951	....
Alias Billy the Kid	Rep.	555	Sunset Carson-Peggy Stewart	Apr. 17,'46	56m	June 29,'46	3065	2981	....
Allotment Wives, Inc.	Mono.	505	Kay Francis-Paul Kelly	Dec. 29,'45	80m	Nov. 10,'45	2710	2555	....
Amami Alfredo (Italian)	Grandi	....	Maria Cebotari-Claudio Gore	Jan. 18,'46	91m	Feb. 9,'46	2838	....	....
Ambush Trail	PRC	....	Bob Steele-Syd Saylor	Feb. 17,'46	60m	Feb. 2,'46	2830	....	....
† And Then There Were None	20th-Fox	611	Barry Fitzgerald-Walter Huston	Nov.,'45	97m	July 14,'45	2626	....	2862
Angel Comes to Brooklyn, An	Rep.	503	Kaye Dowd-Robert Duke	Nov. 10,'45	70m	Dec. 8,'45	2745	2384	....
Angel on My Shoulder	UA	....	Paul Muni-Anne Baxter	Sept. 20,'46	....	....	....	2859	....
Anna and the King of Siam	20th-Fox	634	Irene Dunne-Rex Harrison	Aug.,'46	128m	June 8,'46	3029	2907	....
Appointment with Crime (Br.)	Natl.-Anglo	....	William Hartnell-Raymond Lovell	Not Set	90m	June 15,'46	3042	....	....
Avalanche	PRC	....	Bruce Cabot-Roscoe Karns	June 20,'46	70m	May 4,'46	2973	....	....
BACHELOR'S Daughters, The	UA	....	Gail Russell-Claire Trevor	Sept. 6,'46	....	....	....	3007	....
Bad Bascomb (Block 16)	MGM	619	Wallace Beery-Margaret O'Brien	Apr.-May,'46	112m	Feb. 9,'46	2837	2784	....
† Badman's Territory	RKO	622	Randolph Scott-Ann Richards	Block 5	98m	Apr. 20,'46	2949	....	3164
Bad Men of the Border	Univ.	1101	Kirby Grant-Armida	Sept. 28,'45	56m	....	....	2655	....
Bamboo Blonde	RKO	630	Frances Langford-Russell Wade	Block 6	67m	June 22,'46	3054	2784	....
† Bandit of Sherwood Forest (color)	Col.	7004	Cornel Wilde-Anita Louise	Feb. 21,'46	85m	Feb. 23,'46	2857	2434	2975
Bandits of the Badlands	Rep.	551	Sunset Carson-Peggy Stewart	Sept. 14,'45	55m	Oct. 13,'45	2677	2628	....
Barge-Keeper's Daughter, The (French)	Famous Intl.	....	Louis Jouvet-Elvira Popesco	Sept. 4,'45	70m	Sept. 15,'45	2645	....	....
Battle for Music (Br.)	Four Continents	....	London Philharmonic Orchestra	Oct. 13,'45	74m	Nov. 3,'45	2701	....	....
Beast with Five Fingers, The	WB	....	Robert Alda-Andrea King	Not Set	....	....	....	2786	....
Beat the Band	RKO	....	Frances Langford-Gene Krupa	Not Set	....	....	....	3126	....
Because of Him	Univ.	516	Deanna Durbin-Franchot Tone	Jan. 18,'46	86m	Jan. 19,'46	2806	2764	2975
Bedelia (British)	GFD	....	Margaret Lockwood-Ian Hunter	Not Set	90m	June 15,'46	3041	....	....
Bedlam	RKO	....	Boris Karloff-Anna Lee	Block 6	80m	Apr. 27,'46	2962	2951	3018
Beginning or the End	MGM	....	Brian Donlevy-Robert Walker	Not Set	....	....	....	3076	....
Behind Green Lights	20th-Fox	620	Carole Landis-William Gargan	Feb.,'46	64m	Jan. 19,'46	2806	....	....
Behind the Mask	Mono.	526	Kane Richmond-Barbara Reed	May 25,'46	67m	Apr. 6,'46	2926	....	....
Bell for Adano, A	20th-Fox	601	Gene Tierney-John Hodiak	Aug.,'45	103m	June 23,'45	2627	2242	2738
† Bells of St. Mary's, The	RKO	661	Bing Crosby-Ingrid Bergman	Special	126m	Dec. 1,'45	2734	2434	2975
Beloved Enemy (Reissue)	Film Classics	....	Merle Oberon-David Niven	Apr. 15,'46	86m	Dec. 19,'36	....	....	....
Below the Deadline	Mono.	520	Warren Douglas-Ramsay Ames	Aug. 3,'46	65m	....	....	3127	....
Beware	Astor	....	Louis Jordan-Frank Wilson	July,'46	55m	June 22,'46	3054	....	....
Beware of Pity (British)	Eagle-Lion	....	Lilli Palmer-Albert Lieven	July 22,'46	105m	Aug. 3,'46	3126	....	....
Big Sleep, The	WB	601	Humphrey Bogart-Lauren Bacall	Aug. 31,'46	113m	Aug. 17,'46	3149	....	....
Black Angel, The	Univ.	543	Dan Duryea-June Vincent	Aug. 2,'46	80m	Aug. 10,'46	3137	3076	....
Black Beauty	0th-2Fox	636	Mona Freeman-Richard Denning	Sept.,'46	76m	July 20,'46	3102	2778	....
Black Market Babies	Mono.	504	Ralph Morgan-Jayne Hazard	Jan. 5,'46	71m	Dec. 8,'45	2746	....	2930
Blazing the Western Trail	Col.	7201	Charles Starrett-Tex Harding	Oct. 18,'45	60m	Nov. 24,'45	2725	2543	....
Blithe Spirit (British) (color)	UA	....	Rex Harrison-Constance Cummings	Dec. 14,'45	94m	Sept. 22,'45	2653	....	2898
Blonde Alibi	Univ.	527	Tom Neal-Martha O'Driscoll	Apr. 12,'46	62m	Mar. 23,'46	2905	2850	....
Blonde for a Day	PRC	....	Hugh Beaumont-Katheryn Adams	Aug. 29,'46	68m	Aug. 10,'46	3137	3030	....
Blondie Knows Best	Col.	....	Penny Singleton-Arthur Lake	Not Set	....	....	....	3031	....
Blondie's Lucky Day	Col.	7020	Penny Singleton-Arthur Lake	Apr. 4,'46	69m	June 1,'46	3017	2907	....
† Blue Dahlia, The (Block 4)	Para.	4517	Alan Ladd-Veronica Lake	Apr. 19,'46	100m	Feb. 2,'46	2829	2786	3164
Blue Montana Skies (Reissue)	Rep.	5307	Gene Autry-Smiley Burnette	Dec. 1,'45	56m	May 6,'39	....	....	....
Blue Skies (color)	Para.	....	Bing Crosby-Fred Astaire	Not Set	....	....	....	2884	....
Bohemian Girl, The (Reissue)	Film Classics	....	Stan Laurel-Oliver Hardy	Mar. 15,'46	74m	Mar. 7,'36	....	....	....
Bon Voyage	20th-Fox	....	Jeanne Crain-Sir Aubrey Smith	Not Set	....	....	....	2230	....
Border Bandits	Mono.	565	Johnny Mack Brown-Raymond Hatton	Jan. 12,'46	58m	Feb. 23,'46	2859	2792	....
Born for Trouble (Reissue)	WB	504	Faye Emerson-Van Johnson	Oct. 6,'45	59m	Apr. 11,'42	598	575	....

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Title	Company	Prod. Number	Stars	Release Date	Running Time	M. P. Herald Issue	Product Digest Page	Advance Synopsis Page	Service Data Page
Bowery, The (Reissue)	20th-Fox	....	George Raft-Wallace Beery	Oct.,'46	84m	Aug. 24,'46	3162	....	....
Bowery Bombshell	Mono.	511	Leo Gorcey-Huntz Hall	July 20,'46	65m	July 27,'46	3114	....	....
Boy, a Girl and a Dog, A	Film Classics	....	Jerry Hunter-Sharyn Moffett	July,'46	77m	June 29,'46	3065	3031	....
Boys' Ranch (Block 17)	MGM	625	James Craig-"Butch" Jenkins	July 18,'46	97m	Mav 4,'46	2973	2926	3164
Breakfast in Hollywood	UA	....	Tom Breneman-Bonita Granville	Feb. 22,'46	93m	Jan. 19,'46	2805	2756	2975
Bride Wore Boots, The (Block 5)	Para.	4521	Barbara Stanwyck-Robert Cummings	May 31,'46	85m	Mar. 23,'46	2905	2784	....
Brief Encounter (Brit.)	Eagle-Lion	....	Celia Johnson-Trevor Howard	Not Set	85m	Dec. 15,'45	2757	....	....
Bringing Up Father	Mono.	....	Joe Yule-Renie Riano	Oct. 26,'46	....	....	....	....	....
Brute Man	Univ.	....	Rondo Hatton-Jane Adams	Not Set	....	....	....	2764	...
Burma Victory	WB	512	War Documentary	Feb. 16,'46	62m	Nov. 17,'45	2718	....	...
CAESAR and Cleopatra (color) (British)	UA	....	Claude Rains-Vivian Leigh	Aug. 16,'46	126m	Aug. 10,'46	3137	....	....
Calcutta	Para.	....	Alan Ladd-William Bendix	Not Set	....	....	....	2884	....
California (color)	Para.	....	Ray Milland-Barbara Stanwyck	Not Set	....	....	....	2784	....
California Gold Rush	Rep.	568	"Wild" Bill Elliott-Alice Fleming	Feb. 4,'46	55m	....	....	2818	....
Canyon Passage (color)	Univ.	541	Dana Andrews-Susan Hayward	July 26,'46	90m	July 20,'46	3101	2883	3164
Captain Eddie	20th-Fox	604	Fred MacMurray-Lynn Bari	Sept.,'45	107m	June 23,'45	2626	2259	2798
Captains Courageous (R.)	MGM	....	Freddie Bartholomew-Spencer Tracy	Aug. 21,'46	117m	Aug. 24,'46	3162	....	....
Captain Tugboat Annie	Rep.	504	Jane Darwell-Edgar Kennedy	Nov. 17,'45	70m	Dec. 22,'45	2766	2403	....
Captive Heart, The (British)	Eagle-Lion	....	Michael Redgrave-Rachel Kempson	Not Set	108m	Apr. 20,'46	2950	....	....
Caravan (British)	GFD	....	Steward Granger-Ann Crawford	Not Set	122m	May 4,'46	2974	....	....
Caravan Trail, The (color)	PRC	....	Eddie Dean-Al LaRue	Apr. 20,'46	57m	Mar. 30,'46	2918	2884	....
Caribbean Mystery	20th-Fox	605	James Dunn-Sheila Ryan	Sept.,'45	65m	July 21,'45	2626	2366	2663
Carnival in Costa Rica (col.)	20th-Fox	....	Dick Haymes-Celeste Holme	Not Set	....	....	....	3090	....
Cat Creeps, The	Univ.	532	Lois Collier-Fred Brady	May 17,'46	58m	Apr. 13,'46	2938	2884	....
Catman of Paris, The	Rep.	514	Carl Esmond-Leonore Aubert	Apr. 20,'46	65m	Feb. 23,'46	2858	....	....
Centennial Summer (color)	20th-Fox	633	Jeanne Craine-Cornel Wilde	Aug.,'46	102m	June 8,'46	3030	2884	....
Cherokee Flash, The	Rep.	553	Sunset Carson-Linda Stirling	Dec. 13,'45	58m	Jan. 26,'46	2817	2748	....
Cheyenne	WB	....	Dennis Morgan-Jane Wyman	Not Set	....	....	....	2939	....
Child of Divorce	RKO	....	Sharyn Moffett-Regis Toomey	Not Set	....	....	....	2972	....
Cinderella Jones	WB	513	Joan Leslie-Robert Alda	Mar. 9,'46	92m	Feb. 16,'46	2849	2838	2975
City for Conquest (Reissue)	WB	515	James Cagney-Ann Sheridan	Apr. 13,'46	103m	Sept. 14,'40	....	....	....
Claudia and David	20th-Fox	637	Dorothy McGuire-Robert Young	Sept.,'46	78m	July 27,'46	3113	2939	....
Cloak and Dagger	WB	...	Gary Cooper-Lilli Pamer	Sept. 28,'46	....	....	....	2939	....
Close Call for Boston Blackie, A	Col.	7030	Chester Morris-Richard Lane	Jan. 24,'46	63m	Feb. 23,'46	2858	2710	....
Club Havana	PRC	..	Tom Neal-Margaret Lindsay	Oct. 23,'45	62m	Oct. 20,'45	2686	2555	....
† Cluny Brown	20th-Fox	628	Charles Boyer-Jennifer Jones	June,'46	100m	Apr. 27,'46	2961	2859	3164
Cockeyed Miracle, The	MGM	.	Frank Morgan-Keenan Wynn	Not Set	81m	July 20,'46	3102	2883	....
Code of the Lawless	Univ.	1102	Kirby Grant-Poni Adams	Oct. 19,'45	56m	....	....	2686	....
Col. Effingham's Raid	20th-Fox	610	Charles Coburn-Joan Bennett	Feb.,'46	70m	Sept. 29,'45	2661	2259	2898
Colorado Serenade (color)	PRC	....	Eddie Dean-Roscoe Ates	June 30,'46	68m	June 15,'46	3042	2884	....
Colorado Pioneers	Rep.	563	"Wild" Bill Elliott-Bobby Blake	Nov. 14,'45	55m	Dec. 22,'45	2768	....	....
Come and Get It (Reissue)	Film Classics	....	Joel McCrea-Edward Arnold	May 15,'46	99m	Nov. 7,'36	....	....	....
Condemned to Devil's Island (Reissue)	Film Classics	....	Ronald Colman-Ann Harding	Mar. 15,'46	87m	....	....	....	....
† Confidential Agent	WB	506	Charles Boyer-Lauren Bacall	Nov. 10,'45	118m	Nov. 3,'45	2701	2655	....
Conquest of Cheyenne	Rep.	568	"Wild" Bill Elliot-Alice Fleming	July 29,'46	55m	June 29,'46	3065	....	....
Cornered	RKO	612	Dick Powell-Micheline Cheirel	Block 3	102m	Nov. 17,'45	2717	2695	3018
Courage of Lassie (color) (Bl. 17)	MGM	626	Elizabeth Taylor-"Lassie"-Frank Morgan	Aug. 8,'46	93m	May 11,'46	2985	2926	3164
Cowboy Blues	Col.	7223	Ken Curtis-Jeff Donnell	July 18,'46	....	....	....	3055	....
Crack-Up	RKO	627	Pat O'Brien-Claire Trevor	Block 6	93m	June 22,'46	3054	2951	....
Crime Doctor's Warning, The	Col.	7022	Warner Baxter-Dusty Anderson	Oct. 4,'45	64m	Dec. 22,'45	2768	2543	....
Crime of the Century	Rep.	511	Stephanie Bachelor-Michael Browne	Feb. 28,'46	57m	Mar. 23,'46	2906	2870	....
Criminal Court	RKO	....	Tom Conway-Martha O'Driscoll	Not Set	59m	Aug. 10,'46	3137	2963	....
Crimson Canary, The	Univ.	509	Noah Beery, Jr.-Lois Collier	Nov. 9,'45	64m	Nov. 10,'45	2710	2467	....
Cross My Heart	Para.	....	Betty Hutton-Sonny Tufts	Not Set	....	....	....	3055	....
Cry Wolf	WB	....	Errol Flynn-Barbara Stanwyck	Not Set	....	....	....	3138	....
Cuban Pete	Univ.	542	Desi Arnaz-Ethel Smith	July 26,'46	....	....	....	3066	....
DAKOTA	Rep.	505	John Wayne-Vera Hruba Ralston	Dec. 25,'45	82m	Nov. 10,'45	2709	....	2862
Daltons Ride Again	Univ.	510	Alan Curtis-Kent Taylor	Nov. 23,'45	71m	Nov. 24,'45	2726	2670	....
Dangerous Business	Col.	7037	Forrest Tucker-Lynn Merrick	June 20,'46	....	....	....	2963	....
Dangerous Money	Mono.	....	Sydney Toler-Gloria Warren	Oct. 5,'46	....	....	....	....	....
Dangerous Partners (Block 13)	MGM	604	James Craig-Signe Hasso	Oct.,'45	74m	Aug. 4,'45	2639	2555	2719
Danger Signal	WB	508	Faye Emerson-Zachary Scott	Dec. 15,'45	80m	Nov. 17,'45	2718	2555	3018
Danger Street	Para.	....	Jane Withers-Robert Lowery	Not Set	....	....	....	2972	....
Danger Woman	Univ.	539	Brenda Joyce-Don Porter	July 12,'46	60m	July 13,'46	3089	3030	....
Danny Boy	PRC	....	Robt. "Buz." Henry-Sybil Merritt	Jan. 8,'46	64m	Nov. 3,'45	2701	2662	....
Dark Alibi	Mono.	519	Sidney Toler-Benson Fong	May 25,'46	61m	Apr. 27,'46	2962	2809	...
Dark Corner, The	20th-Fox	625	Lucille Ball-William Bendix	May,'46	99m	Apr. 6,'46	2925	2859	....
Dark Horse, The	Univ.	540	Phil Terry-Ann Savage	July 19,'46	59m	July 20,'46	3102	3030	....
Dark Is the Night (Russian)	Artkino	....	Irina Radchenko-Ivan Kuznetsov	Mar. 16,'46	70m	Mar. 23,'46	2906	....	....
Dark Mirror, The	Univ.	....	Olivia de Havilland-Lew Ayres	Not Set	....	....	....	2883	....
Days and Nights (Russian)	Artkino	....	Vladimir Soloviev-Dimitri Sagal	Apr. 27,'46	90m	May 4,'46	2974	....	....
Days of Buffalo Bill	Rep.	554	Sunset Carson-Peggy Stewart	Feb. 8,'46	56m	....	....	2838	....
Deadlier Than the Male	RKO	....	Claire Trevor-Lawrence Tierney	Not Set	....	....	....	3078	....
Deadline at Dawn	RKO	617	Susan Hayward-Paul Lukas	Block 4	82m	Feb. 23,'46	2859	2776	2930
Deadline for Murder	20th-Fox	635	Paul Kelly-Kent Taylor	Aug.,'46	65m	June 22,'46	3053	2963	....
Dead of Night (British)	Univ.	547	Mervyn Johns-Roland Carver	Aug. 23,'46	77m	July 6,'46	3077	....	....
Death Valley (color)	Screen Guild	4604	Robert Lowery-Helen Gilbert	July 15,'46	72m	....	....	3090	....
Decoy	Mono.	....	Jean Gillie-Edward Norris	Sept. 14,'46	....	....	....	3031	....
Desert Horseman, The	Col.	7209	Charles Starrett-Smiley Burnette	July 11,'46	57m	July 27,'46	3124	3055	....
Detour	PRC	....	Ann Savage-Tom Neal	Nov. 30,'45	69m	Nov. 10,'45	2709	2543	....
Devil Bat's Daughter	PRC	....	Rosemary LaPlanche-John James	Apr. 15,'46	66m	Apr. 13,'46	2938	....	....
Devil's Mask, The	Col.	7026	Anita Louise-Jim Bannon	May 23,'46	66m	....	....	2926	....
Devil's Playground, The	UA	....	William Boys-Andy Clyde	Not Set	....	....	....	3078	....
Devotion	WB	517	Olivia de Havilland-Ida Lupino	Apr. 20,'46	107m	Apr. 6,'46	2925	2756	3164

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Diary of a Chambermaid	UA	....	Paulette Goddard-Hurd Hatfield	Feb. 15,'46	86m	Feb. 2,'46	2829	2748	3100
Dick Tracy	RKO	613	Morgan Conway-Anne Jeffreys	Block 3	62m	Dec. 15,'45	2758	2710	3164
Dick Tracy Versus Cueball	RKO	....	Morgan Conway-Anne Jeffreys	Not Set	....	....	....	3031	....
Ding Dong Williams	RKO	623	Glenn Vernon-Marcia McGuire	Block 5	62m	Apr. 20,'46	2950	2695	....
Dodsworth (Reissue)	Film Classics	....	Walter Huston-Ruth Chatterton	May 15,'46	101m	Sept. 26,'36	....	....	....
Doll Face	20th-Fox	617	Carmen Miranda-Perry Como	Jan.,'46	80m	Dec. 22,'45	2765	2628	2975
† Dolly Sisters, The (color)	20th-Fox	609	Betty Grable-John Payne	Nov.,'45	114m	Sept. 29,'45	2661	2384	2798
Don't Gamble with Strangers	Mono.	508	Kane Richmond-Bernadene Hayes	June 22,'46	68m	May 25,'46	3005	....	...
Do You Love Me? (color)	20th-Fox	626	Maureen O'Hara-Dick Haymes	May,'46	91m	Apr. 20,'46	2949	2499	3164
Down Missouri Way	PRC	....	Martha O'Driscoll-William Wright	Aug. 15,'46	75m	July 20,'46	3102	3007	....
Down to Earth (color)	Col.	....	Rita Hayworth-Larry Parks	Not Set	....	....	....	3126	....
† Dragonwyck	20th-Fox	623	Gene Tierney-Vincent Price	Apr.,'46	103m	Feb. 23,'46	2857	2403	3088
Dressed to Kill	Univ.	534	Basil Rathbone-Nigel Bruce	June 7,'46	72m	May 25,'46	3007	2987	...
Driftin' River	PRC	....	Eddie Dean-Shirley Patterson	Oct. 1,'46	....	....	....	....	....
Duel in the Sun (color)	UA	....	Jennifer Jones-Joseph Cotten	Not Set	....	....	....	2926	....
† Duffy's Tavern (Block 1)	Para.	4501	Ed Gardner-Bing Crosby & Guests	Sept. 28,'45	98m	Aug. 25,'45	2638	2230	2862
EARL Carroll Sketchbook	Rep.	530	Constance Moore-William Marshall	Not Set	90m	Aug. 24,'46	3162	2939	....
East Side Rascals	PRC	....	Robert Lowery-Tela Loring	Oct. 7,'46	....	....	....	....	....
Easy to Wed (color) (Special)	MGM	624	Esther Williams-Van Johnson	July 25,'46	111m	Apr. 13,'46	2937	2366	3018
El Paso Kid	Rep.	556	Sunset Carson-Marie Harmon	May 22,'46	54m	Aug. 3,'46	3125	2972	....
Enchanted Forest, The (color)	PRC	....	Edmund Lowe-Brenda Joyce	Dec. 8,'46	78m	Sept. 29,'45	2662	2279	....
Enchanted Voyage (color)	20th-Fox	....	John Payne-June Haver	Not Set	....	....	....	2499	....
Escape Me Never	WB	....	Errol Flynn-Ida Lupino	Not Set	....	....	....	2861	....
FABULOUS Suzanne	Rep.	....	Barbara Britton-Rudy Vallee	Not Set	....	....	....	2926	....
Face of Marble	Mono.	528	John Carradine-Claudia Drake	Feb. 2,'46	72m	Jan. 26,'46	2818	....	....
Faithful in My Fashion (Bl. 17)	MGM	627	Tom Drake-Donna Reed	Aug. 22,'46	81m	June 15,'46	3042	2951	....
Falcon's Alibi, The	RKO	629	Tom Conway-Rita Corday	Block 6	63m	Apr. 20,'46	2950	....	....
Falcon in San Francisco	RKO	603	Tom Conway-Rita Corday	Block 1	65m	July 21,'45	2626	2366	....
Fallen Angel	20th-Fox	612	Alice Faye-Dana Andrews	Dec.,'45	97m	Oct. 27,'45	2693	2454	....
Fear	Mono.	507	Warren William-Peter Cookson	Mar. 2,'46	68m	Jan. 5,'46	2785	2598	....
Fedora (Italian)	Variety	....	Louise Ferida-Amedeo Nazzari	Jan. 14,'46	95m	Jan. 19,'46	2806	....	....
Fiesta (color)	MGM	....	Esther Williams-Ricardo Montalban	Not Set	....	....	....	2939	....
First Yank Into Tokyo	RKO	607	Tom Neal-Barbara Hale	Block 2	82m	Sept. 8,'45	2638	2366	2798
Flight to Nowhere	Screen Guild	4605	Alan Curtis-Evelyn Ankers	Aug. 15,'46	75m	....	....	3078	....
Flying Serpent	PRC	....	George Zucco-Hope Kramer	Feb. 20,'46	59m	Jan. 26,'46	2818	2670	....
Follow That Woman (Block 1)	Para.	4504	William Gargan-Nancy Kelly	Dec. 14,'45	70m	Aug. 25,'45	2639	2543	....
Four Hearts (Russian)	Artkino	....	Valentino Serove-Eugene Samoilav	Feb. 23,'46	80m	Mar. 9,'46	2882	....	....
Freddie Steps Out	Mono.	515	Freddie Stewart-June Preisser	June 29,'46	75m	June 1,'46	3017	2926	...
French Key, The	Rep.	519	Albert Dekker-Evelyn Ankers	May 18,'46	67m	May 25,'46	3006	....	....
From This Day Forward	RKO	616	Joan Fontaine-Mark Stevens	Block 4	95m	Mar. 2,'46	2869	2861	3164
Frontier Gal (color)	Univ.	513	Rod Cameron-Yvonne De Carlc	Dec. 21,'45	85m	Dec. 8,'45	2746	2555	2975
Frontier Gunlaw	Col.	7204	Charles Starrett-Jean Stevens	Jan. 31,'46	60m	Feb. 9,'46	2837	2686	....
GAIETY George (British)	Geo. King	....	Richard Greene-Ann Todd	Not Set	98m	May 4,'46	2974	....	....
Gallant Bess (formerly Star from Heaven)	MGM	....	Marshall Thompson-George Tobias	Not Set	....	....	....	2778	....
Gallant Journey (formerly The Great Highway)	Col.	....	Glenn Ford-Janet Blair	Sept. 17,'46	....	....	....	2939	....
Galloping Thunder	Col.	7207	Charles Starrett-Smiley Burnette	Apr. 25,'46	54m	May 25,'46	3006	2778	....
Game of Death, A	RKO	619	John Loder-Audrey Long	Block 4	72m	Dec. 1,'45	2734	2384	2810
Gay Blades	Rep.	509	Allan Lane-Jean Rogers	Jan. 25,'46	67m	Apr. 6,'46	2925	2784	3018
Gay Cavallier, The	Mono.	529	Gilbert Roland-Martin Garralaga	Mar. 30,'46	65m	June 15,'46	3042	2963	....
Gay Intruders, The (British)	Four Continents	....	Godfrey Tearle-Jeanne de Casalis	Mar. 15,'46	84m	Mar. 30,'46	2917	....	....
Genius at Work	RKO	....	Alan Carney-Anne Jeffreys	Not Set	61m	Aug. 10,'46	3138	3078	....
Gentleman from Texas, The	Mono.	562	Johnny Mack Brown-Claudia Drake	June 8,'46	....	....	....	2963	....
Gentleman Misbehaves, The	Col.	7034	Osa Massen-Robert Stanton	Feb. 28,'46	74m	July 27,'46	3114	2792	....
Gentleman Joe Palooka	Mono.	....	Leon Errol-Joe Kirkwood	Sept. 28,'46	....	....	....	3126	....
Gentlemen with Guns	PRC	....	Buster Crabbe-Al "Fuzzy" St. John	Mar. 27,'46	52m	Mar. 23,'46	2906	....	....
George White's Scandals	RKO	602	Joan Davis-Jack Haley	Block 1	95m	Aug. 4,'45	2627	2366	2663
Getting Gertie's Garter	UA	....	Dennis O'Keefe-Marie McDonald	Nov. 30,'45	72m	Dec. 1,'45	2734	....	2975
Ghost Goes Wild, The	Rep.	....	James Ellison-Anne Gwynne	Not Set	....	....	....	2972	....
Ghost of Hidden Valley	PRC	....	Buster Crabbe-Al "Fuzzy" St. John	June 3,'46	56m	June 1,'45	3017	....	....
† Gilda	Col.	7001	Rita Hayworth-Glenn Ford	Apr. 25,'46	107m	Mar. 23,'46	2907	2776	3164
Girl in a Million, A (Br.)	British Lion	....	Hugh Williams-Joan Greenwood	Not Set	86m	June 8,'46	3029	....	....
Girl No. 217 (Russian)	Artkino	....	Elena Kuzmina-Vladimir Vladislovsky	Sept. 1,'45	94m	Sept. 15,'45	2646	....	....
Girl of the Limberlost	Col.	7029	Ruth Nelson-Loren Tindall	Oct. 11,'45	60m	Oct. 20,'45	2686	2670	....
Girl on the Spot	Univ.	515	Lois Collier-Jess Barker	Jan. 11,'46	75m	Jan. 12,'46	2795	2467	....
Girls of the Big House	Rep.	502	Lynne Roberts-Richard Powers	Nov. 2,'45	68m	Nov. 17,'45	2717	2467	....
G.I. War Brides	Rep.	528	James Ellison-Anna Lee	Aug. 12,'46	69m	Aug. 17,'46	3150	3127	....
Glass Alibi	Rep.	516	Paul Kelly-Anna Gwynne	Apr. 27,'46	68m	May 4,'46	2974	2792	....
God's Country (color)	Screen Guild	003	Robert Lowery-Helen Gilbert	Apr.,'46	62m	July 27,'46	3114	....	....
Gold Mine in the Sky (R.)	Rep.	5308	Gene Autry-Smiley Burnette	Jan. 15,'46	60m	July 16,'38	....	....	....
Great Day (British)	RKO	705	Eric Portman-Flora Robson	Block 1	62m	July 27,'46	3114	....	....
Green Years, The (Special)	MGM	623	Charles Coburn-Tom Drake	July 4,'46	128m	Mar. 16,'46	2893	2883	3164
Gunman's Code	Univ.	1107	Kirby Grant-Fuzzy Knight	Aug. 30,'46	....	....	....	....	....
Gunning for Vengeance	Col.	7206	Charles Starrett-Phyliss Adair	Mar. 21,'46	53m	Apr. 27,'46	2962	2784	....
Gun Town	Univ.	1104	Kirby Grant-Fuzzy Knight	Jan. 18,'46	57m	Mar. 23,'46	2906	2744	....
Guy Could Change, A	Rep.	508	Allan LaneJane Frazee	Jan. 27,'46	65m	Jan. 26,'46	2818	2543	....
† HARVEY Girls, The (color) (Block 15)	MGM	611	Judy Garland-John Hodiak	Jan.-Feb.,'46	104m	Jan. 5,'46	2785	2354	2976
Haunted Mine, The	Mono.	566	Johnny Mack Brown-Linda Johnson	Mar. 2,'46	51m	Apr. 6,'46	2926	2792	....
Heading West	Col.	7210	Charles Starrett-Smiley Burnette	Aug. 15,'46	56m	Aug. 24,'46	3161	3127	....
Heartbeat	RKO	662	Ginger Rogers-Jean Pierre Aumont	Special	101m	Apr. 27,'46	2961	2883	3164
Henry the Fifth (British) (color)	UA	....	Laurence Olivier-Robert Newton	Not Set	134m	Dec. 2,'44	2626	....	....

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Her Adventurous Night	Univ.	538	Dennis O'Keefe-Helen Walker	July 5,'46	75m	June 29,'46	3065	3007	....
Her Highness and the Bellboy (Block 13)	MGM	603	Hedy Lamarr-Robert Walker	Oct.,'45	111m	July 14,'45	2631	2259	2810
Her Kind of Man	WB	518	Zachary Scott-Janis Paige	May 11,'46	78m	Apr. 27,'46	2961	2838	3164
Her Sister's Secret	PRC	....	Nancy Coleman-Philip Reed	Sept. 23,'46	....		....	3090	....
Hidden Eye, The (Block 13)	MGM	601	Edward Arnold-Frances Rafferty	Sept.,'45	70m	July 28,'45	2565	2353	....
High School Hero	Mono.	517	Freddie Stewart-June Preisser	Sept. 7,'46	69m	Aug. 24,'46	3161	3126	....
Hit the Hay	Col.	7018	Judy Canova-Ross Hunter	Nov. 29,'45	62m	....	....	2662	....
Hold That Blonde (Block 2)	Para.	4506	Eddie Bracken-Veronica Lake	Nov. 23,'45	76m	Oct. 13,'45	2679	2259	2810
Holiday in Mexico (color)	MGM	....	Walter Pidgeon-Ilona Massey	Not Set	128m	July 27,'46	3113	2764	....
Home in Oklahoma	Rep.	....	Roy Rogers-Dale Evans	Nov. 8,'46	....	....	....	3163	....
Home on the Range (color)	Rep.	5501	Monte Hale-Adrian Booth	Apr. 18,'46	55m	Apr. 13,'46	2938	2926	....
Home Sweet Homicide	20th-Fox	640	Lynn Bari-Randolph Scott	Oct.,'46	90m	July 27,'46	3124	2939	....
Honeymoon	RKO	....	Shirley Temple-Guy Madison	Not Set	....	....	....	2939	....
Hoodlum Saint (Block 16)	MGM	618	William Powell-Esther Williams	Apr.-May,'46	93m	Feb. 9,'46	2837	2830	3164
Hot Cargo (Block 5)	Para.	4523	William Gargan-Philip Reed	June 28,'46	57m	Mar. 16,'46	2894	2870	....
Hotel Reserve (British)	RKO	615	James Mason-Lucie Mannheim	Block 3	79m	Mar. 9,'46	2881	....	....
House of Dracula	Univ.	511	Lon Chaney-Lionel Atwill	Dec. 7,'45	67m	Dec. 8,'45	2746	2670	2975
House of Horrors	Univ.	525	Robert Lowery-Virginia Grey	Mar. 29,'46	66m	Mar. 9,'46	2881	2850	....
† House on 92nd Street, The	20th-Fox	608	William Eythe-Lloyd Nolan	Oct.,'45	88m	Sept. 15,'45	2645	2499	2898
How Do You Do?	PRC	....	Bert Gordon-Harry Von Zell	Dec. 24,'45	80m	Nov. 10,'45	2709	2655	....
Humoresque	WB	....	Joan Crawford-John Garfield	Not Set	....	....	....	2786	....
Hurricane (Reissue)	Film Classics	....	Dorothy Lamour-Jon Hall	Jan. 15,'46	101m	Nov. 13,'37	....	....	....
I COVER Big Town (formerly Big Town)	Para.	....	Philip Reed-Hillary Brooke	Not Set	....	....	....	2776	....
Idea Girl	Univ.	518	Jess Barker-Julie Bishop	Feb. 8,'46	60m	Feb. 9,'46	2838	2764	....
If I'm Lucky (formerly You're for Me)	20th-Fox	638	Vivian Blaine-Harry James	Sept.,'46	....	....	....	3066	....
I Know Where I'm Going (Brit.)	GFD	....	Wendy Hiller-Roger Livesey	Not Set	91m	Dec. 15,'45	2758	....	....
Imperfect Lady	Para.	....	Teresa Wright-Ray Milland	Not Set	....	....	....	2870	....
In Fast Company	Mono.	510	Leo Gorcey-Huntz Hall	June 22,'46	63m	May 11,'46	2986	2972	....
Inner Circle, The	Rep.	526	Warren Douglas-Lynne Roberts	Aug. 7,'46	....	....	....	3127	....
In Old Sacramento	Rep.	517	William Elliott-Belle Malone	May 31,'46	89m	May 4,'46	2973	....	3164
Inside Job	Univ.	537	Preston Foster-Ann Rutherford	June 28,'46	65m	June 22,'46	3053	2987	....
Invisible Informer, The	Rep.	529	Linda Stirling-William Henry	Aug. 19,'46	57m	Aug. 24,'46	3161	3127	....
I Ring Door Bells	PRC	....	Robert Shayne-Ann Gwynne	Feb. 25,'46	64m	Jan. 5,'46	2786	....	....
I See a Dark Stranger (British)	GFD	....	Deborah Kerr-Trevor Howard	Not Set	112m	Aug. 3,'46	3125	....	....
Isle of the Dead	RKO	608	Boris Karloff-Ellen Drew	Block 2	72m	Sept. 8,'45	2638	2216	2810
It All Came True (Reissue)	WB	503	Ann Sheridan-Jeffrey Lynn-H. Bogart	Oct. 6,'45	97m	Apr. 6,'40	....	....	....
It Happened at the Inn (Fr.)	MGM	....	Fernand Ledoux-Maurice Schutz	Not Set	96m	Jan. 19,'46	2806	....	....
It's Great to Be Young	Col.	....	Leslie Brooks-Jimmy Lloyd	Sept. 12,'46	....	....	....	3163	....
It Shouldn't Happen to a Dog	20th-Fox	632	Carole Landis-Allyn Joslyn	July,'46	70m	June 1,46	3017	2963	....
I've Always Loved You (color) (formerly Concerto)	Rep.	....	Maria Ouspenskaya-Philip Dorn	Special	....	....	....	2628	....
JANIE Gets Married	WB	520	Joan Leslie-Robt. Hutton	June 22,'46	91m	June 8,'46	3029	2655	3164
Jesse James (Reissue)	20th-Fox	618	Tyrone Power-Nancy Kelly	Feb.,'46	106m	Jan. 14,'39	....	....	....
Joe Palooka, Champ	Mono.	502	Joe Kirkwood-Elyse Knox	May 28,'46	70m	Apr. 13,'46	2938	2809	3164
Johnnie Comes Flying Home	20th-Fox	624	Martha Stewart-Richard Crane	Apr.,'46	65m	Mar. 23,'46	2905	2764	....
Johnny Angel	RKO	604	George Raft-Signe Hasso	Block 1	79m	Aug. 4,'45	2639	2259	2810
Johnny in the Clouds (Br.)	UA	....	Michael Redgrave-John Mills	Mar. 15,'46	109m	Nov. 17,'45	2717	....	....
Jolson Story, The (color) (formerly The Story of Jolson)	Col.	....	Larry Parks-William Demarest	Not Set	....	....	....	2883	....
Journey Together (British)	English	....	Edward G. Robinson-Bessie Love	Mar. 2,'46	80m	Mar. 9,'46	2881	....	....
Jungle Flight	Para.	....	Robert Lowery-Anne Savage	Not Set	....	....	....	3126	....
Junior Miss	20th-Fox	603	Peggy Ann Garner-Allyn Joslyn	Aug.,'45	94m	June 16,'45	2631	2403	2798
Junior Prom	Mono.	514	Freddie Stewart-June Preisser	May 11,'46	69m	Mar. 2,'46	2869	....	....
Just Before Dawn (formerly Exposed by the Crime Doctor)	Col.	7021	Warner Baxter-Mona Barrie	Mar. 7,'46	65m	....	....	2756	....
KID from Brooklyn, The (color)	RKO	652	Danny Kaye-Virginia Mayo	Special	114m	Mar. 30,'46	2918	2628	....
Kid Millions (Reissue)	Film Classics	....	Eddie Cantor-Ann Sothern	Nov. 1,'45	92m	Oct. 27,'34	....	....	....
Killers, The	Univ.	548	Burt Lancaster-Ava Gardner	Aug. 30,'46	102m	Aug. 17,'46	3150	3055	....
† Kiss and Tell (Special)	Col.	7101	Shirley Temple-Jerome Courtland	Oct. 18,'45	90m	Sept. 8,'45	2637	2353	2898
† Kitty (Block 2)	Para.	4509	Paulette Goddard-Ray Milland	May 10,'46	103m	Oct. 6,'45	2669	2093	3164
LADIES' Man	Para.	....	Eddie Bracken-Virginia Welles	Not Set	....	....	....	2809	....
Lady Killers	PRC	....	Robert Lowery-Ann Savage	Oct. 14,'46	....	....	....	....	....
Lady Luck	RKO	702	Robert Young-Barbara Hale	Block 1	97m	July 20,'46	3102	2756	....
Lady of Fortune (Reissue) (formerly Becky Sharp)	Film Classics	....	Miriam Hopkins-Frances Dee	Dec. 15,'45	69m	June 22,'35	....	....	....
Landrush	Col.	....	Charles Starrett-Smiley Burnett	Not Set	....	....	....	2895	....
Larceny in Her Heart	PRC	....	Hugh Beaumont-Cheryl Walker	July 10,'46	68m	May 25,'46	3006	2963	....
Last Chance, The (Bl. 16) (Swiss)	MGM	621	E. G. Morrison-John Hoy	Apr.-May,'46	105m	Nov. 24,'45	2726	....	2930
Last Crooked Mile, The	Rep.	527	Donald Barry-Ann Savage	Aug. 9,'46	67m	Aug. 17,'46	3150	....	....
Last Frontier Uprising	Rep.	....	Monte Hale-Adrian Booth	Oct. 22,'46	....	....	....	....	....
Lawless Breed	Univ.	1106	Kirby Grant-Fuzzy Knight	Aug. 16,'46	....	....	....	....	....
Lawless Empire	Col.	7202	Charles Starrett-Mildred Law	Nov. 15,'45	59m	Dec. 15,'45	2758	2543	....
† Leave Her to Heaven (color) (Special)	20th-Fox	614	Gene Tierney-Cornel Wilde	Jan.,'46	110m	Dec. 29,'45	2778	2499	2898
Letter for Evie, A (Block 15)	MGM	614	Marsha Hunt-John Carroll	Jan.-Feb.,'46	89m	Dec. 1,'45	2733	2655	2930
Life and Miracles of Blessed Mother Cabrini, The (Ital.)	Elliott	....	La Cheduzzi-Mila Lanza	July 6,'46	60m	July 6,'46	3077	....	....
Life with Blondie	Col.	7019	Penny Singleton-Arthur Lake	Dec. 13,'45	70m	Dec. 1,'45	2734	2686	....
Lightning Raiders	PRC	....	Buster Crabbe-Al St. John	Jan. 7,'46	61m	Dec. 29,'45	2778	2686	...
Likely Story, A	RKO	....	Bill Williams-Barbara Hale	Not Set	....	....	....	2963	....
Lisbon Story (British)	Natl. Anglo	....	Patricia Burke-David Farrar	Not Set	100m	Mar. 16,'46	2894	....	....
Little Giant	Univ.	520	Abbott and Costello	Feb. 22,'46	91m	Mar. 2,'46	2869	2756	3088

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Little Iodine	UA	....	Jo Ann Marlowe-Marc Cramer	Not Set	....	....	....	3066	....
Little Miss Big	Univ.	....	Fay Holden-Beverly Simmons	Not Set	....	....	....	2963	....
Little Mister Jim	MGM	....	"Butch" Jenkins-Frances Gifford	Not Set	94m	June 8,'46	3030	2926	....
Live Wires	Mono.	509	Leo Gorcey-Huntz Hall	Jan. 12,'46	65m	Feb. 16,'46	2849	....	....
Locket, The (formerly What Nancy Wanted)	**RKO**	....	**Laraine Day-Brian Aherne**	**Not Set**	....	....	....	**2939**	....
Lonesome Trail	**Mono.**	**571**	**James Wakely-Lee "Lasses" White**	**Dec. 8,'45**	**57m**	**Jan. 12,'46**	**2793**	**2695**	....
† **Lost Weekend, The (Block 1)**	**Para.**	**4503**	**Ray Milland-Jane Wyman**	**Jan. 25,'46**	**101m**	**Aug. 18,'45**	**2639**	**2242**	**2975**
† **Love Letters (Block 1)**	**Para.**	**4502**	**Jennifer Jones-Joseph Cotten**	**Oct. 26,'45**	**101m**	**Aug. 25,'45**	**2646**	**2230**	**2810**
Love on the Dole (Brit.)	**Four Continents**	....	**Deborah Kerr-Clifford Evans**	**Oct. 12,'45**	**89m**	**Oct. 20,'45**	**2685**	....	....
Lover Come Back	**Univ.**	**536**	**George Brent-Lucille Ball**	**June 21,'46**	**90m**	**June 22,'46**	**3054**	**2939**	....
Loyal Heart (British)	**Strand-Anglo**	....	**Harry Welchman-Percy Marmont**	**Not Set**	**78m**	**Mar. 16,'46**	**2895**	....	....
MADONNA of the Seven Moons (British)	Univ.	526	Phyllis Calvert-Stewart Granger	Apr. 5,'46	88m	Jan. 26,'46	2818	....	....
Madonna's Secret, The	Rep.	510	Francis Lederer-Gail Patrick	Feb. 16,'46	79m	Feb. 23,'46	2858	2838	....
Make Mine Music (color)	RKO	692	Disney Musical Feature	Special	74m	Apr. 27,'46	2662	....	3164
Mama Loves Papa	RKO	601	Leon Errol-Elisabeth Risdon	Block 1	60m	Aug. 4,'45	2639	2403	2862
Man Alive	RKO	606	Pat O'Brien-Ellen Drew	Block 2	70m	Sept. 29,'45	2661	2366	2798
Man from Rainbow Valley (color)	Rep.	5502	Monte Hale-Adrian Booth	June 15,'46	56m	June 22,'46	3053	2963	....
Man I Love, The	WB	....	Ida Lupino-Robert Alda	Not Set	....	....	....	2784	....
Man in Grey, The (Brit.)	Univ.	523	Margaret Lockwood-James Mason	Mar. 15,'46	90m	Dec. 8,'45	2746	....	....
Man Who Dared, The	Col.	7040	Leslie Brooks-George Macready	May 30,'46	65m	June 29,'46	3065	2926	....
Margie (color)	20th-Fox	....	Jeanne Crain-Alan Young	Not Set	....	....	....	2884	....
Marie Louise (French)	Mayer-Burstyn	....	Josiane-Heinrich Gretler	Nov. 12,'46	93m	Nov. 24,'45	2726	....	....
Marshal of Laredo	Rep.	562	"Wild" Bill Elliott-Bobby Blake	Oct. 7,'45	56m	Nov. 17,'45	2718	2467	....
Mask of Diijon	PRC	....	Erich Von Stroheim-Jeanne Bates	Apr. 9,'46	74m	Feb. 2,'46	2829	2792	3018
Masquerade in Mexico (Block 3)	Para.	4512	Dorothy Lamour-Arturo de Cordova	Feb. 22,'46	98m	Dec. 1,'45	2733	2686	2975
Meet Me on Broadway	Col.	7014	Marjorie Reynolds-Fred Brady	Jan. 3,'46	69m	Feb. 23,'46	2857	2744	....
Meet the Navy (Br.)	Natl.-Anglo	....	Oscar Naske	Not Set	81m	June 15,'46	3043	....	...
Melody Roundup	PRC	....	Eddie Dean-Al LaRue	Nov. 1,'46	....	....	....	3138	....
Men in Her Diary	Univ.	502	Jon Hall-Louise Allbritton	Sept. 14,'45	73m	Sept. 22,'45	2653	2467	....
Michigan Kid, The	Univ.	....	Jon Hall-Rita Johnson	Not Set	....	....	....	3090	....
Mighty McGurk, The	MGM	....	Wallace Berry-Edward Arnold	Not Set	....	....	....	3066	....
† Mildred Pierce	WB	505	Joan Crawford-Jack Carson	Oct. 20,'45	111m	Oct. 6,'45	2670	2259	2798
Missing Lady, The	Mono.	525	Kane Richmond-Barbara Reed	Aug. 17,'46	60m	....	....	3031	....
† Miss Susie Slagle's (Block 3)	Para.	4513	Sonny Tufts-Veronica Lake	Mar. 8,'46	89m	Dec. 8,'45	2745	2216	....
Mr. Ace	UA	....	George Raft-Sylvia Sydney	Aug. 2,'46	....	....	....	2926	....
Monsieur Beaucaire (Special)	Para.	4532	Bob Hope-Joan Caulfield	Aug. 30,'46	93m	May 18,'46	2997	2883	....
Moon Over Montana	Mono.	572	Jimmy Wakely-Lee "Lasses" White	Feb. 23,'46	56m	Apr. 20,'46	2951	2792	....
Murder in Reverse (Brit.)	Natl.-Anglo	....	William Hartnell-Jimmy Hanley	Oct. 22,'45	87m	Nov. 24,'45	2726	....	....
Murder in the Music Hall	Rep.	512	Vera Hruba Ralston-William Marshal	Apr. 10,'46	84m	Feb. 23,'46	2858	2748	....
Murder Is My Business	PRC	....	Hugh Beaumont-Cheryl Walker	Apr. 10,'46	63m	Mar. 9,'46	2881	....	....
My Brother Who Talked to Horses	MGM	....	Peter Lawford-"Butch" Jenkins	Not Set	....	....	....	3031	....
My Darling Clementine	20th-Fox	....	Henry Fonda-Linda Darnell	Nov.,'46	....	....	....	3078	....
My Dog Shep	Screen Guild	4609	Tom Neal-Helen Chapman-"Flame"	Oct. 15,'46	....	....	....	3163	....
My Name Is Julia Ross	Col.	7017	Nina Foch-George Macready	Nov. 27,'45	65m	Nov. 17,'45	2718	2655	3018
My Pal Trigger	Rep.	5541	Roy Rogers-George "Gabby" Hayes	July 10,'46	79m	June 22,'46	3053	....	...
† My Reputation	WB	510	Barbara Stanwyck-George Brent	Jan. 26,'46	96m	Jan. 12,'46	2793	2792	2975
Mysterious Intruder	Col.	7025	Richard Dix-Barton MacLane	Apr. 11,'46	61m	Mar. 30,'46	2917	2907	....
Mysterious Mr. Valentine	Rep.	531	William Henry-Linda Stirling	Sept. 3,'46	....	....	....	....	....
NAVAJO Kid	PRC	....	Bob Steele-Caren March	Nov. 21,'45	59m	Dec. 1,'45	2734	2695	....
'Neath Canadian Skies	Screen Guild	4606	Russell Hayden-Inez Cooper	Aug. 15,'46	41m	....	....	3127	....
Never Say Goodbye	WB	....	Errol Flynn-Eleanor Parker	Not Set	....	....	....	2838	....
Night and Day (color)	WB	523	Cary Grant-Alexis Smith	Aug. 3,'46	132m	July 13,'46	3089	2838	3164
Night Boat to Dublin (Brit.)	A.B.P.C.-Pathe	....	Robert Newton-Raymond Lovell	Not Set	100m	Feb. 2,'46	2830	....	....
Night Editor	Col.	7023	William Gargan-Janis Carter	Apr. 18,'46	67m	Apr. 6,'46	2925	2895	....
Night in Casablanca, A	UA	....	Marx Brothers-Lois Collier	May 10,'46	85m	Apr. 20,'46	2949	2884	3018
Night in Paradise, A (color)	Univ.	529	Merle Oberon-Turhan Bey	May 3,'46	84m	Apr. 13,'46	2937	2278	3100
Night Train to Memphis	Rep.	523	Roy Acuff-Adele Mara	July 12,'46	67m	July 27,'46	3114	2748	....
Nobody Lives Forever	WB	....	John Garfield-Geraldine Fitzgerald	Oct.,'46	....	....	....	2830	....
Nocturne	RKO	....	George Raft-Lynn Bari	Not Set	....	....	....	3055	....
No Leave, No Love	MGM	....	Van Johnson-Marie Wilson	Not Set	....	....	....	2818	....
Nora Prentiss (formerly The Sentence)	WB	....	Ann Sheridan-Kent Smith	Not Set	....	....	....	2883	....
North of the Border	Screen Guild	4610	Russell Hayden-Inez Cooper	Oct. 1,'46	46m	....	....	3090	....
Northwest Trail	Screen Guild	002	John Lytel-Bob Steele	Apr.,'46	61m	....	....	....	....
No Time for Comedy (Reissue)	WB	516	James Stewart-Rosalind Russell	Apr. 13,'46	99m	Sept. 7,'40	....	....	....
No Trespassing	UA	....	Edw. G. Robinson-Lon McAllister	Not Set	....	....	....	3090	....
Notorious	RKO	....	Ingrid Bergman-Cary Grant	Special	101m	July 27,'46	3113	2870	....
Notorious Lone Wolf	Col.	7028	Gerald Mohr-Janis Carter	Feb. 14,'46	64m	Mar. 16,'46	2894	2792	....
OF Human Bondage	WB	522	Paul Henreid-Eleanor Parker	July 20,'46	105m	July 6,'46	3077	3031	3164
Once There Was a Girl (Russ.)	Artkino	....	Nina Ivanava-Natasha Zashipina	Dec. 22,'45	72m	Jan. 12,'46	2793	....	....
One Exciting Week	Rep.	521	Al Pearce-Arline Harris	June 8,'46	69m	June 15,'46	3042	2809	....
One More Tomorrow	WB	519	Ann Sheridan-Dennis Morgan	June 1,'46	89m	May 18,'46	2997	2838	3164
One Way to Love	Col.	7012	Janis Carter-Chester Morris	Dec. 20,'45	83m	Jan. 5,'46	2785	2686	2862
Open City (Italian)	Mayer-Burstyn	....	Aldo Fabrizi-Anna Magnani	Not Set	100m	Mar. 2,'46	2870	....	....
O.S.S. (Block 6)	Para.	4526	Alan Ladd-Geraldine Fitzgerald	July 26,'46	107m	May 18,'46	2997	2963	....
Our Hearts Were Growing Up (Block 5)	Para.	4522	Gail Russell-Diana Lynn	June 14,'46	83m	Mar. 16,'46	2893	2555	....
† Our Vines Have Tender Grapes (Block 13)	MGM	600	Margaret O'Brien-Edw. G. Robinson	Sept.,'45	103m	July 21,'45	2627	2230	2862
Out California Way	Rep.	....	Monte Hale-Adrian Booth	Sept. 6,'46	....	....	....	3127	....
Outlaw, The	UA	....	Jack Buetel-Jane Russell	Feb. 8,'46	111m	Mar. 23,'46	2905	....	....
Outlaws of the Plains	PRC	....	Buster Crabbe-Al St. John	Sept. 22,'46	....	....	....	3126	....

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Page	Advance Synopsis Page	Service Data Page
Out of the Depths	Col.	7035	Jim Bannon-Ross Hunter	Dec. 27,'45	61m	Feb. 16,'46	2849	2695	....
Overland Riders	PRC	....	Buster Crabbe-Al "Fuzzy" St. John	Aug. 21,'46	54m	Aug. 24'46	3162	3126	....
PARDON My Past	Col.	7005	Fred MacMurray-Marguerite Chapman	Dec. 25,'45	87m	Sept. 8,'45	2637	2543	3018
Paris-Underground	UA	....	Constance Bennett-Gracie Field	Sept. 14,'45	97m	Aug. 25,'45	2646	2454	2810
Partners in Time	RKO	625	Pamela Blake-John James	Block 5	76m	Apr. 20,'46	2951	....	....
Passkey to Danger	Rep.	518	Stephanie Bachelor-Kane Richmond	May 11,'46	58m	Aug. 24,'46	3161	2987	....
People Are Funny (Block 2)	Para.	4508	Jack Haley-Helen Walker	Jan. 11,'46	93m	Oct. 13,'45	2677	....	2810
Perfect Marriage, The	Para.	....	Loretta Young-David Niven	Not Set	....	....	....	2883	....
Perilous Holiday	Col.	7008	Pat O'Brien-Ruth Warrick	Mar. 21,'46	89m	May 25,'46	3007	2776	3018
Perils of Pauline (color)	Para.	....	Betty Hutton-John Lund	Not Set	....	....	....	2939	....
Personality Kid	Col.	7039	Anita Louise-Michael Duane	Aug. 8,'46	68m	Aug. 24,'46	3161	3031	....
Phantom of the Plains	Rep.	561	"Wild" Bill Elliott-Bobby Blake	Sept. 7,'45	56m	Oct. 13,'45	2677	2467	....
Phantom Thief, The	Col.	7031	Chester Morris-Jeff Donnell	May 2,'46	65m	June 22,'46	3053	2926	....
Pillow of Death	Univ.	512	Lon Chaney-Brenda Joyce	Dec. 14,'45	66m	Dec. 15,'45	2758	2454	....
Pink String and Sealing Wax (British)	Eagle-Lion	....	Mervyn Johns-Mary Merrall	Not Set	95m	Dec. 15,'45	2757	....	....
Pinocchio (color) (Reissue)	RKO	691	Disney Feature Cartoon	Special	85m	Feb. 3,'40	....	....	....
Pirates of Monterey (color)	Univ.	....	Maria Montez-Rod Cameron	Not Set	....	....	....	3127	....
Plainsman and the Lady, The	Rep.	....	William Elliott-Vera Hruba Ralston	Not Set	....	....	....	3127	....
Portrait of Marie (Bl. 15) (Mex.)	MGM	612	Dolores Del Rio-Pedro Armendariz	Jan.-Feb.,'46	76m	Dec. 29,'45	2777	....	2930
Portrait of a Woman (Swiss)	Mayer-Burstyn	....	Francoise Rosay-Henry Guisol	Apr. 20,'46	80m	Apr. 20.'46	2950	....	....
Possessed	WB	....	Joan Crawford-Van Heflin	Not Set	....	....	....	3078	....
† Postman Always Rings Twice, The (Block 16)	MGM	620	Lana Turner-John Garfield	Apr.-May,'46	113m	Mar. 16,'46	2893	2883	3164
Postmaster's Daughter (French)	Vog	....	Harry Baur-Jeanine Crispin	Aug. 17,'46	74m	Aug. 24,'46	3162	....	....
Prairie Badmen	PRC	....	Buster Crabbe-Al "Fuzzy" St. John	July 17,'46	55m	July 27,'46	3114	3055	....
Prairie Rustlers	PRC	....	Buster Crabbe-Al "Fuzzy" St. John	Nov. 7,'45	56m	Nov. 3,'45	2703	2670	..
Pride of the Marines	WB	501	John Garfield-Eleanor Parker	Sept. 1,'45	120m	Aug. 11,'45	2639	2250	2738
Prison Ship	Col.	7036	Nina Foch-Robert Lowery	Nov. 15,'45	60m	Dec. 15,'45	2758	2670	...
Pursuit to Algiers	Univ.	507	Basil Rathbone-Nigel Bruce	Oct. 26,'45	65m	Oct. 27,'45	2693	2628	....
QUEEN of Burlesque	PRC	.....	Evelyn Ankers-Carleton Young	July 24,'46	70m	July 6,'46	3078	2987	.....
Quiet Weekend (British)	ABP	....	Derek Farr-Frank Cellier	Not Set	90m	May 25,'46	3006	....	....
RADIO Stars on Parade	RKO	605	Wally Brown-Alan Carney	Block 1	65m	May 11,'46	2986	2883	....
Rage in Heaven (R.)	MGM	....	Ingrid Bergman-Robert Montgomery	Aug. 21,'46	117m	Aug. 24,'46	3162	....	....
Rake's Progress, The (Brit.)	Eagle-Lion	....	Rex Harrison-Lili Palmer	Dec. 7,'45	110m	Dec. 29,'45	2777	....	....
Razor's Edge, The	20th-Fox	....	Tyrone Power-Gene Tierney	Not Set	....	....	....	3127	....
Rebecca (Reissue)	UA	....	Laurence Olivier-Joan Fontaine	Apr. 26,'46	125m	Mar. 30,'40	....	....	....
Red Dragon	Mono.	513	Sidney Toler-Benson Fong	Feb. 2,'46	64m	Dec. 22,'45	2765	....	...
Red River Renegades	Rep.	557	Sunset Carson-Peggy Stewart	July 25,'46	....	....	....	3066	....
Rendezvous 24	20th-Fox	627	William Gargan-Marie Palmer	May,'46	70m	May 4,'46	2974	2951	...
Rendezvous With Annie	Rep.	525	Eddie Albert-Faye Marlowe	July 22,'46	89m	Aug. 17,'46	3149	....	....
Renegades (color)	Col.	7003	Evelyn Keyes-Willard Parker	June 13,'46	87m	May 25,'46	3005	2776	3164
Resistance (French)	Vog	....	Lucien Coedel-Yvonne Gaudeau	July,'46	76m	July 13,'46	3089	....	....
Return of Frank James, The (Reissue)	20th-Fox	619	Henry Fonda-Gene Tierney	Feb.,'46	92m	Aug. 17,'40	....	....	....
Return of Rusty, The	Col.	7032	Ted Donaldson-Barbara Wooddell	June 27,'46	....	....	....	3007	....
† Rhapsody in Blue	WB	502	Joan Leslie-Robert Alda	Sept. 22,'45	139m	June 30,'45	2626	1530	2930
Rio Grande Raiders	Rep.	558	Sunset Carson-Peggy Stewart	Sept. 9,'46	....	....	....	3163	....
Riverboat Rhythm	RKO	620	Leon Erroll-Glenn Vernon	Block 4	65m	Feb. 16,'46	2849	....	....
River Gang	Univ.	503	Gloria Jean-John Qualen	Sept. 21,'45	64m	Sept. 15,'45	2645	2279	....
† Road to Utopia (Special)	Para.	4531	Bing Crosby-Bob Hope-D. Lamour	Mar. 22,'46	90m	Dec. 8,'45	2745	2744	3088
Roaring Rangers	Col.	7205	Charles Starrett-Smiley Burnette	Feb. 14,'46	56m	Mar. 9,'46	2882	2543	....
Rolling Home	Screen Guild	4607	Jean Parker-Russell Hayden	Sept. 15,'46	71m	....	....	3163	....
Roll On, Texas Moon (formerly Shine On, Texas Moon)	Rep.	542	Roy Rogers-Dale Evans	Sept. 12,'46	....	....	....	3030	....
Romance of the West (color)	PRC	....	Eddie Dean-Joan Barton	Mar. 20,'46	58m	Feb. 9,'46	2838	2792	....
Rough Riders of Cheyenne	Rep.	552	Sunset Carson-Peggy Stewart	Nov. 1,'45	56m	Nov. 10,'45	2709	2686	....
Runaround, The	Univ.	535	Ella Raines-Rod Cameron	June 14,'46	86m	June 15,'46	3043	2987	....
Rustler's Roundup	Univ.	1105	Kirby Grant-Fuzzy Knight	Aug. 9,'46	....	....	....	3138	....
† SAILOR Takes a Wife (Block 15)	MGM	615	Robert Walker-June Allyson	Jan.-Feb.,'46	92m	Jan. 5,'46	2786	2555	2898
† San Antonio (color)	WB	509	Errol Flynn-Alexis Smith	Dec. 29,'45	112m	Nov. 24,'45	2725	2216	2930
† Saratoga Trunk	WB	514	Gary Cooper-Ingrid Bergman	Mar. 30,'46	135m	Nov. 24,'45	2725	1431	2975
Scandal in Paris, A	UA	....	George Sanders-Signe Hasso	July 19,'46	100m	July 20,'46	3112	2764	....
Scared to Death (color)	Screen Guild	4608	Bela Lugosi-Joyce Compton	Nov. 1,'46	72m	....	....	3127	....
Scared to Death (color)	Screen Guild	4608	Edw. G. Robinson-Joan Bennett	Dec. 28,'45	102m	Dec. 29,'45	2777	2662	2898
Scotland Yard Investigator	Rep.	501	Sir Aubrey Smith-Erich von Stroheim	Sept. 30,'45	68m	Oct. 13,'45	2677	2467	....
Searching Wind, The (Block 6)	Para.	4527	Robert Young-Ann Richards	Aug. 9,'46	118m	May 11,'46	2985	2884	....
Secrets of a Sorority Girl	PRC	....	Mary Ware-Rick Vallin	Aug. 15,'46	58m	Aug. 24,'46	3161	3031	....
Senorita from the West	Univ.	506	Allan Jones-Bonita Granville	Oct. 12,'45	63m	Oct. 20,'45	2685	2418	....
Sentimental Journey	20th-Fox	621	John Payne-Maureen O'Hara	Mar.,'46	94m	Feb. 9,'46	2837	2756	2975
† Seventh Veil, The (Brit.)	Univ.	519	James Mason-Ann Todd	Feb. 15,'46	94m	Nov. 10,'45	2786	....	....
Seven Were Saved	Para.	....	Richard Denning-Catherine Craig	Not Set	....	....	....	2972	....
Shadowed	Col.	....	Anita Louise-Robert Scott	Sept. 26,'46	....	....	....	3163	....
Shadow of a Woman	WB	602	Andrea King-Helmut Dantine	Sept. 14,'46	78m	Aug. 17,'46	3150	2543	....
Shadows on the Range	Mono.	567	Johnny Mack Brown	Aug. 10,'46	57m	....	....	3066	....
Shadows Over Chinatown (formerly The Mandarin Secret)	Mono.	518	Sidney Toler-Sen Yung	July 27,'46	64m	....	....	2963	....
Shadow Returns, The	Mono.	527	Kane Richmond-Barbara Reed	Feb. 16,'46	61m	Jan. 19,'46	2806	....	....
Shahrazad (color) (formerly Fandango)	Univ.	....	Yvonne de Carlo-Brian Donlevy	Not Set	....	....	....	2884	....
Shady Lady	Univ.	501	Charles Coburn-Ginny Simms	Sept. 7,'45	93m	Sept. 15,'45	2646	2543	....
Sheriff of Redwood Valley	Rep.	566	"Wild" Bill Elliott-Alice Fleming	Mar. 29,'46	54m	Apr. 13,'46	2938	2778	....
She Went to the Races (Bl. 14)	MGM	607	James Craig-Frances Gifford	Nov.-Dec.,'45	87m	Oct. 20,'45	2685	....	2930
She-Wolf of London	Univ.	531	June Lockhart-Jan Wiley	May 17,'46	61m	Apr. 13,'46	2938	2809	....
She Wrote the Book	Univ.	533	Joan Davis-Jack Oakie	May 31,'46	76m	May 11,'46	2987	2870	....
Shock	20th-Fox	615	Vincent Price Lynn Bari	Feb.,'46	70m	Jan. 19,'46	2805	2764	....

						— REVIEWED —			
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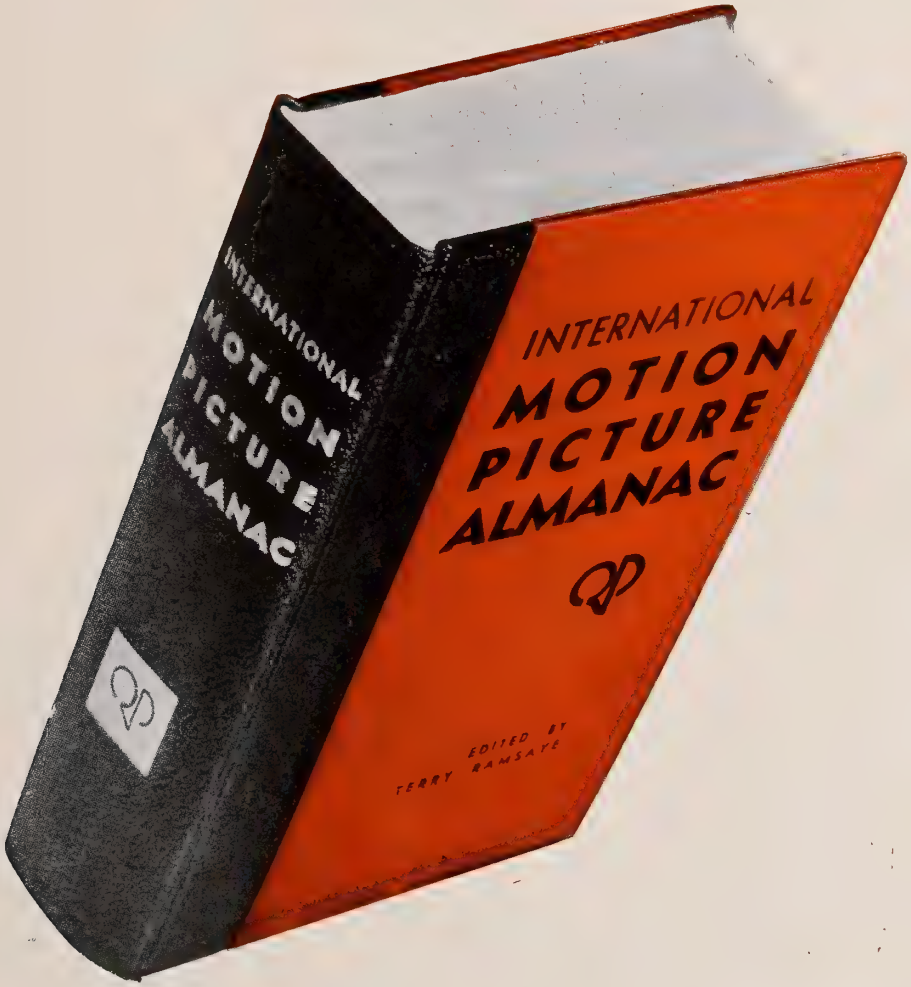
Shocking Miss Pilgrim, The (color)	20th-Fox	....	Betty Grable-Dick Haymes	Not Set	....	....	....	2884	....
Short Happy Life of Francis Macomber, The	UA	....	Gregory Peck-Joan Bennett	Not Set	....	....	....	3076	....
Show-Off, The	MGM	....	Red Skelton-Marilyn Maxwell	Not Set	83m	Aug. 17,'46	3149	2951	....
Sinbad, the Sailor (color)	RKO	....	Douglas Fairbanks, Jr.-Maureen O'Hara	Not Set	....	....	....	3031	....
Singing on the Trail	Col.	....	Ken Curtis-Jeff Donnell	Sept. 12,'46	....	....	....	....	....
Sing Your Way Home	RKO	614	Jack Haley-Anne Jeffreys	Block 3	72m	Nov. 17,'45	2717	2354	....
Sing While You Dance	Col.	7033	Ellen Drew-Robert Stanton	July 25,'46	....	....	....	3055	....
Sin of Harold Diddlebock, The	UA	....	Harold Lloyd-Raymond Walburn	Not Set	....	....	....	2870	....
Sirocco (French)	Leo Cohen	....	Viviane Romance-Dalio	Aug. 10,'46	90m	Aug. 17,'46	3150	....	....
Sister Kenny	RKO	701	Rosalind Russell-Alexander Knox	Block 1	118m	July 20,'46	3101	2907	....
Six Gun Man	PRC	....	Bob Steele-Jean Carlin	Feb. 1,'46	59m	Jan. 26,'46	2818	2744	....
Six P. M. (Russian)	Artkino	....	Marine Ladynina-Eugene Samoilov	Jan. 26,'46	65m	Feb. 2,'46	2830	....	....
Slightly Scandalous	Univ.	544	Sheila Ryan-Fred Brady	Aug. 2,'46	62m	Aug. 3,'46	3125	3031	....
Smoky (color)	20th-Fox	631	Fred MacMurray-Anne Baxter	July,'46	87m	June 15,'46	3041	2628	....
Smooth as Silk	Univ.	521	Kent Taylor-Virginia Grey	Mar. 1,'46	65m	Mar. 9,'46	2882	2809	....
Snafu	Col.	7010	Nanette Parks-Robt. Benchley	Nov. 22,'45	82m	Dec. 22,'45	2766	2655	2862
So Dark the Night	Col.	....	Micheline Cheirel-Steven Geray	Not Set	59m	Mar. 23,'46	2906	2850	....
So Goes My Love	Univ.	528	Myrna Loy-Don Ameche	Apr. 19,'46	88m	Mar. 30,'46	2917	2809	3018
Somewhere in the Night	20th-Fox	629	John Hodiak-Nancy Guild	June,'46	110m	May 11,'46	2986	2859	....
Song of Mexico	Rep.	506	Adele Mara-Edgar Barrier	Dec. 28,'45	57m	....	....	2628	...
Song of Old Wyoming (color)	PRC	....	Eddie Dean-Jennifer Holt	Nov. 12,'45	65m	Aug. 18,'45	2639	2454	....
South of Monterey	Mono.	530	Gilbert Roland-Frank Yacanelli	July 13,'46	65m	....	....	3127	....
† Spanish Main, The (color)	RKO	610	Paul Henreid-Maureen O'Hara	Block 2	101m	Oct. 6,'45	2669	2259	2862
Specter of the Rose	Rep.	524	Ilan Kurov-Viola Essen	July 5,'46	90m	May 25,'46	3006	2776	....
† Spellbound	UA	....	Ingrid Bergman-Gregory Peck	Dec. 28,'45	111m	Nov. 3,'45	2701	2093	2975
Spider, The	20th-Fox	613	Richard Conte-Faye Marlowe	Dec.,'45	61m	Oct. 13,'45	2677	2499	....
Spider Woman Strikes Back, The	Univ.	524	Gale Sondergaard-Kirby Grant	Mar. 22,'46	59m	Mar. 23,'46	2906	2850	....
† Spiral Staircase, The	RKO	611	George Brent-Dorothy McGuire	Block 3	83m	Jan. 5,'46	2785	2695	2930
Splendor (Reissue)	Film Classics	....	Miriam Hopkins-Joel McCrea	June 15,'46	75m	....	....	....	....
Spook Busters	Mono.	512	Leo Gorcey-Huntz Hall	Aug. 24,'46	68m	Aug. 24,'46	3162	3138	....
Stallion Road	WB	....	Zachary Scott-Alexis Smith	Not Set	....	....	....	2939	....
State Fair (color)	20th-Fox	607	Dana Andrews-Jeanne Crain-Dick Haymes	Oct.,'45	100m	Aug. 25,'45	2638	2434	2810
Step By Step	RKO	703	Lawrence Tierney-Anne Jeffreys	Block 1	62m	July 20,'46	3101	3076	....
Stolen Life, A	WB	521	Bette Davis-Glenn Ford	July 6,'46	109m	May 4,'46	2973	2756	3100
† Stork Club, The (Block 2)	Para.	4507	Betty Hutton-Barry Fitzgerald	Dec. 28,'45	98m	Oct. 13,'45	2679	2555	2898
Stormy Waters (French)	MGM	....	Jean Gabin-Michele Morgan	Not Set	80m	July 13,'46	3089	....	....
Strange Confession	Univ.	505	Lon Chaney-Brenda Joyce	Oct. 5,'45	62m	Oct. 6,'45	2669	2454	....
Strange Conquest	Univ.	530	Jane Wyatt-Lowell Gilmore	May 10,'46	63m	Apr. 20,'46	2950	2883	....
Strange Holiday	PRC	....	Claude Rains-Barbara Bate	Sept. 2,'46	61m	Oct. 27,'45	2693	....	...
Strange Impersonation	Rep.	513	Brenda Marshall-William Gargan	Mar. 16,'46	62m	Feb 23,'46	2859	2776	....
Strange Journey	20th-Fox	....	Paul Kelly-Osa Massen	Oct.,'46	....	....	....	....	....
Strange Love of Martha Ivers (Block 6)	Para.	4529	Barbara Stanwyck-Van Heflin	Sept. 13,'46	117m	Mar. 23,'46	2907	2870	....
Strange Mr. Gregory	Mono.	516	Edmund Lowe-Jean Rogers	Jan. 12,'46	63m	Dec. 22,45	2768	2598	....
Stranger, The	RKO	683	Edw. G. Robinson-Loretta Young	Special	85m	May 25,'46	3005	2756	..
Strange Triangle	20th-Fox	630	Signe Hasso-John Shepperd	June,'46	65m	May 11,'46	2986	2951	....
Strange Voyage	Mono.	521	Eddie Albert-Forrest Taylor	July 6,'46	61m	Mar. 2,'46	2870	....	....
Strange Woman, The	UA	....	Hedy Lamarr-George Sanders	Not Set	....	....	....	2884	....
Strangler of the Swamp	PRC	....	Rosemary La Planche-Robt. Barrett	Jan. 1,'46	60m	Dec. 29,'45	2777	2686	....
Strike Me Pink (Reissue)	Film Classics	....	Eddie Cantor-Ethel Merman	May 15,'46	100m	Jan. 25,'36	....	....	....
Suddenly It's Spring	Para.	....	Fred MacMurray-Paulette Goddard	Not Set	....	....	....	2987	....
Sunbonnet Sue	Mono.	501	Gale Storm-Phil Regan	Dec. 8,'45	89m	Sept. 29,'45	2661	....	....
Sunset Pass	RKO	704	James Warren-Nan Leslie	Block 1	59m	July 20,'46	3102	3090	....
Sun Valley Cyclone	Rep.	567	"Wild" Bill Elliott-Bobby Blake	May 10,'46	56m	June 15,'46	3042	2987	....
Sun Valley Serenade (R.)	20th-Fox	....	Sonja Henie-John Payne	Sept.,'46	86m	Aug. 24,'46	3163	....	....
Susie Steps Out (formerly Miss Television)	UA	....	David Bruce-Cleatus Caldwell	Not Set	....	....	....	3078	....
Suspense (Special)	Mono.	699	Belita-Barry Sullivan	June 15,'46	101m	Mar. 30,'46	2917	....	3100
Swamp Fire (Block 6)	Para.	4528	Johnny Weissmueller-Virginia Grey	Sept. 6,'46	69m	May 11,'46	2986	2963	....
Swing Parade of 1946	Mono.	503	Gale Storm-Phil Regan	Mar. 16,'46	74m	Jan. 26,'46	2817	2628	....
Symphonie D'Amour (French)	Alganzy	....	Fernand Gravet-Jacqueline Francell	Mar. 9,'46	90m	Mar. 23,'46	2906	....	....
TALK About a Lady	Col.	7016	Jinx Falkenburg-Joe Besser	Mar. 28,'46	71m	June 8,'46	3030	2818	....
Tangier	Univ.	522	Maria Montez-Preston Foster	Mar. 8,'46	76m	Mar. 16,'46	2895	2756	2975
Tars and Spars	Col.	7007	Alfred Drake-Janet Blair-Marc Platt	Jan. 10,'46	86m	Jan. 19,'46	2805	2710	2930
Tarzan and the Leopard Woman	RKO	618	Johnny Weissmuller-J. Sheffield-B. Joyce	Block 4	72m	Feb. 16,'46	2849	2655	....
Temptation (formerly Bella Donna)	Univ.	....	Merle Oberon-George Brent	Not Set	....	....	....	3076	....
Tenth Avenue Angel	MGM	....	Margaret O'Brien-George Murphy	Not Set	....	....	....	3031	....
Terror by Night	Univ.	517	Basil Rathbone-Nigel Bruce	Feb. 1,'46	60m	Feb. 2,'46	2830	2748	....
Terrors on Horseback	PRC	....	Buster Crabbe-Al "Fuzzy" St John	Aug. 14,'46	55m	Apr. 20,'46	2951	2884	....
Texas Panhandle	Col.	7203	Charles Starrett-Tex Harding	Dec. 20,'46	55m	Jan. 12,'46	2795	2744	....
That Brennan Girl	Rep.	....	James Dunn-Mona Freeman	Not Set	....	....	....	3090	....
That Night With You	Univ.	504	Franchot Tone-Susanne Foster	Sept. 28,'45	84m	Sept. 29,'45	2662	2434	....
That Texas Jamboree	Col.	7222	Ken Curtis-Jeff Donnell	May 16,'46	67m	....	....	2786	....
That Way With Women	WB	....	Sydney Greenstreet-Martha Vickers	Not Set	....	....	....	3031	....
These Three (Reissue)	Film Classics	....	Merle Oberon-Joel McCrea	Feb. 15,'46	95m	Feb. 29,'36	....	....	....
They Made Me a Killer (Bl. 4)	Para.	4518	Robert Lowery-Barbara Britton	May 3,'46	64m	Jan. 26,'46	2817	2695	....
† They Were Expendable (Bl. 14)	MGM	609	Robert Montgomery-John Wayne	Nov.-Dec.,'45	136m	Nov. 24,'45	2725	2384	2930
They Were Sisters (British)	Univ.	....	James Mason-Phyllis Calvert	Not Set	115m	Aug. 3,'46	3125	....	....
This Happy Breed (Brit.) (color)	UA	....	Robert Newton-Celia Johnson	Not Set	115m	May 27,'44	1909	....	....
This Love of Ours	Univ.	508	Merle Oberon-Claude Rains	Nov. 2,'45	90m	Nov. 3,'45	2703	2662	2898
Three Little Girls in Blue (color)	20th-Fox	639	June Haver-Vivian Blaine	Oct.,'46	....	....	....	2907	....
Three Strangers	WB	511	Geraldine Fitzgerald-Sydney Greenstreet	Feb. 16,'46	92m	Jan. 26,'46	2817	2366	....
Three Wise Fools (Block 17)	MGM	628	Margaret O'Brien-Lionel Barrymore	Aug. 29,'46	90m	June 22,'46	3054	2907	....
Thrill of Brazil	Col.	....	Evelyn Keyes-Keenan Wynn	Sept. 30,'46	....	....	....	3090	...
Throw a Saddle on a Star	Col.	7221	Ken Curtis-Adele Roberts	Mar. 14,'46	65m	Mar. 23,'46	2906	2850	....

						REVIEWED			
Title	*Company*	*Prod. Number*	*Stars*	*Release Date*	*Running Time*	*M. P. Herald Issue*	*Product Digest Page*	*Advance Synopsis Page*	*Service Data Page*
Thunder Town	PRC	....	Bob Steele-Syd Saylor	Apr. 10,'46	57m	Apr. 6,'46	2926	....	....
Till the Clouds Roll By (color)	MGM	....	Robert Walker-Judy Garland	Not Set	....	....	....	2963	....
Till the End of Time	RKO	626	Dorothy McGuire-Guy Madison	Block 6	105m	June 15,'46	3041	2784	....
Time of Their Lives	Univ.	546	Bud Abbott-Lou Costello	Aug. 16,'46	82m	Aug. 17,'46	3149	2939	....
Time, the Place, the Girl (color)	WB	....	Dennis Morgan-Jack Carson	Not Set	....	....	....	2555	....
To Each His Own (Block 5)	Para.	4524	Olivia De Havilland-John Lund	July 5,'46	122m	Mar. 16,'46	2894	2861	3164
Tokyo Rose (Block 3)	Para.	4511	Byron Barr-Lotus Long	Feb. 8,'46	69m	Dec. 8,'45	2745	2744	2930
† Tomorrow Is Forever	RKO	682	Claudette Colbert-Orson Welles	Special	105m	Jan. 19,'46	2805	2555	2975
Too Good to Be True (formerly Easy Come, Easy Go)	Para.	....	Sonny Tufts-Diana Lynn	Not Set	....	....	....	2748	....
Too Young to Know	WB	507	Joan Leslie-Robert Hutton	Dec. 1,'45	86m	Nov. 17,'45	2718	2384	2898
Traffic in Crime	Rep.	522	Kane Richmond-Adele Mara	June 28,'46	....	....	....	3055	....
Trail to Mexico	Mono.	574	Jimmy Wakely-Lee "Lasses" White	June 29,'46	56m	July 6,'46	3077	3031	....
Trail to Vengeance	Univ.	1103	Kirby Grant-Fuzzy Knight	Nov. 30,'45	54m	....	....	2748	....
Trigger Fingers	Mono.	....	Johnny Mack Brown-Raymond Hatton	Sept. 21,'46	....	....	....	3126	....
Trouble with Women	Para.	....	Ray Milland-Teresa Wright	Not Set	....	....	....	2776	....
True Glory, The	Col.	7050	Documentary	Oct. 4,'45	84m	Sept. 15,'45	2646	....	2798
Truth About Murder, The	RKO	624	Bonita Granville-Morgan Conway	Block 5	63m	Apr. 20,'46	2950	2776	....
Turn of the Century (Swedish)	Scandia	....	Edvard Persson-Stina Hedberg	Feb. 23,'46	110m	Mar. 9,'46	2882	....	....
Two Fisted Stranger	Col.	7208	Charles Starrett-Smiley Burnette	May 30,'46	50m	June 15,'46	3043	2951	....
Two Guys from Milwaukee	WB	524	Dennis Morgan-Joan Leslie	Aug. 17,'46	90m	Aug. 3,'46	3126	2884	3164
Two Mrs. Carrolls, The	WB	....	Barbara Stanwyck-Humphrey Bogart	Not Set	....	....	....	2628	....
† Two Sisters from Boston (Bl. 16)	MGM	622	Jimmy Durante-June Allyson	Apr.-May,46	112m	Mar. 9,'46	2881	2695	3164
2,000 Women (British)	Gains.-G.F.D.	....	Phyllis Calvert-Flora Robson	Not Set	97m	Sept. 9,'44	2626	....	....
Two Smart People	MGM	....	John Hodiak-Lucille Ball	Not Set	93m	June 8,'46	3029	2748	3164
Two Years Before the Mast	Para.	....	Alan Ladd-Brian Donlevy	Not Set	....	....	....	3055	....
UNCLE Andy Hardy	MGM	....	Mickey Rooney-Bonita Granville	Not Set	....	....	....	3127	....
Under Arizona Skies	Mono.	561	Johnny Mack Brown-Raymond Hatton	Apr. 27,'46	59m	June 8,'46	3030	2870	....
Undercover Woman	Rep.	515	Stephanie Bachelor-Robert Livingston	Apr. 11,'46	56m	July 6,'46	3077	2748	....
Undercurrent	MGM	....	Katharine Hepburn-Robert Taylor	Not Set	....	....	....	3007	....
Under Nevada Skies	Rep.	541	Roy Rogers-Dale Evans	Aug. 26,'46	....	....	....	3127	....
Unholy Garden (Re-Issue)	Film Classics	....	Ronald Colman-Fay Wray	July 29,'46	77m	Aug. 8,'31	....	....	....
Unknown, The	Col.	7027	Karen Morley-Jim Bannon	July 4,'46	....	....	....	3055	....
Up Goes Maisie (Block 15)	MGM	613	Ann Sothern-George Murphy	Jan.-Feb.,'46	90m	Dec. 29,'45	2778	....	2930
VACATION from Marriage (Block 14) (British)	MGM	608	Robert Donat-Deborah Kerr	Nov.-Dec.,'45	94m	Dec. 1,'45	2733	2710	2862
Vacation in Reno	RKO	....	Jack Haley-Anne Jeffreys	Not Set	....	....	....	3127	....
Valley of the Zombies	Rep.	520	Robert Livingston-Adrian Booth	May 24,'46	56m	June 1,'46	3017	3007	....
Verdict, The	WB	....	Sydney Greenstreet-Peter Lorre	Not Set	....	....	....	2764	....
† Virginian, The (color) (Bl. 4)	Para.	4516	Joel McCrea-Brian Donlevy	Apr. 5,'46	86m	Jan. 26,'46	2817	2242	3164
Voice of the Whistler	Col.	7024	Richard Dix-Lynn Merrick	Oct. 30,'45	60m	Feb. 23,'46	2859	2655	....
WAGON Wheels Westward	Rep.	564	"Wild" Bill Elliott-Bobby Blake	Dec. 21,'45	55m	Jan. 19,'46	2806	2555	....
Walk in the Sun, A	20th-Fox	616	Dana Andrews-Richard Conte	Mar.,'46	117m	Dec. 1,'45	2733	2242	2979
Walls Came Tumbling Down, The	Col.	7011	Lee Bowman-Marguerite Chapman	June 7,'46	82m	May 25,'46	3005	2963	....
Wanderer of the Wasteland	RKO	609	James Warren-Audrey Long	Block 2	67m	Sept. 29,'45	2662	....	....
Wanted for Murder (Brit.)	20th-Fox	....	Eric Portman-Dulcie Gray	Not Set	103m	Apr. 13,'46	2937	....	....
Way Ahead, The (British)	20th-Fox	606	David Niven-Stanley Holloway	Aug.,'45	106m	June 17,'44	2626	....	2523
Way We Live, The (British)	GFD	....	Peter Willes	Not Set	64m	Aug. 24,'46	3162	....	....
Wedding Night (Reissue)	Film Classics	....	Gary Cooper-Anna Sten	June 15,'46	83m	Feb. 23,'35	....	....	....
† Weekend at the Waldorf (Spcl.)	MGM	605	Ginger Rogers-Lana Turner-Walter Pidgeon	Oct.,'45	130m	July 28,'45	2627	2242	3018
Welcome, Stranger	Para.	....	Bing Crosby-Barry Fitzgerald	Not Set	....	....	....	2939	...
† Well Groomed Bride, The (Bl. 4)	Para.	4519	Ray Milland-Olivia DeHavilland	May 17,'46	75m	Feb. 2,'46	2829	2786	3164
West of the Alamo	Mono.	573	Jimmy Wakely-Lee "Lasses" White	Apr. 20,'46	58m	May 25,'46	3006	2883	....
What Next, Corporal Hargrove? (Block 14)	MGM	606	Robert Walker-Keenan Wynn	Nov.-Dec.,'45	96m	Nov. 17,'45	2717	2710	2975
Where There's Life	Para.	....	Bob Hope-Signe Hasso	Not Set	....	....	....	3078	....
While Nero Fiddled (Brit.)	Bacon-Bell	....	Tommy Trinder-Frances Day	Apr. 29,'46	65m	May 11,'46	2986	....	....
Whirlwind of Paris (French)	Hoffberg	....	Charpin-Marguerite Perry	Feb. 9,'46	88m	Feb. 23,'46	2859	....	....
Whistle Stop	UA	....	George Raft-Ava Gardner	Jan. 25,'46	84m	Jan. 12,'46	2793	2744	3100
Wicked Lady, The (Br.)	Eagle-Lion	....	Margaret Lockwood-James Mason	Not Set	103m	Dec. 15,'45	2757	....	....
Wife of Monte Cristo	PRC	....	John Loder-Lenore Aubert	Apr. 23,'46	80m	Mar. 30,'46	2918	2895	3018
Wife Wanted	Mono.	....	Kay Francis-Paul Cavanaugh	Oct. 12,'46	....	....	....	3138	....
Wild Beauty	Univ.	545	Don Porter-Lois Collier	Aug. 9,46	61m	Aug. 17,'46	3150	3076	....
Wildfire	Screen Guild	001	Bob Steele-Sterling Holloway	May,'46	60m	....	....	....	....
Wilson (color) (Special)	20th-Fox	602	Alexander Knox-Charles Coburn	Aug.,'45	154m	Aug. 5,'44	2094	1676	2342
Without Dowry (Russian)	Artkino	....	Olga Pyshova-Nina Alisova	Apr. 6,'46	81m	Apr. 27,'46	2962	....	....
Without Reservations	RKO	621	Claudette Colbert-John Wayne	Block 5	107m	May 11,'46	2985	2884	3164
Woman Chases Man (Reissue)	Film Classics	....	Miriam Hopkins-Joel McCrea	May 15,'46	70m	May 1,'37	....	....	....
Woman on the Beach (formerly Desirable Woman)	RKO	....	Joan Bennett-Robert Ryan	Not Set	....	....	....	2883	....
Woman Who Came Back, The	Rep.	507	Nancy Kelly-John Loder	Dec. 13,'45	68m	Dec. 22,'45	2765	2555	....
YANK in London, A (Br.)	20th-Fox	622	Anna Neagle-Dean Jagger	Mar.,'46	106m	Feb. 23,'46	2858	....	....
Yearling, The (color)	MGM	....	Gregory Peck-Jacqueline White	Not Set	....	....	....	2883	....
Years Between, The (British)	GFD	....	Michael Redgrave-Valerie Hobson	Not Set	100m	Apr. 20,'46	2949	....	....
Yolanda and the Thief (color) (Block 14)	MGM	610	Fred Astaire-Lucille Bremer	Nov.-Dec.,'45	108m	Oct. 20,'45	2685	2354	2930
Young Widow	UA	....	Jane Russell-Louis Hayward	Mar. 1,'46	98m	Feb. 23,'46	2857	2454	3164
† ZIEGFELD Follies of 1946 (color) (Special)	MGM	617	MGM Contract Stars	Mar.,'46	110m	Aug. 25,'45	2638	1913	3088

Feature Product, including Coming Attractions, listed Company by Company in Order of Release on pages 3151 and 3152.

OUT NEXT WEEK



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Original screenplay by Byron Morgan and William A. Wellman

Produced and Directed by WILLIAM A. WELLMAN

COLUMBIA'S SILVER ANNIVERSARY 1946

MOTION PICTURE HERALD

REVIEWS

(In Product Digest)

- Two Years Before the Mast
- No Leave, No Love
- Mr. Ace
- If I'm Lucky
- Brief Encounter
- Gentleman from Texas
- Under Nevada Skies

(In News Section)

- Little Miss Big
- I've Always Loved You

REISSUES

find boom market; Companies have 71 ready or in national or local release this year.

EXHIBITOR

protests on New York court ruling bring ATA decision to intervene, with Arnold as counsel; MPTOA poll 10 to 1 against auction sales.

VOL. 164, NO. 9; AUGUST 31, 1946

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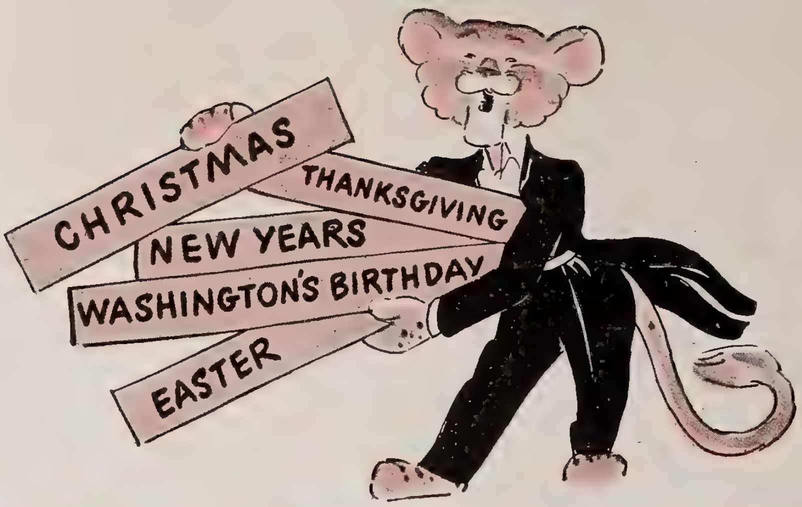
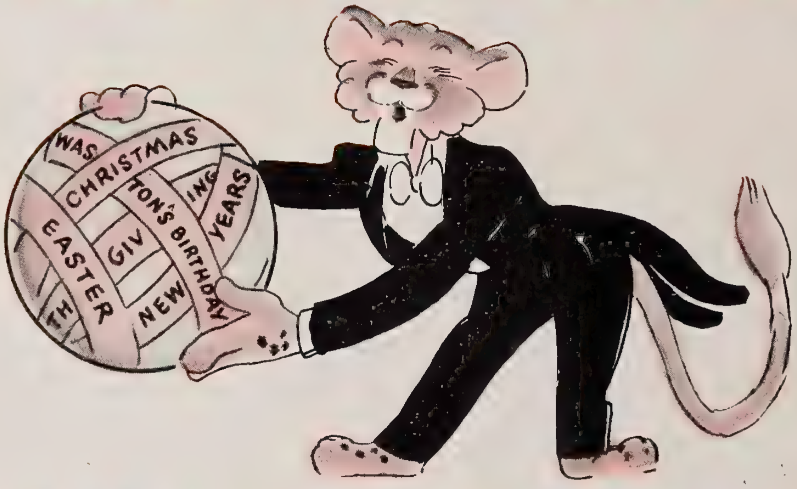

CHRISTMAS
THANKSGIVING
NEW YEARS
WASHINGTON'S BIRTHDAY
EASTER

TAKE ALL THE HOLIDAYS–


WAS
CHRISTMAS
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ING
YEARS
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AND ROLL 'EM INTO ONE!

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TECHNICOLORIOUS

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with ★ **JOSE ITURBI**
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★ **JANE POWELL**
★ **ILONA MASSEY**
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Original Story by William Kozlenko
★ Directed by GEORGE SIDNEY
★ Produced by JOE PASTERNAK

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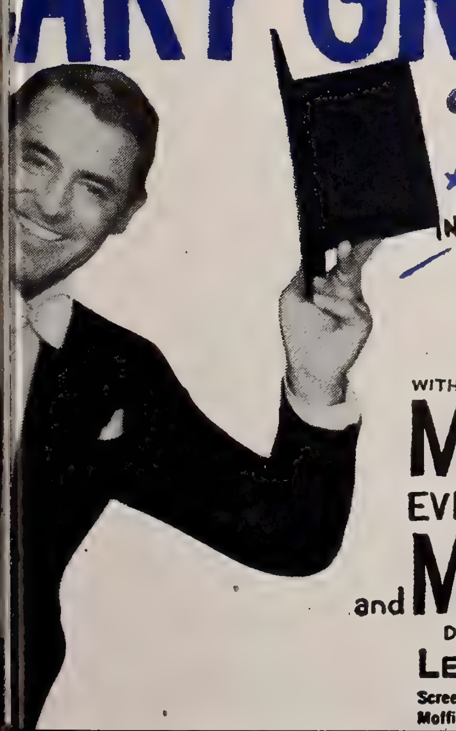

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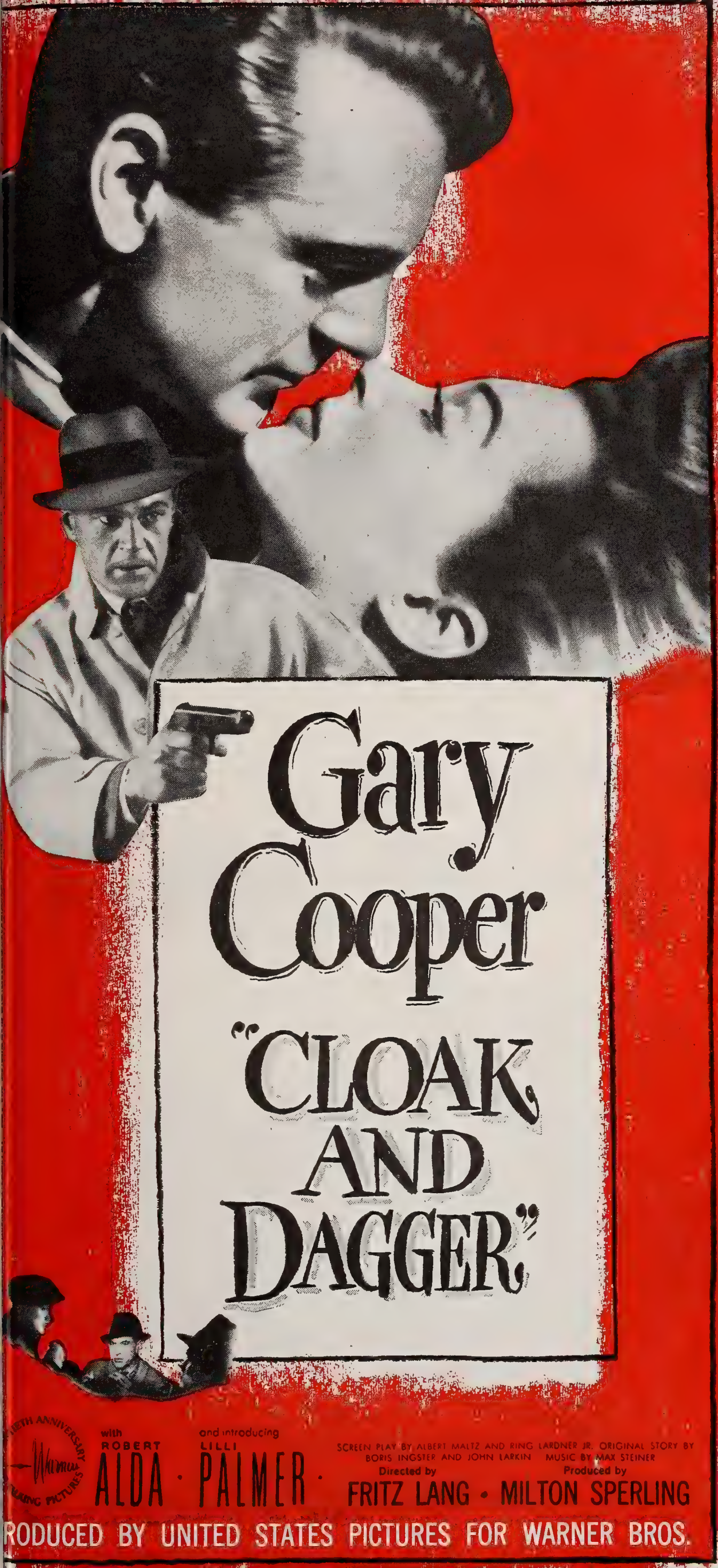

Gary Cooper

"CLOAK AND DAGGER"

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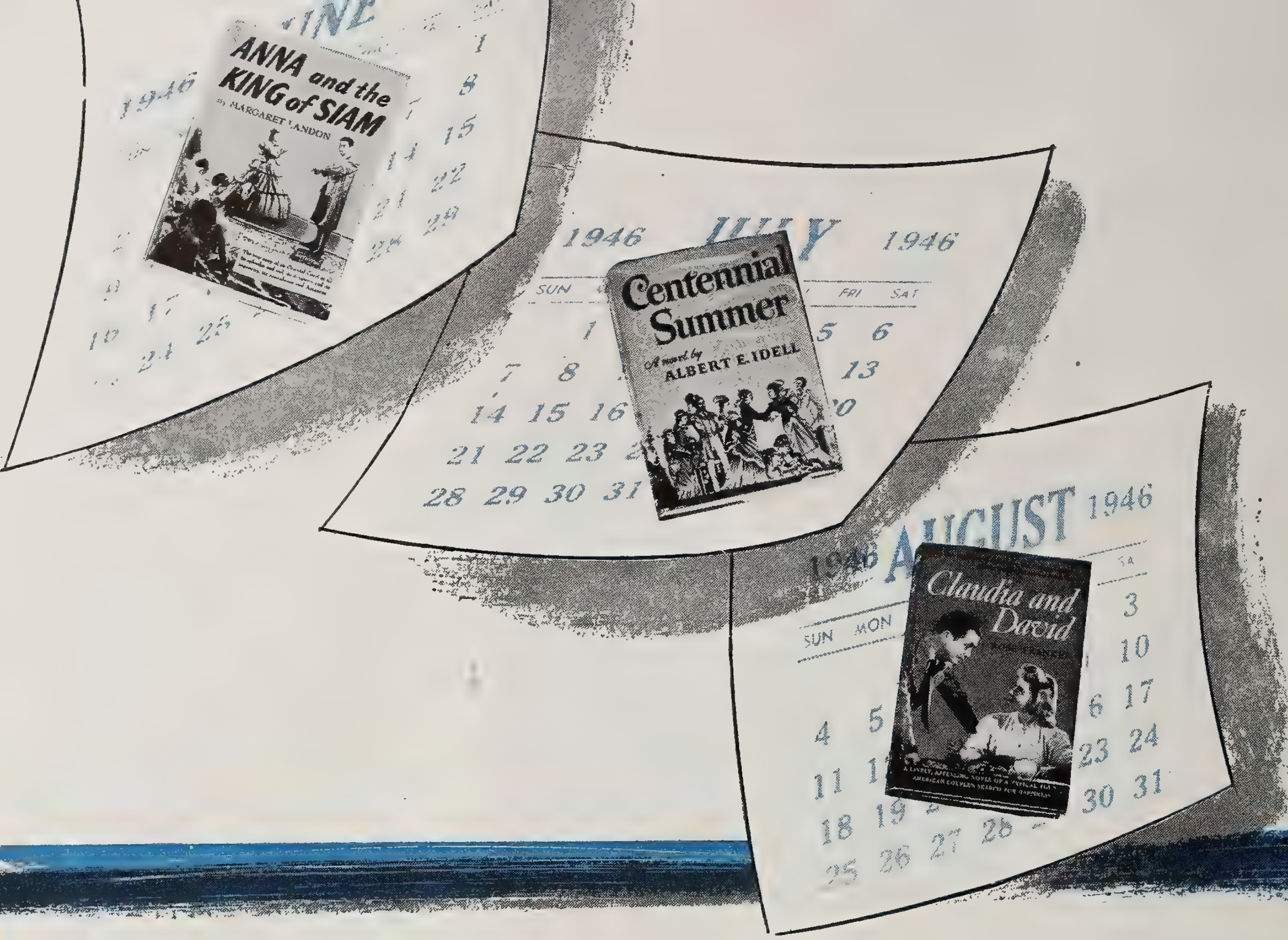
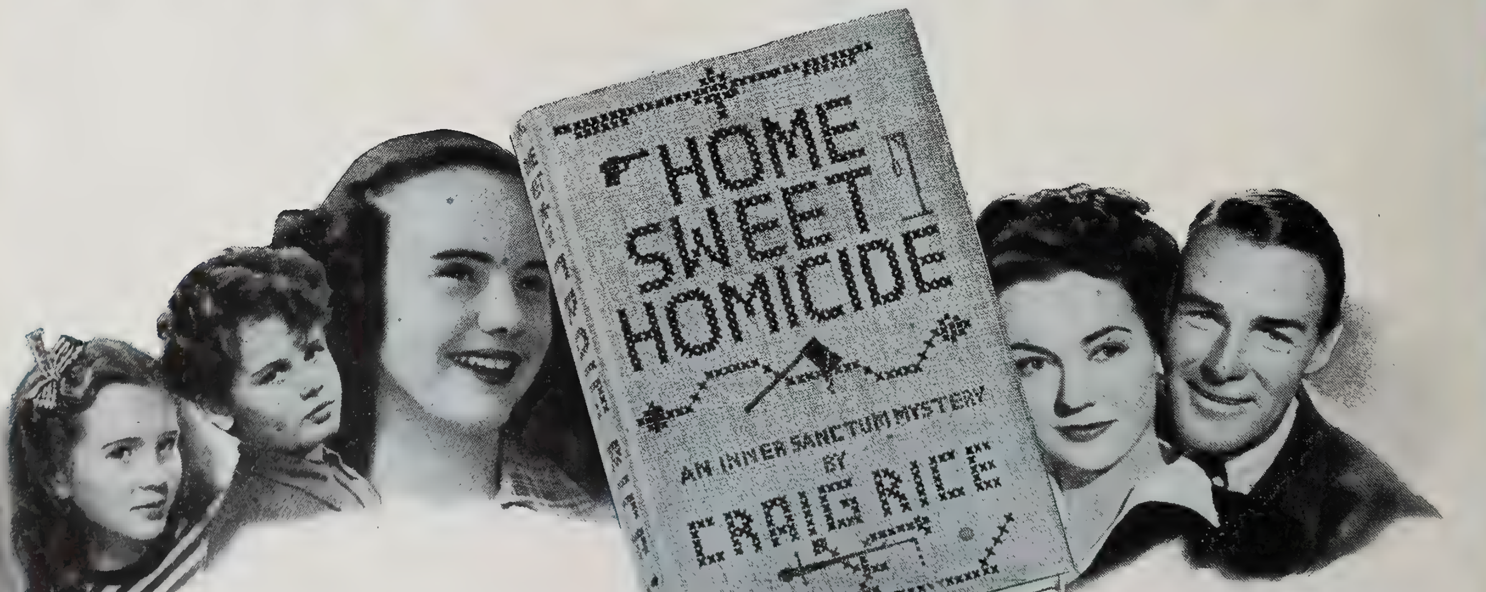
Directed by FRITZ LANG · Produced by MILTON SPERLING

RODUCED BY UNITED STATES PICTURES FOR WARNER BROS.

ALBANY	Warner Screen. Room	79 N. Pearl St. – 2:00 P.M.
ATLANTA	RKO Screening Room	191 Walton St. N.W. – 2:30 P.M.
BOSTON	RKO Screening Room	122 Arlington St. – 2:30 P.M.
BUFFALO	20th Cent.-Fox Sc. Rm.	290 Franklin St. – 2:00 P.M.
CHARLOTTE	20th Cent.-Fox Sc. Rm.	308 S. Church St. – 10:00 A.M.
CHICAGO	Warner Screen. Room	1307 So. Wabash Ave.– 1:30 P.M.
CINCINNATI	RKO Screening Room	Palace Th. Bldg. E. 6th – 8:00 P.M.
CLEVELAND	Warner Screen. Room	2300 Payne Ave. – 2:30 P.M.
DALLAS	20th Cent.-Fox Sc. Rm.	1803 Wood St. – 10:00 A.M.
DENVER	Paramount Sc. Room	2100 Stout St. – 2:30 P.M.
DES MOINES	20th Cent.-Fox Sc. Rm.	1300 High St. – 12:45 P.M.
DETROIT	Film Exchange Bldg.	2310 Cass Ave. – 2:00 P.M.
INDIANAPOLIS	Paramount Sc. Room	116 W. Michigan St. – 2:00 P.M.
KANSAS CITY	20th Cent.-Fox Sc. Rm.	1720 Wyandotte St. – 1:30 P.M.
LOS ANGELES	Warner Screen Room	2025 S. Vermont Ave. – 2:00 P.M.
MEMPHIS	Paramount Sc. Room	362 S. Second St. – 2:00 P.M.
MILWAUKEE	Warner Th. Sc. Rm.	212 W. Wisconsin Ave. – 2:00 P.M.
MINNEAPOLIS	20th Cent.-Fox Sc. Rm.	1015 Currie Ave. N. – 2:00 P.M.
NEW HAVEN	Warner Th. Proj. Rm.	70 College St. – 2:30 P.M.
NEW ORLEANS	20th Cent.-Fox Sc. Rm.	200 S. Liberty St. – 1:00 P.M.
NEW YORK	Home Office	321 W. 44th St. – 2:30 P.M.
OKLAHOMA	20th Cent.-Fox Sc. Rm.	10 North Lee St. – 10:00 A.M.
OMAHA	20th Cent.-Fox Sc. Rm.	1502 Davenport St. – 1:00 P.M.
PHILADELPHIA	Vine St. Sc. Room	1220 Vine St. – 11:00 A.M.
PITTSBURGH	20th Cent.-Fox Sc. Rm.	1715 Blvd. of Allies – 1:30 P.M.
PORTLAND	Jewel Box Sc. Room	1947 N.W. Kearney St. – 2:00 P.M.
SALT LAKE	20th Cent.-Fox Sc. Rm.	216 East 1st South – 2:00 P.M.
SAN FRANCISCO	Republic Sc. Room	221 Golden Gate Ave. – 1:30 P.M.
SEATTLE	Jewel Box Sc. Room	2318 Second Ave. – 2:00 P.M.
ST. LOUIS	S'renco Sc. Room	3143 Olive St. – 1:00 P.M.
WASHINGTON	Earle Th. Bldg.	13th & E Sts. N.W. – 10:30 A.M.


1946
ANNA and the KING of SIAM
MARGARET LANDON
1946 1946
Centennial Summer
A novel by ALBERT E. IDELL
AUGUST 1946
Claudia and David

THE NEXT BIG
BOOKING-OF-THE-MONTH


HOME SWEET HOMICIDE
AN INNER SANCTUM MYSTERY
BY
CRAIG RICE

It's a **FACT**: All the BIGGEST BEST-SELLERS always are from 20th Century-Fox

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher *Terry Ramsaye, Editor*

Vol. 164, No. 9 August 31 1946

CROSS LICENSING

THAT proposal of the Department of Justice for a decree ban on the cross licensing of product between affiliated theatres of defendants in the anti-trust case is to be viewed with some apprehension of its possible effect on production. It is also assuredly not likely to be of any constructive service of the interests of the theatre patron. In blunt fact the proposal would remove about three thousand of the nation's best theatres from the realm of free enterprise, with no apparent promise of important benefit to anyone.

Restrictions which could artificially prevent the widest exhibition of the best product would constitute a direct and destructive invasion of the consumers' "right to buy"—if you remember that phrase from the years agone.

It is to be recalled, too, that the decision of the court embodied expression on the special competence in showmanship of many of the affiliated theatres.

The Department of Justice proposal that the limitation be effective a year after the entry of the decree and continue for ten years, has a curious sound. If for ten years, why not forever and a day? It has the quality of a punitive device, arbitrarily conceived.

■ ■ ■

HOUSEKEEPING

ON Page 26 of last week's Herald there was a straightforward article by Mrs. J. C. Robertson, small town exhibitor in Ohio, which rates a reading all across the exhibition map, including the big time. Mrs. Robertson considers that the motion picture is good entertainment and that it will do business if the theatre is maintained and operated as a clean, friendly and comfortable place to go. Her formula, proved out across thirty-six years of success, is simple, good housekeeping and management conscious of being the host. There's a smile in her remark that the business is just as interesting today as when she started—"only more complicated." Quite so. She will realize, too, that when she started there were not so many outside experts attending to the motion picture's business, everybody's business.

■ ■ ■

SYMPTOMS IN SEDALIA

THAT five per cent city tax on box office grosses precipitating a shutdown "strike" by the theatres of Sedalia out in Missouri is indicative of an official state of mind about the film theatre which is a growing problem of this industry.

It is inherent and inevitable in the show business that success should be proclaimed. That is how shows are sold. People go to see what people are going to see. Box office money looks like easy money to the tax makers.

The tax pattern contains, in general, too many devices and approaches which are less than honest. They represent the easy and evasive way, used by legislators who are more concerned with the mass voters than with the wellbeing of the industries which support the national economy.

We are in a continuing process of discouragement and impoverishment of the investor and the legitimate enterprizer.

The motion picture is in need of active defense, and vigilantly persistent defense, against the taxation approach applied to liquor, gambling and tobacco.

The motion picture is entitled to as much repute and respect as the American newspaper.

■ ■ ■

THOSE COLOUR PATENTS

AFTER much fuss and feathers of discussion from Washington, and including an expedition to Germany to look into the AGFA colour process there, it is now officially announced from Washington, by the Alien Property Custodian, that the patents belong to Ansco, the photographic branch of General Aniline. So licensing under those patents must be left to Ansco. That was obvious from the beginning and was so stated on this page. A Washington dispatch quotes the Custodian as remarking that "holding the colour process off the market might result in a monopoly."

At this late day in colour photography patents are not of the essence. There are many methods of making competent pictures in colour. Successful reduction to practise depends on other demanding factors, including a high degree of technical discipline, which does not come in the film can.

The real pioneer in colour was the late Charles Urban, of Durbar fame, with whom your editor was once associated in cinema. "The greatest handicap of my Kinemacolour process," observed Mr. Urban, "has been its lack of competition—leaving me too much pioneering."

The Kinemacolour process is still basic, and has been for more than thirty years in the public domain. Anyone may make colour, a few can.

■ ■ ■

¶ With an astonishing effrontery Ilya Ehrenberg, staff writer for *Izvestia*, official Moscow journal, has returned to write, says the Associated Press, that: "Holywood's producers have achieved complete mastery over the American mind and that its censors have stamped out any semblance of free thought." He finds, too, that Hollywood provides "a convenient set of morals and thoughts" for the American people. It is of course entirely futile to suggest that this Russian journalist, were he capable of objectivity, would be finding that he is charging America and Hollywood with doing precisely what the state controlled Russian screen does. If it is possible for him to understand the democracy of the American motion picture, which is doubtful, he refuses such understanding. He came as a guest of the United States with his mind made up. He could have written his report before leaving Moscow. Possibly he did.

—*Terry Ramsaye*

THIS WEEK IN THE NEWS

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Hot Summer

THE week before Labor Day, traditionally a favorite vacation week, did not bring a vacation for New York's Broadway box offices. Wednesday the Roxy had a record gross of $250,000 for two weeks of the 20th Century-Fox "Claudia and David." At the Astor the Goldwyn-RKO "Kid from Brooklyn" went into its 20th week at well over $20,000. The Music Hall was playing near capacity with RKO's "Notorious," and the Paramount grossed $91,000 for the fifth week of "Strange Love of Martha Ivers." Warners claimed a record, too, for "The Big Sleep" at the Strand with a first-week figure of $85,000.

Fortissimo

NEW YORK'S first run houses this week faced another inflated cost: music. The musicians' local, 802, is asking increases which will raise the theatres' costs 40 per cent.

The contracts with the Radio City Music Hall, the Roxy, Paramount, Capitol, and Strand expire Monday.

The first two theatres, each employing 75 full-time musicians, and substitutes, have been asked to raise minimum pay from $103.50 to $135 for six days, and also to raise the rehearsal rate from $2.30 an hour to $4.

The other houses, with name bands, pay standby salaries to the union, for musicians not union members, and have been asked to raise these.

Take

THE theatres and other amusements of Chicago, Convention City, learned the other day what their "take" is, of the amount spent annually by conventioneers. Of $60,000,000, their share is $4,140,000, the Chicago Convention Bureau estimates.

Base Revised

IN its 18 years of operation the Academy of Motion Picture Arts and Sciences has weathered many a critical attack upon the validity of its Annual Awards (Oscars) emblematic of artistic excellence of performance on the screen or in connection with the production of motion pictures.

Chiefly these attacks have been predicated upon the suggestion that the film company which employs the most Academy voters can and does influence the outcome of the annual ballotting on which the awards are based. No end of meticulous explanation of the safeguards set up against such exerting of influence has sufficed to quench the criticism, although the Awards have never lost their lustre because of it.

Last week the Academy, in the course of giving its by-laws a pretty thorough going-over, moved to put a stop to the perennial charges of perfidy at the cross-roads. In the past some 9,000 professionals, members of the principal talent guilds, were polled in two ballots, the first for their nominations of candidates, the second for their votes for the candidates nominated. The same 9,000 will be given a voice in the nominations hereafter, as formerly, but only Academy members will be pemitted to vote for the nominated candidates.

The Academy membership numbers about 900, instead of 9,000. If precedent prevails, the critical attacks will take a different tack when the 1946 Awards are announced next March, but unquestionably continue.

Silver Jubilee

THE SCHINE brothers—J. Myer and Louis—are planning a silver jubilee celebration for the month from September 8 to October 5 to mark the 25th year since they began their operations with a small theatre in Gloversville, N. Y. Executives of the circuit are holding one-day meetings with zone managers this week to plan the event. Trailers and special newsreel congratulatory messages from Governor Thomas Dewey and the governors of other states where the company operates theatres, are among the plans.

Public Service

L. C. MONTGOMERY is an exhibitor who runs his theatre not only in the tradition of show business, but also in the tradition of public utilities. His house, the Joy, is the only theatre in Rayne, La. It burned, completely. Mr. Montgomery immediately obtained St. Joseph's Academy's gymnasium, chairs, a screen, a temporary projection booth, projection and sound equipment—and Rayne again had a theatre. It will remain operating until Mr. Montgomery's new theatre, the Acadia, is opened.

The Drink Problem

AT 17, Shirley Temple drinks—in RKO's "The Bachelor and the Bobby Soxer." The picture is being finished now, and Miss Temple's drinking, in one scene, last week brought a plea that the scene be cut. Said Mrs. D. Leigh Colvin, president of the Woman's Christian Temperance Union, in Chicago:

"The scene would be a disservice to American youth. Shirley is idolized by youngsters generally, and unthinking teen-agers are certain to be caused to protest: "If Shirley Temple drinks, why can't I?.' "

She added: "Since 'The Lost Weekend,' the liquor industry has been attempting to glamorize drinking in the movies."

Mrs. Colvin got her information about the drinking scene, she said, "from the columnists."

Advertising

THE Metro-Goldwyn-Mairship was launched Thursday at Lakehurst, New Jersey, with a bottle of water. Elizabeth Taylor swung the bottle. The water was from the swamps near Ocala, Fla., where much of MGM's "The Yearling" was filmed.

The "Mairship" is a 265 foot dirigible carrying a running electrical sign 170 feet long and 27 feet high, lighted by 10,000 electric bulbs. It will cruise over New York, Philadelphia, Washington, Scranton, New Haven, Bridgeport, and other places, carrying weather reports, spot news flashes, and of course information about MGM pictures to an estimated 22,000,000 persons. If you're out of doors, it will be rather hard to escape. It will fly at about 1,000 feet. That sign it carries is visible at five miles, and readable at two and a half.

But it carries no public address system!

Vaudeville

TWENTY-FIVE years on Broadway—and still with vaudeville: that's the record of Loew's State, New York, and it was celebrated Thursday evening with a party onstage. A large birthday cake was cut; and guest stars appeared—topnotchers of vaudeville, the night clubs, hotels, and the screen, but all of them of vaudeville's lore. The theatre has presented top vaudeville acts to over 125,000,000 admissions. Its largest weekly gross was $51,326, when Eddie Cantor played. Rudy Vallee drew 123,112 customers one week. The theatre's opening bill, in 1921, presented Irving Berlin, George Price, Frank Tinney, and others. The house also plays motion pictures.

Nourishment

BURGLARS once before had broken into Harland Rankin's Plaza theatre, Tilbury, Ontario. At that time they stole the safe. The lesson was noted. The other day burglars again broke in, forced open the office door, found a battered safe, and in it found nothing. They settled down to a good feed on chocolate bars from the office candy stock. There was no bicarb.

Big Shorts

AT least one series of animated short subjects will thrill the music lover. It is Walter Lantz' new series, "Musical Miniatures," which is departing from the norm by using orchestras such as are used in "A" productions: orchestras of as many as 50 musicians. "Poet and Peasant" was the first in the series; "Chopin's Musical Moments" will be the second.

Rarity

OHIO may reduce its admissions tax. The intimation came this week from statements by candidates for the governorship, Thomas J. Herbert, and Governor Frank Lausche. The first said he favored cutting the tax from three to two per cent; the latter is understood to believe in a reduction, and has asked the legislature to establish a tax and revenue study commission.

Pioneers

FATHERS and sons in this industry are Picture Pioneers. The organization of that name, which meets periodically in New York, last week received a membership application from Frederick Mercy, Jr., of Yakima, Wash. Mr. Mercy entered the industry in 1921, as an employee of his father, who entered in 1907 and became a member of the Picture Pioneers in 1942. Both men will attend the organization's Harvest Dinner this autumn.

Rights

THE Metropolitan Opera this week won the right, usually regarded as management's right, to decide the number of singers in its chorus, and their competence. Its board had been prepared to "refuse to give opera rather than surrender to the union." The union is the American Guild of Musical Artists. It backed down this week, after a poll of members. Its financial demands are being negotiated this week. Lawrence Tibbett, president of AGMA, was credited in some reports as instrumental in the settlement.

"Poise And Patience"

DOES Bowser embarrass you by his antics, especially those executed quietly, on the rug? Well then, *you* need training. You may get it by seeing four films, "planned in graduated stages of instruction," by United Specialists, Inc., of Pawling, New York. The films are called, "Training You To Train Your Dog." United says:

"Dog owners actually acquire self-mastery, develop poise and patience. . . . Dogs enjoy the experience."

PEOPLE

Bert Reisman has been appointed RKO Radio manager for Venezuela, replacing **Antonio Garcia**, resigned.

Paul N. Lazarus, Jr., United Artists advertising-publicity director, has been elected chairman of the Public Information Committee, an organization of home office advertising-publicity heads. He replaces S. **Barret McCormick**, RKO Radio advertising-publicity director.

Mark Silver, recently promoted to branch manager by United Artists, will be honored by the Variety Club of Baltimore with a testimonial dinner September 9.

G. F. Taif has been appointed Omaha branch manager for Monogram. He replaces **Tony Tedesco** who recently resigned.

Stuart H. Aarons, member of the Warner Brothers legal staff for 14 years, returned to his post this week after three years in the Army.

Robert Ungerfeld has been appointed managing director of the New York Winter Garden theatre following the resignation of **Al Rosen**.

William M. Levy, United Artists division manager for Europe and the Near East, left New York for Paris by plane last weekend.

Milton E. Cohen, recently appointed eastern central district manager by RKO Radio, was guest of honor at a testimonial dinner given Monday night by the Variety Club in Detroit.

Eric A. Johnston, president of the Motion Picture Association, will be one of the guests of honor at the national convention of the Marine Corps League in Atlantic City, October 2-4.

John B. Nathan, recently named general manager for Paramount for Continental Europe, North Africa and the Middle East, and **J. E. Perkins**, named managing director for Paramount in Great Britain, were honored at a luncheon in New York given recently by Paramount International.

Marvin Schenck, vice-president of Loew's, Inc., and **Sylvan Gotshal**, president of the United Jewish Appeal of Greater New York, have accepted the leadership of the key committees for the thirteenth annual "Night of Stars" to be presented at New York's Madison Square Garden Nov. 12.

William Gordon, RKO Radio Production Code executive for the past five years, left that studio August 24 and may establish his own business.

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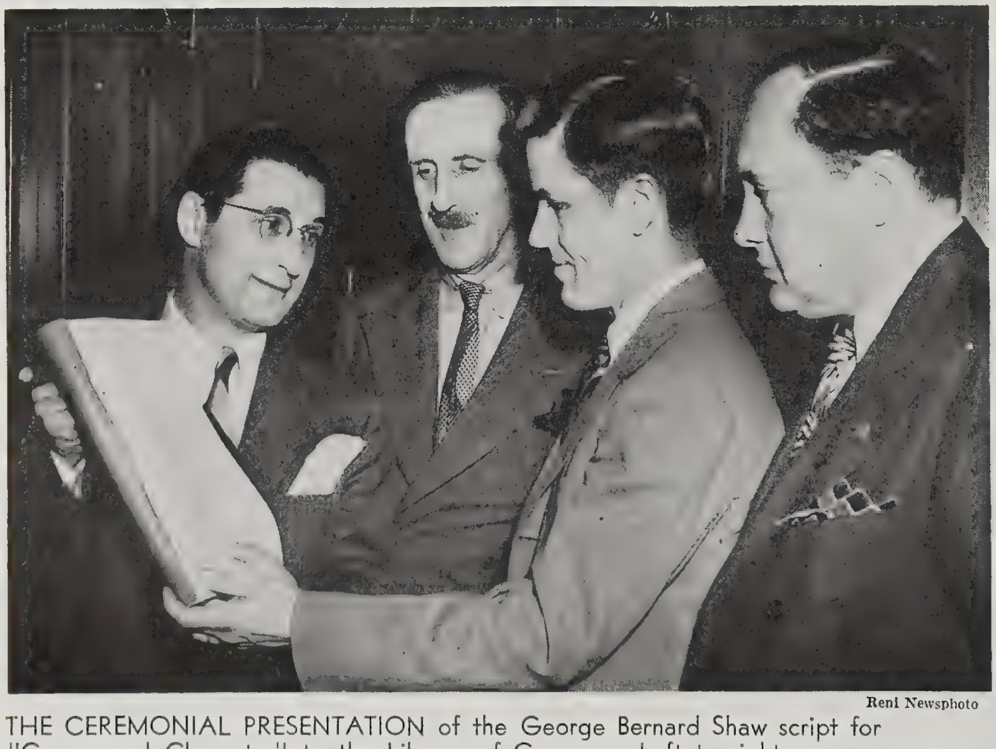
THIS WEEK the Camera reports:

SIXTY-FIVE YEARS OLD, Cecil B. DeMille, 50 years in the show business and a director and producer for 34 of them, receives the congratulations of his co-workers on the set of Paramount's "Unconquered", the 68th picture he has directed. Mr. DeMille also celebrated, the other day, his 44th wedding anniversary.

NORMA SHEARER will be a star again. She is reentering pictures for Enterprise Productions, under a long-term exclusive contract. David Lewis, who was associated at MGM with Miss Shearer's late husband, Irving Thalberg, will produce her first picture.



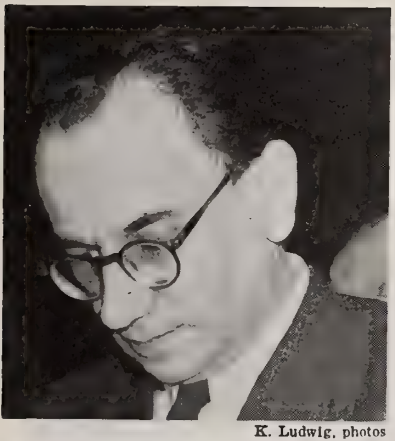
Reni Newsphoto

THE CEREMONIAL PRESENTATION of the George Bernard Shaw script for "Caesar and Cleopatra" to the Library of Congress. Left to right are Mori Krushen, United Artists; The Hon. John Balfour, British Embassy; Herman R. Henkle, Acting Librarian, and Nathan Golden, Department of Commerce motion picture section supervisor. GBS autographed the script, for Gabriel Pascal, the picture's producer, and added: "Dear Gabriel: You had better present this to the Library of Congress, to which I owe many obligations."

By the Herald

LIGE BRIEN this week was appointed exploitation director for PRC Pictures, in New York. A former theatre manager, he won the Managers' Round Table 1939 Bronze Award and 1944 Silver Award. He had been PRC pressbook editor.

L. LINHART



K. Ludwig, photos

TWO CZECHOSLOVAKS who were to arrive in New York this weekend to facilitate importation of American films: L. Linhart, top, general manager of the Czechoslovak State Film Corporation, and Jindrich Elbl, above, the Ministry of Information's film export and import agent.

SAM ABRAHAMS, Chicago pioneer exhibitor, pledges full support to Paramount's 34th Anniversary celebration at the Chicago exchange, as district manager Allen Usher, branch manager Harold Stevens, and co-captain Al Kane approve.

By the Herald

IN NEW YORK, left. Robert Montgomery, J. Arthur Rank special representative in England, visits with Sabu. The latter is now in Brazil, for "Blue Days and Green Days".

BUSINESS
GARY
COOP
TERESA
WRIG

Ettore Bruni

IN ROME, at RKO's first Italian convention: seated, Arthur Miara, accountant; Bruno Fux, general manager; Vladimir Lissim, European manager; Michael Havas, European sales manager; M. Taddei, sales manager. Standing, Antonio Rizzo, Naples; Renato Ciampella, Florence; Alberto D'Agostino, Bologna; Luigi Milani, Padua; Alvaro Frittelli, Ancona; Giuseppe Colombo, Milan; Armando Masala, Genoa; Antonio Bassi, Bari; Temistocle Di Paolo, Leonardo Magagnini; Giovanni Cereda, Rome; Ugo Bassi, Torino.

Loop Photo

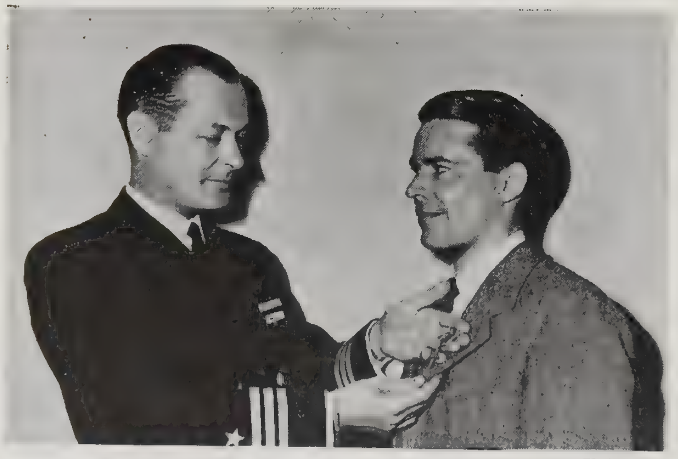
LUNCHEON IN CHICAGO. MGM was host to exhibitors there, at the sales convention under William F. Rodgers, vice-president. Above, at a pre-luncheon chat: Morris Leonard, Balaban & Katz circuit; Harold Levy, attorney; Edwin Silverman, Essaness circuit head, and Jack Kirsch, National Allied president.

CONSULTATION. George Weltner, left, Paramount International president, and J. E. Perkins, British managing director, confer in New York. Mr. Perkins was appointed on his return from the Far East and will leave for his new post shortly.

ADDED BUSINESS was the result of participation in the Warner Twentieth Anniversary of Talking Pictures celebration, Kansas City's Commonwealth Circuit disclosed last week. Above, O. K. Mason, vice-president, and executives R. M. Shelton, M. B. Smith and L. J. Lenhart are shown at the checkup meeting at which the results were tabulated.

TWENTY YEARS, right. Harold Lake, left, comptroller for the J. J. Parker Theatres of Oregon, and Grover Handley, manager of its United Artists Theatre, Portland, were honored guests of Mrs. Parker, center, at a party last week in Portland's Cloud Room. They are shown at the anniversary cake.

Photo-Art



U. S. Navy

THE BRONZE STAR MEDAL was awarded last week to Lieutenant Commander William Orr, USNR, of M-G-M's production department, and a son of William Orr, executive at M-G-M's New York home office. Commander Robert Montgomery pins on the medal at ceremonies in the M-G-M Culver City studios. Mr. Orr commanded LST 389 in the Normandy invasion.

WALTER GOULD, United Artists foreign manager, as he spoke from New York last week on a telephone circuit to the assembled Italian sales staff in Rome. Mr. Gould's long-distance instructions indicate new UA activity in Italy.

ARTHUR EGBERTS, new theatre operations chief for Loew's International, at the New York office. He was manager of Loew's Ohio theatre, Columbus, O. Mr. Egberts started with Loew's 15 years ago as an usher.

REISSUE MARKET BOOMING WITH 71 IN RELEASE NOW

Check of 11 Key Centers Shows Ten Companies Have Product in Field

The reissue business is booming. A spot check by the Herald of 11 key cities shows that 71 long-lived features, the property of 10 production companies, have been dusted off and either are now circulating or soon will be on the theatre screens again. Reports from the box offices in the field are good. The money is coming in.

While the reissue program will not be in full swing until the autumn, plans were made for the programs this summer with the court's decision concerning auction selling quite possibly having some bearing on the matter. With the companies not yet sure just what profits can be made from new product under the new selling order, it is a natural business policy for the companies to put on the screens again those pictures which already have earned their production costs and initial profits.

Unquestionably an Audience For Many Old Pictures

There is undeniably an audience for many of the old pictures. During the boom war years more people than ever before attended the theatres. These new audiences, many of them, would like to take a look at some of the pictures they have missed. Additionally, some of the reissues are old enough to find a new generation of theatregoers. Then there are those pictures which will attract their original audiences for a second look.

The reissue business is being conducted on a number of levels, ranging from Metro-Goldwyn-Mayer's large and dignified announcements of "Reprints of Masterpieces," which will receive extensive national promotion campaigns, down to those pictures which are being sold out of individual exchanges with only local publicity.

Output Ranges from 31 Down to Two Films

A breakdown of the 71 reissues for which plans have been made shapes up this way: Columbia, 10 features; MGM, six; Monogram, two; Paramount, 31; RKO, two; Republic, four; Twentieth Century-Fox, four; United Artists, two; Universal, five, and Warner Brothers, five.

Not all of the features are receiving equal attention in all key city situations, since the majority of the pictures are now playing in only two or three areas.

However, seven companies have issued special announcements of the reissues for general release as follows: Warner Brothers: "Born for Trouble," "City for Conquest," "It All Came True," "No Time for Comedy"; 20th-Fox: "The Bowery," "Jesse James," "The Return of Frank James," "Sun Valley Serenade"; RKO, "Pinocchio"; United Artists: "Rebecca"; Republic, "Blue Montana Skies"; Paramount, "The Plainsman," "The Jungle Princess"; MGM's "Masterpieces," "Rage in Heaven," "Captains Courageous," "Gone With the Wind," "Great Waltz," "Boom Town" and "Philadelphia Story."

William B. Zoellner, head of MGM's special sales unit handling reprints and importations, reports that his company will distribute its six reissues within the next 14 months. "Rage in Heaven" and "Captains Courageous" are currently being tested in a number of pre-release engagements. Mr. Zoellner said he expected "Wind" would gross between $6,000,000 and $7,000,000 in the United States and he estimated that 40 or 45 per cent of those people who have seen the picture once will see it again. Special sales representatives will be appointed in each of MGM's sales divisions to handle the reprints. Major Henry Miller has been appointed to head the New York Metropolitan area.

Swelling the total of reissues, Paramount has scheduled approximately 20 reissues in certain areas for the month of September in connection with its 34th Anniversary Sales Drive. However, only two reissues, "The Plainsman" and "Jungle Princess," have at present been tabbed for general release.

Dallas Reports at Least Two From Most Distributors

Dallas reports that the majority of the distribution companies are putting out two or more reissues and as a general rule the films are drawing well. "Rebecca" is doing excellent business.

Columbia is bringing back several films to Dallas, but is not putting out special ad campaigns or press books. Paramount, Warners, MGM and Universal are all represented in the Dallas area with reprints.

In recent months Philadelphia's reissue business has taken big strides, with book-

(*Continued on following page, column 1*)

Reissue Inventory

Listed below are those reissues, current and planned, which have been reported from Philadelphia, Chicago, Boston, Dallas, Detroit, St. Louis, Kansas City, Cleveland, Denver, Atlanta and Pittsburgh. Not all are in general release, the majority being spot released.

COLUMBIA

Penny Serenade, Sahara, What a Woman, Impatient Years, Once Upon a Time, It Happened One Night, Adam Had Four Sons, His Girl Friday, The Awful Truth, Theodora Goes Wild.

METRO-GOLDWYN-MAYER

Captains Courageous, Rage in Heaven, Gone With the Wind, The Great Waltz, Philadelphia Story, Boom Town.

MONOGRAM

Queen of the Yukon, Gangster's Boy.

PARAMOUNT

Shepherd of the Hills, Ebb Tide, Beau Geste, The Lady Eve, Lucky Jordan, Louisiana Purchase, Typhoon, Aloma of the South Seas, Bahama Passage, Tropical Holiday, Nothing but the Truth, Men with Wings, Caught in the Draft, The Plainsman, The Jungle Princess, Spawn of the North, Ghost Breakers, I Wanted Wings, Virginia, Northwest Mounted Police, This Gun for Hire, Jungle Love, Midnight, Honeymoon in Bali, Arise, My Love, The Glass Key, China, So Proudly We Hail, Happy Go Lucky, Untamed, Trail of the Lonesome Pine.

RKO

Pinocchio, Alice Adams.

REPUBLIC

Dark Command, War of the Wildcats, Flying Tigers, Blue Montana Skies.

TWENTIETH CENTURY-FOX

Jesse James, The Return of Frank James, The Bowery, Sun Valley Serenade.

UNITED ARTISTS

Annie Rooney, Rebecca.

UNIVERSAL

Destry Rides Again, If I Had My Way, Shadow of a Doubt, Imitation of Life, East Side of Heaven.

WARNER BROTHERS

Born for Trouble, It All Came True, No Time for Comedy, City for Conquest, Torrid Zone.

REISSUE BOOM

(Continued from preceding page)

ings into mid-city second run houses paying off with substantial profits. The pictures seen recently on a single feature basis have been "Return of Frank James," "Jesse James," "The Lady Eve," "Pinocchio," "Rebecca," and many others.

In Chicago, Paramount will reissue 23 pictures during September, in connection with the company's anniversary. Universal is currently reissuing two and MGM has tradeshown two.

Five Columbia Reissues Current in New England

Five Columbia reissues are currently being shown around New England, while in Boston Warners will release reissues in December and 20th-Fox in September. Two Universal reissues are current and MGM is trade screening its first pair of reissues.

Current or promised in the Detroit area are 16 reissues from MGM, Paramount, 20th-Fox, United Artists and Warners.

St. Louis has 24 reissues either in release or to be released. Paramount product accounts for 16 of that total.

In the Kansas City area eight reissues are current, with RKO's "Pinocchio" and Warners' "It All Came True" and "Born for Trouble" released last December and still being sold and played.

Cleveland exhibitors are reporting good reissues out-grossing new mediocre pictures. Fourteen reissues are current in the area.

Republic has three reissues in the Denver area with Paramount, RKO, Warner Brothers, UA, 20th-Fox and Universal also represented.

In New York, where reissues are always to be found, Paramount has announced that Broadway's Ambassador theatre will play six Paramount reissues from September 1 to November 30.

Industry Leaders Aid Arthritis Foundation

Prominent industry leaders have been named by Lionel Barrymore as members of the National Board of Sponsors of the National Arthritis Research Foundation. Mr. Barrymore, chairman of the board, named S. H. Fabian, president, Fabian Theatre Corporation; Jack E. Flynn, western sales manager, Metro-Goldwyn-Mayer; Greer Garson; Louis Harrison, Goodman and Harrison Theatres; Edward K. O'Shea, Liberty Films; Henderson M. Richey, sales promotion manager, MGM, and Spyros P. Skouras, president, Twentieth Century-Fox. The foundation has begun a campaign for $2,500,000, with Louis Kranitz, St. Joseph, Mo., as national campaign chairman.

Prestige Appoints Weill

The appointment of Jules B. Weill as special executive office sales representative for Prestige Pictures under L. J. McGinley, sales manager, has been announced by William J. Heineman, general sales manager of the J. Arthur Rank division of Universal.

HAROLD BELL WRIGHT VS. BING CROSBY

Down Dallas way it looks like the theatregoers prefer Harold Bell Wright to Bing Crosby. A recent Texas report notes that of the Paramount reissues "The Shepherd of the Hills", an old H. B. W. story, is a top seller, especially in the smaller towns, in two of which it out-grossed the company's new Bing Crosby "Road to Utopia". "Shepherd" is a Technicolor picture, made in 1941, with John Wayne, Betty Field and Harry Carey in a story of the Ozark hill country.

West Virginia Meeting Sept. 11

The West Virginia Theatre Managers' Association will hold its 11th annual convention at the Daniel Boone Hotel in Charleston, W. Va., September 11 and 12.

According to E. R. Custer, president of the association, a major topic on the convention's agenda is the unit's affiliation with one of the major exhibitor organizations. Scheduled to be present at the meeting are: S. H. Fabian, president, and Robert W. Coyne, executive director of the American Theatres Association; Fred Wehrenberg, president of the Motion Picture Theatre Owners of America; Sidney Samuelson, former president of Allied States; Col. H. A. Cole of Dallas, Tex.; William Ainsworth of Wisconsin, and Truman Rembush, president of Allied States' Indiana organization.

H. M. Richey, exhibitors relations director for MGM, and Leon Bamberger, sales promotion manager for RKO, also will attend the convention.

File for Denver Station

The Denver Broadcasting Company has applied to the Federal Communications Commission for a permit for a radio station in Denver. The company is composed of Frank H. Ricketson, Jr., president and general manager of Fox Intermountain Theatres, Denver; Frank H. Ricketson III, newspaperman; Robert Selig, assistant to Mr. Ricketson; Ted Gamble, Portland, Ore., theatre owner; Henry Van Schaack, Denver real estate man; Albert J. Gould, Denver attorney, and Elroy McCaw, owner of KELA, Centralia, Wash.

Bausch & Lomb Expanding

The Bausch & Lomb Optical Company of Rochester, N. Y., has purchased one building and has taken an option on an adjoining building in Wellsville, N. Y. The first building will be completely remodeled and equipment installed for manufacturing operations.

Schine Files New Appeal on Order For Divestiture

Suggesting that the injunctive relief in trade practices to be effected in the New York anti-trust suit might make it unnecessary to direct the drastic reorganization of Schine Chain Theatres ordered by the U. S. District Court in Buffalo, counsel for Schine Tuesday filed an appeal to the U. S. Supreme Court on the reorganization plan.

This is the second appeal to the Supreme Court filed by Schine, the initial appeal having been on the basis of the findings of the U. S. District Court in the case.

The appeal, listing 208 separate assignments of errors, was presented to Federal Judge John Knight for signature by Willard S. McKay, Schine counsel, and was then filed through the U. S. District Court.

Court "Errors" Cited

Among other factors, Schine charges in its appeal that the U. S. District Court erred in that in and by its order of July 5, which avowedly sought the "restoration of free enterprise and open competition amongst all branches of the motion picture industry," it ordered the divestiture of certain theatre properties without giving any consideration whatsoever to the following factors:

1. Whether there had been competition in the localities at the time the theatres were acquired or at any other time.

2. Whether theatre properties were acquired for the purpose of eliminating competition or for other reasons, including the desire in good faith of the previous owners to dispose of them.

3. The existence or non-existence at the time of the entry of the reorganization order of any theatres in the localities involved operated by others than Schine.

4. The probable effect on the localities involved of the ordered divestiture, with particular reference to the different policies, runs, admission prices, type, quality and diversity of entertainment offered.

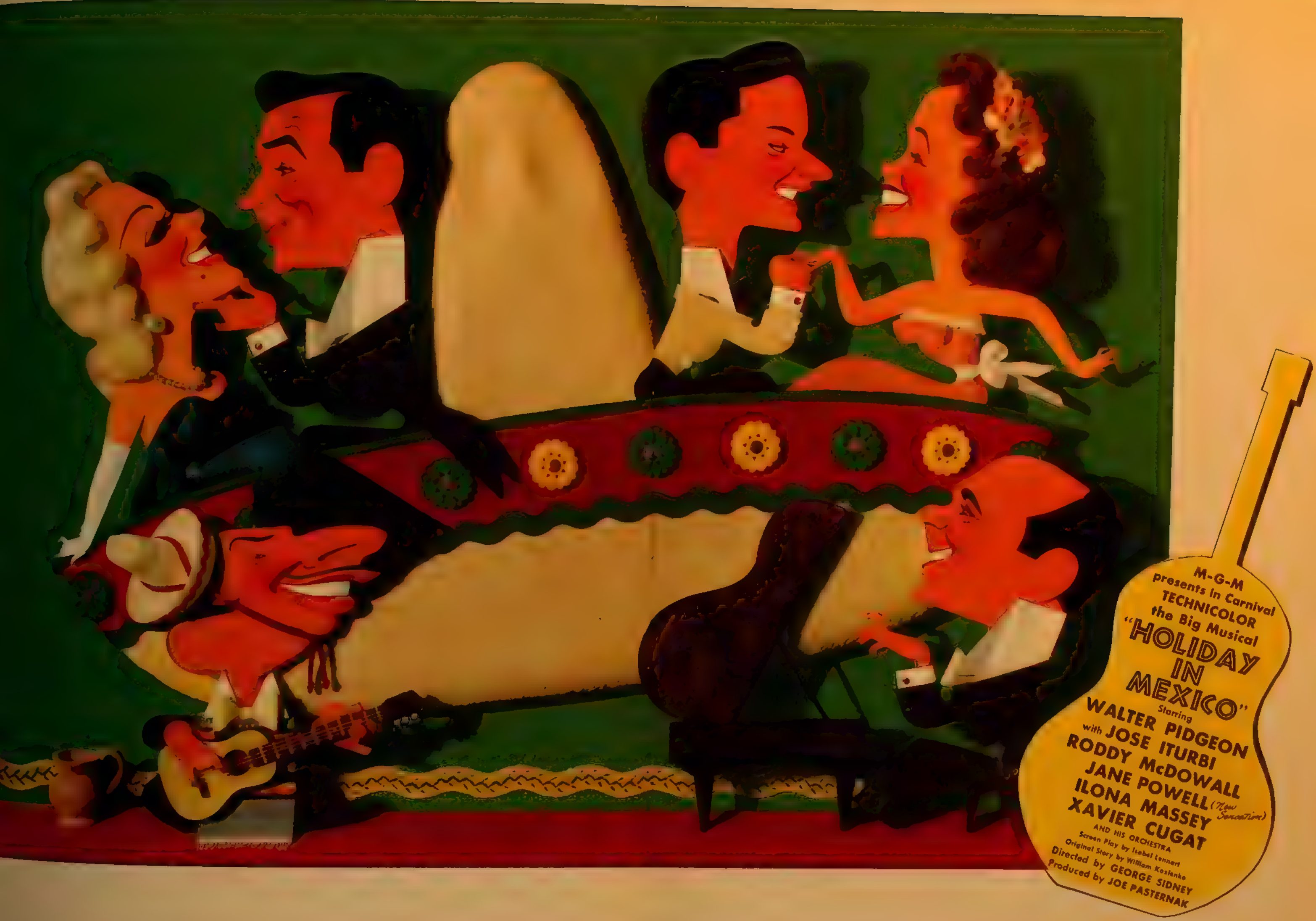
Attack Naming of Trustee

Appointment of a trustee to effect the dissolution ordered is also attacked by Schine in its appeal, as well as the U. S. District Court's authority to order such a plan of divorcement to be instituted.

In several sections, Schine counsel makes reference to the decision in the New York anti-trust suit, a copy of which, it is claimed, was placed before Judge Knight, yet was not taken into consideration in directing the reorganization plan against Schine.

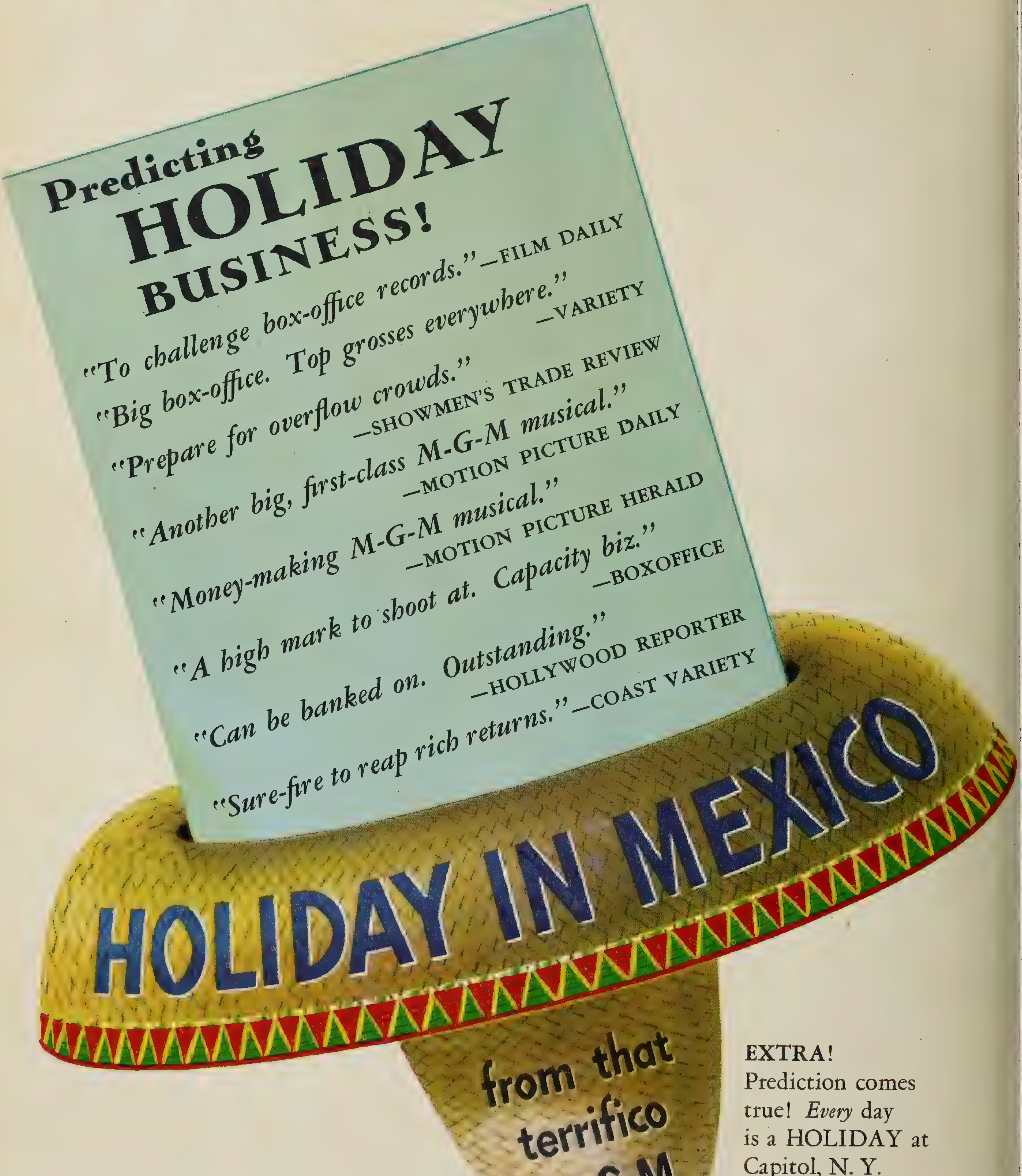
Further, Schine repeatedly draws attention to its allegation that there was no evidence that Schine has continued the alleged violations of the Sherman Act since the beginning of the trial of the case or since May 19, 1942.

WHAT THE WELL-DRESSED EXHIBITOR WILL WEAR FOR HIS HOLIDAY IN MEXICO!



M-G-M
presents in Carnival
TECHNICOLOR
the Big Musical
"HOLIDAY
IN
MEXICO"
Starring
WALTER PIDGEON
with JOSE ITURBI
RODDY McDOWALL
JANE POWELL (New Sensation)
ILONA MASSEY
XAVIER CUGAT
AND HIS ORCHESTRA
Screen Play by Isobel Lennart
Original Story by William Kozlenko
Directed by GEORGE SIDNEY
Produced by JOE PASTERNAK

PASTE THIS IN YOUR SOMBRERO!



Predicting
HOLIDAY
BUSINESS!

"To challenge box-office records."—FILM DAILY

"Big box-office. Top grosses everywhere." —VARIETY

"Prepare for overflow crowds." —SHOWMEN'S TRADE REVIEW

"Another big, first-class M-G-M musical." —MOTION PICTURE DAILY

"Money-making M-G-M musical." —MOTION PICTURE HERALD

"A high mark to shoot at. Capacity biz." —BOXOFFICE

"Can be banked on. Outstanding." —HOLLYWOOD REPORTER

"Sure-fire to reap rich returns."—COAST VARIETY

EXTRA!
Prediction comes
true! *Every* day
is a HOLIDAY at
Capitol, N. Y.
World Premiere
Engagement!

ATA SHIFTS POLICY, RETAINS ARNOLD TO FIGHT AUCTIONS

Directors React to Rising Exhibitor Protests on New York Decision

The board of directors of the American Theatres Association have voted to intervene in the New York anti-trust case and have hired as counsel Thurman Arnold, former Assistant U. S. Attorney General in charge of the anti-trust division.

The announcement was made Wednesday at a trade press conference attended by S. H. Fabian, ATA president; Robert Coyne, director, and J. A. Shugrue, public relations director.

The vote was 16 to five in favor of reversing the organization's original policy of "no trade practices," to intervene in the case by opposing auction selling on the ground that it would impose an economic hardship on independent exhibitors. Auction selling will be the only point to be contested by ATA.

Act Under "Welfare" Clause of By-Laws

Those five directors who voted against intervention, it was reported, did so on the basis of the by-laws which call for the organization to regard industry trade practices with a strictly disinterested eye.

However, counsel for ATA interpreted the by-laws to mean that ATA was interested in all phases of the industry's "welfare" and that the ordered auction selling was of sufficient importance to this "welfare" to merit attention.

Although such action on the part of ATA has long been rumored, announcement of a definite plan of action was delayed, it is believed, because of the legal difficulties inherent in presenting the case. How can the ATA, which is an association and does not own any theatres, legally ask to be heard by the court when it, as an association, would not be affected by the decision? One answer: ATA counsel might aid in drawing up petitions of the individual ATA members who wish to intervene.

ATA Temper Reflects Exhibitor Opinion

ATA's temper about auction sales is a reflection of much exhibitor opinion, notably of the 10 to one vote against auction sales recorded in a poll of exhibitors being conducted by the Motion Picture Theatre Owners of America.

The MPTOA poll, still continuing, has received answers from 582 theatres in 38 states. In addition to the sentiment against auction sales, the poll shows a two-to-one sentiment for complete divorcement and an overwhelming vote in favor of non-industry arbitrators.

By the Herald

THURMAN ARNOLD

Other exhibitor organizations, cross-country, meanwhile are voicing strong opinions about the court decision and some of them are translating words into action.

PCCITO: The Pacific Coast Conference of Independent Theatre Owners announced last Friday at the close of the trustees' meeting at the Ambassador Hotel in Hollywood that a delegation, including representatives of each unit and the executive secretary, will present recommendations to the Department of Justice the last week in September.

Says Auction Selling Would Raise Rentals

They will be based on the view that auction selling as planned "may not only permit but encourage procuring of exorbitant film rentals by distributors from exhibitors, the result of which would tend to make it necessary for admission prices to be increased, this being detrimental to the interests of the public, and may further the monopoly found by the court."

PCCITO will suggest distributors be required to offer pictures with a minimum price and no percentage provision "so there can be no possibility of a picture not being awarded to the highest competitive bidder."

SCTOA: The Southern California Theatre Owners Association has authorized its general counsel, Paul Williams, to file a petition to intervene in the Government suit. The organization holds that auction selling as planned would be injurious to the exhibition branch and would worsen, rather than improve, conditions which the court decision seeks to remedy.

CIEA: The Conference of Independent Exhibitors Associations will meet in Washington late in September to determine a policy on the New York anti-trust suit decision, according to Jesse L. Stern, CIEA head.

Mr. Stern announced that representatives of all CIEA-affiliated groups would attend the Washington meeting and that once an over-all decree policy was agreed upon a committee would be appointed to confer with Department of Justice officials concerning specifications.

Allied States: Allied States Association of Motion Picture Exhibitors has invited every independent theatre owner in the U. S. to attend its first national convention since the war to be held in Boston September 16-18. A special session in the nature of an independent exhibitors' forum will be held September 18 at which time all available information concerning the new method of picture selling will be presented.

Exhibitors Want To Know Effects of Decree

From these meetings, resolutions and interventions, it is evident that the country's exhibitors are attempting to familiarize themselves with the court's decision and its effect on the industry.

But, according to Dr. George Gallup's Audience Research Institute, the average independent exhibitor knows little about how the final decree will affect his business. The ARI survey of exhibitors, who are being asked a number of questions in relation to runs, admissions, etc., was begun a few weeks ago.

Egberts Loew International Theatre Operations Head

Arthur Egberts, veteran Loew's house manager and exploiteer, has been named chief of theatre operations for Loew's International Corporation, working under William Melniker, theatre department head. Mr. Egberts, who replaces Ben Cohn, now with Universal, started with Loew's 15 years ago as a part-time usher in Jersey City. In his new post he will assist Mr. Melniker in booking and other non-administrative tasks for all Loew's International theatres in overseas situations.

Scher Joins Ad Agency

George Scher, recently released from the army and formerly with RKO in New York, Universal in Hollywood, and publicity and advertising director in New England for United Artists, has joined the motion picture division of Foote, Cone and Belding Advertising Agency in New York.

ON THE MARCH

by RED KANN

WHETHER or not the Department of Justice has a real or fanciful edge on the producer-distributor defendants in the much-discussed New York anti-trust case is one of the many angles capturing attention in several quarters. The angle has to do with the Government's August 15 proposals—these would limit the product shown in a producer-distributor theatre to that which the producer-distributor himself makes [*Example*: The New York Loew circuit could show M-G-M, but not RKO, Warner, Paramount or 20th-Fox]. It ties to a legal veiwpoint which, in turn, reverts to the majority opinion written by Supreme Court Justice William O. Douglas in the Crescent case and made public on December 11, 1944. Here are the links in this chain of reasoning:

The Government won a sweeping victory over Crescent in Federal Court in Nashville. Judge Elmer Davies entered a decree which gave the Department of Justice what it sought on theatre divestiture with the exception of one point. The exception later took form in an appeal to the Supreme Court, where the Justice Department complained Judge Davies' language in the original document would enable the divided Crescent companies to acquire additional houses on a qualified basis and, therefore, afford no actual relief.

The view is that the very action of the Department in seeking additional relief after the broad winnings it had chalked up in the Nashville court was, of itself, precedental. Normally, the Government rests on lower court findings—particularly so when those findings support practically all of its contentions.

Nevertheless, the appeal was made to the high bench, which granted the relief the Nashville court had denied. Moreover, it is usual procedure for the Supreme Court to confirm or deny matters reaching it for attention, or to return a decision to the court which originally made it. This time—and here is what is interesting—actually the Supreme Court did the work of the lower court by granting the Government's motion.

In fact, in his opinion Justice Douglas took occasion to observe such procedure was not normal. He pointed out the high bench normally is reluctant to direct the recasting of a decree except on a showing of abuse of discretion, but added the Crescent litigation represented a case where the court should act lest the public interest not be adequately protected. It is worth more than passing attention, additionally, to note this was the Supreme Court decision which disposed of any doubts as to the applicability of the Sherman Act to exhibition.

Now:

If the Department stands by its August 15 guns and emerges from the jurisdiction of the three-judge statutory court in New York with only part of what it seeks, the precedent established in the Crescent appeal might produce the rest at the hands of the Supreme Court. Should the New York court reject the proposals entirely, an appeal to the Supreme Court might produce the relief denied in the lower court.

Meanwhile, it is of considerable value to read that Wendell Berge, head of the anti-trust division in the Department, acknowledges the August 15 bombshell to be a "trial balloon" as well as a "feeler" sent into the charged blue for producer-distributor reaction.

He'll be getting it, never fear.

◆ ◆

Indicating Metro's full-line sales in "strictly non-competitive situations" will not include specials is that reference in Bill Rodgers' formal policy statement to "our *regularly released product*." These and other italics are ours:

Proving continuing difficulties in other sectors is this:

"In competitive situations . . . we are not now prepared, because of the uncertainties inherent in the present situation and the necessity of working out many administrative details, to put into effect a general policy of competitive bidding. . . . We will, *pending entry of a final decree,* in a very limited number of *emergency situations* and *on a purely experimental basis, attempt to work out* an administrative procedure for competitive bidding."

And indicating the vague shape of things to come is this:

"It must be obvious . . . that *if, as and when* the opinions of the court are incorporated into a decree, there will come about a drastic change in the general order of conducting many phases of our distribution business *and the possibility of some changes in our production plans*."

Having said this and closing out his Chicago sales meeting, Rodgers thereafter betook himself to the studios. He's there now, where production plans are made.

◆ ◆

Surprised because it made the HERALD's Box-Office Champion roster when he thought it had nary a chance, a correspondent with signature withheld, writes:

"The thing that delights me most is that I predicted "————————" wouldn't attract enough people to sink a bob-tailed dingy. This places me in the class with practically every other motion picture mogul, an honor I have long wanted."

◆ ◆

George Skouras tells of the occasion he was host at a dinner in Cairo. The toastmaster remarked, "Mr. Skouras is also unique in that he speaks broken English and broken Greek." To which Skouras later made this observation, "I am somewhat proud of it. Some of us left Greece too early to learn Greek thoroughly and came here too late to acquire proper American pronunciation."

U.S. Defends Its Position Banning Cross Licensing

Washington Bureau

The Government's proposal that distributors owning theatres should not be allowed to purchase each other's pictures for a period of at least 10 years was defended by the Department of Justice this week, which asserted that any relief proposed by the Government which carries out a "general pattern" of the New York court's findings and outlined decree is permissible and quite in order.

Robert Wright, special assistant to the Attorney General, stated in Washington that the Government, by advancing the proposal, did not "say or imply" that auction sales were impracticable.

Believed More Equitable

Another Department attorney said the new proposal was regarded by the Government as a more equitable means of relief than auction sales.

Assistant Attorney General Wendell Berge called the proposal a "trial balloon" and expressed belief that it was the best and most workable proposal yet made. He cautioned, however, that all Government recommendations thus far were "strictly tentative."

A number of industry attorneys, however, look upon the new proposals as being at odds with the court's decision and were continuing to draft a set of proposals which, it was said, retained the original decision.

Abram F. Myers, Allied States chairman and general counsel, said last week that he, personally, regarded the proposal as "legal" since it could be regarded as a substitute or alternative for divorcement and auction selling, which he described as "demonstrably unworkable."

Change Date to October 21

Mr. Myers stated: "The producers have always justified their ownership of theatres on the ground that they need showcases for their own product. The proposal would make them just that. If the affiliated theatres are restricted to pictures of their parent companies and theatre-owning distributors, the parent companies will have to make more pictures in order to operate their own theatres and that will be all to the good."

Meanwhile, the date on which the court will determine the hows, whys and whens of a final decree has been changed from October 7 to October 21.

Variety Benefit Held

The Chicago Variety Club was host Friday night at a special preview showing at the Star & Garter theatre in that city. Proceeds went to the La Rabida Sanitarium.

WHAT IS M-G-M's "TRAFFIC WITH THE DEVIL"?

Briefly, it is the most absorbingly interesting Two-Reels of real-life you have ever put on your program! *All characters in this picture are actual persons, living or dead!*

With this remarkable Short Subject, M-G-M raises the curtain on Theatre Of Life, a new and up-to-the-minute series of fact-films skillfully designed for ticket-selling box-office merchandising. They are produced with the cooperation of The Associated Press to deal realistically and entertainingly with subjects in the public interest.

"TRAFFIC WITH THE DEVIL," first of the series reveals the stark drama of America's most relentless Killer—the man behind the wheel. Book it now and when you play it both you and your audience will enthusiastically welcome another M-G-M contribution to high-powered screen entertainment.

"TRAFFIC WITH THE DEVIL" was written and produced by Herbert Morgan. It was directed by Gunther V. Fritsch.

LATE FEATURE REVIEWS

Little Miss Big

Universal—Riches to Rags

The sentimental story of an old lady who learns—the hard way—that money isn't everything should please the unsophisticated and bring, indeed, a furtive tear to the cheeks of those not too blase to cry at a convincing demonstration that "Kind hearts are more than coronets."

Fay Holden, in the role created by the late May Robson, does a bang-up job as Mary Jane Baxter, the richest woman in the world, so selfish and so lost to the common touch that her only friend is a small gray dog. When avaricious kinfolk have her committed to an insane asylum, she escapes and, venturing incognito into New York's lower east side, soon discovers that life isn't so easy for penniless old ladies. A group of kindly people, among them Frank McHugh, Fred Brady and Dorothy Simmons, give her refuge, and from them she learns the old trite truth that money isn't everything, and that whether you have it or whether you don't does not, in the long run, matter very much.

There is, of course, the requisite happy ending, perhaps a shade too saccharine, in which the old lady's sanity is proved, her humble friends rewarded, and her avaricious relatives left empty-handed.

Top billing is given to an appealing young miss named Beverly Simmons, who has a great future ahead of her.

Erle C. Kenton directed. Stanley Rubin was the associate producer, and Marshall Grant the executive producer. The screenplay by Erna Lazarus is based on a story by Harry H. Poppe, Chester Beecroft and Mary Marlind.

Seen at the studio. Reviewer's Rating: Good.
—THALIA BELL.

Release date, August 30, 1946. Running time, 61 min. PCA No. 11679. General audience classification.

Nancy Brian	Beverly Simmons
Mary Jane Baxter	Fay Holden
Charlie Brian	Frank McHugh
Eddie Martin	Fred Brady
Kathy Brian	Dorothy Morris
Father Lennergan	Milburn Stone

Samuel S. Hinds, John Eldridge, Howseley Stevenson, Jeff York, Peggy Webber, Jim Nolan

I've Always Loved You

Republic—Drama with Music

Its most expensive attraction and its first in Technicolor, "I've Always Loved You" unquestionably hits a high spot in Republic's history. This story about music and musicians has the benefit of the classics—from Chopin, Beethoven, Mendelssohn, Wagner and Bach—and draws upon Rachmaninoff's second piano concerto for its stirring thematic motif. The credits openly attribute the piano recordings to the famed Artur Rubinstein. The results, musically aided by Walter Scharf's competent orchestra, are a delight and a constant pleasure for the ear.

Borden Chase's *American* Magazine story, "Concerto," provides the basis for dramatic content. In this department, producer-director Frank Borzage did not come off quite as well. The story line is extended and strung out rather thinly over 117 minutes of running time. This may or may not explain why many of the sequences are so leisurely in their treatment and possibly why the impression lingers this attraction would emerge as a more compact unit if the decision had been to market it in less footage.

The premise here is music is a man's profession and that, even when women try to make their way in it, the master is always a male. Philip Dorn, as Goronoff, is the world-famous composer and conductor who is champion of this viewpoint. Catherine McLeod, whose first important role this is, plays the daughter of Felix Bressart who knew Dorn in the old days on the continent. Miss McLeod has talent as a pianist, is taken under Dorn's tutelage, becomes a concert artist who, in her debut at Carnegie Hall, outruns her master. The vain Dorn senses this as the melodic strains of the Rachmaninoff concerto pour into the Hall. He drowns her with the accompanying orchestra and kills off her career.

He breaks off relations. She returns to the farm and marries William Carter, although he is aware of the fact she loves Dorn. As their child grows older, the mother's inherited talent for music develops. The daughter, Vanessa Brown, is prepared for Carnegie. The basic problem, however, is Dorn regardless of the separation of the years. Miss McLeod finally meets this issue which is whether or not Dorn maintains his one-time hold over her. To the motif of the same concerto, again at Carnegie, she demonstrates to her final satisfaction this is not so and returns to Carter as Dorn, not convincingly, acknowledges woman has a place in music after all.

The chief emotional quality of the film is concentrated in its closing chapters, and it's quite good. Performances, including Maria Ouspenskaya, Felix Bressart, Fritz Feld and Elizabeth Patterson are competent. Carter does not fare too well, either through direction or by nature of the role assigned him. Production values are excellent and big-league all the way.

Commercial prospects of "I've Always Loved You" inevitably draw comparison with "A Song to Remember," the story of Chopin made by Columbia and a decided success in the domestic market. It appears logical to conclude that this film will interest and attract many of those who found entertainment in the other. Associate producer was Lew Borzage.

Seen at home office projection room. Reviewer's Rating: Good.—RED KANN.

Release date not set. Running time, 117 min. PCA No. 11221. General audience classification.

Leopold Goronoff	Philip Dorn
Myra Hassman	Catherine McLeod
George Sampter	William Carter

Maria Ouspenskaya, Felix Bressart, Fritz Feld, Elizabeth Patterson, Lewis Howard, Adele Mara, Vanessa Brown, Stephanie Bachelor, Cora Witherspoon

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Warner Dividend Is Declared on Common

The board of directors of Warner Pictures, meeting in New York August 27, set a quarterly dividend of 37½ cents per share on the common stock, payable October 4, 1946, to stockholders of record September 9. This is the equivalent of 75 cents per share on the old stock before giving effect to the two-for-one split. On July 3, a dividend of 50 cents per share was paid to stockholders on the old stock.

With the prepayment of a $1,591,000 installment on its promissory notes, due May 1, 1947, Warner Brothers has reduced the principal amount by a total of $14,726,000, cutting the originally issued August, 1945 amount of $37,000,000 to $22,274,000.

GPE Votes Dividend

General Precision Equipment Corporation this week declared a quarterly dividend on the common stock of 25 cents a share, payable September 25 to stockholders of record September 10.

RKO Declares Dividend

Radio-Keith-Orpheum has declared a quarterly dividend of 30 cents a share on the common stock, payable October 1 to stockholders of record September 13.

Memphis Houses Sue Majors and Lightman Circuit

Charging violation of the Sherman anti-trust laws, a group of Memphis neighborhood theatres and their owners filed a damage suit for $2,910,600 in Federal Court in Memphis August 22 against eight distributors and operators of the Lightman neighborhood theatres.

The petition charged that the defendants control 80 per cent of the feature pictures and operate the four downtown first run houses. It is further charged that the Lightman neighborhood theatres get permission to show the pictures ahead of the independent neighborhood theatres.

Defendants are Paramount, Warner Bros., Universal, United Artists, 20th Century-Fox, RKO Radio, Loew's, Inc., Columbia, L. L. Theatres, Capitol Realty Co. and Malco Theatres, Inc. Also named defendants are M. A. Lightman, Sr., Paul Serilla, M. McCord, William Zerilla, Joe Maceri, Ed Sapinsley and Herbert Kohn, all associated with the theatres.

Plaintiffs are Chalmers Cullins and Nate Evans, as individuals, and on behalf of the Idlewild, Airways, Lucianne, Hollywood, Rosemary and Bristol theatres.

Jeanie MacPherson, Long In Production, Dies

Jeanie MacPherson, screen writer, actress and producer-director, who joined the industry in its early days and remained with it up to the present decade, died August 26 at Cedars of Lebanon Hospital, Los Angeles. Funeral services were to be held Friday at the Hollywood Cemetery Chapel, followed by cremation.

After a career on the stage at the turn of the century, Miss MacPherson entered the films as an actress appearing in several early Mary Pickford films. She produced two-reel subjects before being signed by Cecil B. DeMille as a writer. Among her screenplays were: "The Ten Commandments," "King of Kings," "The Crusades," "Male and Female" and many others.

She is survived by her mother, Mrs. Clare O'Neill.

Nicholas Andrew Jones

Nicholas Andrew Jones, 69, believed to be first to operate a film theatre in Delaware, died at his home in Rehoboth Beach, Del., August 26 after a long illness. Mr. Jones first showed films at the Savoy, Wilmington, in 1906.

C. V. Stewart

C. V. (Tobey) Stewart, owner of the Mayfair theatre at Shenandoah, Ia., and father of Kay Stewart, actress, died in Omaha August 26, of a cerebral hemorrhage and complications.

NEW ALMANAC WHO'S WHO OF POST-WAR INDUSTRY

Eighteenth Annual Edition, Out This Week, Reviews First Year of Peace

The eighteenth edition of the International Motion Picture Almanac, and the first to be prepared entirely with post-war news sources available, was published this week by Quigley Publishing Company.

The new volume of 1024 pages is worldwide in its detailed and extensive information about the industry, its organizations and personnel. Of special interest, because of the pressures being brought today from both internal and external sources, is a complete listing of producer, distributor and exhibitor organizations, their announced purposes and their 1946 officers.

For the first time since 1939, too, the new edition contains reports on motion picture markets in the countries of the world now facing the problems of peace. These are specially written for the Almanac by representatives in each of the countries.

Other outstanding sections of the book include:

Who's Who in the Motion Picture Industry: Over 12,000 biographies of persons engaged in or connected with the motion picture industry are presented in alphabetical order. The vital statistics and highlights of the careers of these persons are presented in a division of 430 pages.

Organizations: Industry organizations including producer-distributor, exhibitor, guilds and unions, Variety clubs and Picture Pioneers are listed with their 1946 officers and their addresses.

Theatre Circuits: The names and addresses of companies operating four or more theatres in the United States or Canada are alphabetized by company names.

Motion Picture Corporations: This section includes the corporate structure, organization and executive personnel of the motion picture corporations. There are comprehensive histories of the major and independent companies. Arranged under company headings are the addresses, telephone numbers, officers, production departments, distribution and branch offices and foreign distribution and branch offices. There are the financial statements of the companies and a chart showing the motion picture companies stocks in 1946, with highs and lows for five years.

Pictures: Feature releases from 1937-46 are printed in alphabetical order giving the producer, the release date and the date of the review in the HERALD and the running time in minutes. Feature releases for 1945-46 and Short Subject releases for 1945-46 are listed by company with their production number and the release date. The foreign films that are being shown in the United States are grouped by the distributor.

Industry Facts and Events: General Industry statistics including theatre attendance, number of theatres and seating capacity and facts concerning exhibition, distribution and production are stated. There is a graph indicating a rise in theatre grosses in the U. S. from 1942-1945. A news digest of 1945-46 and the deaths of the years are included in this section. Money-Making Stars of 1945, "Western" Money-Makers, "Stars of Tomorrow," "Champion" producers and directors and the Academy Award Winners of 1945, Quigley Award Winners, Radio Champions of 1945 and the "Best Pictures" named by the National Board of Review are stated.

Services: This section includes the names and addresses of companies which distribute trailers, manufactures raw stock and the producers of short subjects and of newsreels. Independent territorial distributors of motion pictures are included. Play, story and talent agencies in Hollywood and New York are listed.

Codes and Censorship: The names and addresses of the public film reviewing groups and the censorship boards in the United States are given. The text of the Production Code and the Advertising Code are included in this section.

Theatre Equipment and Materials: Theatre equipment and supply manufacturers services are listed alphabetically. Theatre supply dealers in the United States are grouped by states.

Government Case: The text of the decision of June 11, 1946, in the U. S. Suit against the major film companies is printed in its entirety. The motion picture arbitration system and the rules of arbitration are included.

Motion Pictures in Education and Industry: The producers, distributors and film libraries handling educaional films are listed.

Film Industries of the British Commonwealth: There are complete listings of the British companies' personnel and theatre circuits in the United Kingdom. The names and addresses of the British studios and laboratories are given. The Money-Making Stars of 1945 in Britain are shown. The important facts of the motion picture industries of Canada, Australia and South Africa are summarized.

Film Industries in Latin America: South and Central America distributors, producers and film services are listed. The addresses of the offices of the American companies in Latin America.

Film Industries of Europe: There are brief summaries of the important facts of the film industry in the following foreign countries: Belgium, Bulgaria, Denmark, Eire, France, Holland, Hungary, Italy, Portugal, Sweden, Yugoslavia.

Television and Radio: The general technical and commercial developments in Television for 1945-46 and Television and its relation to the motion picture industry is stated. There is a listing of Radio Networks' Broadcasting stations and the Television stations authorized by the FCC.

The Press: Trade publications, with their addresses, telephone numbers and officers are listed. There is a list of film writers and representatives on fan and general magazines and the motion picture writers and critics of the daily press.

June Tax Total At $40,248,042

Washington Bureau

June admission tax collections reached the all-time high of $40,248,042, the second highest month recorded, the Bureau of Internal Revenue announced. Collections in June represent business at the box office in May.

Sixth-month collections bring the first half-year total to $216,916,061, of which approximately 85 per cent is reported to be from film theatre admissions.

The June collections were topped only by September, 1945, which reached $42,389,371.

The New York Internal Revenue District reports that June admissions to theatres showed a noticeable drop of approximately $280,000 under May. June collections in that area were $5,074,115.

Admission Revenue Up

Admission revenues collected by the state of Ohio were $179,757 greater in the first seven months of 1946 than for the similar period in 1945, a report by State Auditor Joseph T. Ferguson showed. All records for general revenue will be broken in Ohio in 1946, the auditor declared. Total increase from all state tax resources was $35,389,517.

RKO's "NO

BREAKS ALL

RADIO CITY

for NON-HOL

TORIOUS"

RECORDS of

MUSIC HALL

DAY WEEK!

TOO MUCH PUBLICITY, NOT RIGHT KIND, EDITORS SAY

Newspaper editors think there is much too much motion picture material, far too little of which is specifically patterned and created for the average key city newspaper.

The editorial habits of motion picture editors of key city newspapers recently were surveyed for Samuel Goldwyn and his Danny Kaye picture, "The Kid from Brooklyn." What kind of publicity material and art do the editors want? How often will they use those home office blurbs and that glossy leg art? Those were a couple of the questions that Mr. Goldwyn's New York organization asked 60 editors.

In the way of copy, editors say they want authentic, factual, well-written accounts of what happened and what is happening. They do not want interpretive and critical essays nor do they want material "slanted" for the picture-goer who sees a picture three times a week and knows every detail of the home life of Lana Turner. Their readers, they think, are more casual picture-goers and don't care very much who likes curried shrimp for breakfast or who still cherishes a medal won in a spelling bee. That material should be left for other publications.

What they do want are anecdotes and column material. Authentic home town biographical details also receive a warm welcome.

Since more than half of the key city journals still operate under severe white paper restrictions, the photographic and art problem still gives trouble, with the editors claiming to have the greatest difficulty in obtaining compact, clear, sharp photographs that will readily reduce to a one- or two-column cut.

The report, prepared by Ben Washer for Mr. Goldwyn, indicates that some changes in the preparation of publicity material might be in order. But Mr. Washer doesn't commit himself on that point.

Metro Will Have 48 Shorts for 1946-47 Season

William F. Rodgers, vice-president and general sales manager of Loew's, Inc., announced at the sales convention at the Drake Hotel in Chicago last week that MGM will have five series of shorts totaling 48 subjects for the new season.

They include 10 single-reel Pete Smith Specialties; 16 one-reel cartoons in Technicolor, 12 one-reel Fitzpatrick Traveltalks in Technicolor; six one-reel Passing Parades featuring John Nesbitt, and four two-reel specials.

Among the feature product for the 1946-47 season announced were: "The Yearling," in Technicolor, with Gregory Peck and Jane Wyman; "A Woman of My Own," with Greer Garson; "The Sea of Grass," Spencer Tracy, Katharine Hepburn; "Undercurrent," Katharine Hepburn, Robert Taylor; "Fiesta," in Technicolor, Esther Williams; "Uncle Andy Hardy," Mickey Rooney.

"High Barbaree," Van Johnson, June Allyson; "The Unfinished Dance," Margaret O'Brien; "It Happened in Brooklyn," Frank Sinatra, Kathryn Grayson; "My Brother Talks to Horses," "Butch" Jenkins; "Till the Clouds Roll By," in Technicolor, with an all-star cast; "Summer Holiday," Mickey Rooney; "The Secret Heart," Claudette Colbert, Walter Pidgeon; "The Beginning or the End," Brian Donlevy, Robert Walker; "Tenth Avenue Angel," Margaret O'Brien; "The Mighty McGurk," Wallace Beery; "Life's for the Loving," Gene Kelly; "This Time for Keeps," Esther Williams; "Lady in the Lake," Robert Montgomery.

Fact Shorts New Series by Metro

A new series of short fact-films titled "Theatre of Life," produced by MGM in cooperation with the Associated Press, will present realistically subjects in the public interest. To achieve authenticity, actual characters and situations and true locations will be used.

The initial film, "Traffic with the Devil," which deals with the problems of today's mounting traffic casualty list, was shown at a special advance preview August 27 at the Museum of Modern Art, New York.

Produced and written by Herbert Morgan and directed by Gunther V. Fritsch, the 18½-minute subject illustrates the circumstances which most often result in accidents. It calls for safety education and improved highway engineering.

Lewis and Zipperman Form Continental Circuit

The formation of a new circuit under the name of Continental Circuit, Inc., has been announced by Martin J. Lewis and Max Zipperman. The first two theatres acquired by the new circuit are the Grand theatre in Hartford, Conn., and the Playhouse at Cedarhurst, L. I., N. Y. Both theatres have been redecorated and modernized. The Hartford theatre will open under its new name, the Center, this weekend, and the Playhouse will open August 30. Continental has also become associated with the Ellis Blumenthal Theatre Circuit of Atlanta and in the operation of two theatres in Durham, N. C.

Schnitzer Holds UA District Meeting in Cleveland

Edward Schnitzer, new eastern division sales manager for United Artists, was introduced to circuit owners of Cleveland at a cocktail party held Friday in the Statler Hotel, Cleveland. Saturday Mr. Schnitzer held the first of a series of district meetings.

"The United Artists sales policy," he said, "will remain unchanged from preceding years, continuing to sell its pictures singly to individual theatres with individual clearance. We will sell no key deals, no franchise deals and no group theatre deals."

Attending Friday's party were Meyer Fine, John D. Kalafat and Abe Kramer of Associated Circuit; M. B. Horwitz, general manager of the Washington Circuit; Henry Greenberger, head of the Community Circuit; Major "Mike" Cullen and Ed Fisher of Loew's; Nat Wolf, Tony Stern, Marvin Samuelson of Warners' Theatre department; Harold Raives, Schine zone manager; Frank Gross of the Gross Circuit, and Milton A. Mooney, president of Co-operative Theatres of Ohio.

National Music Council Issues Sound Bulletin

Following its recent award of a citation to Warner Bros. for their pioneering work in the field of sound, the National Music Council now is distributing to its nationwide membership a 16-page bulletin for use in additional activities marking the 20th anniversary of talking pictures. The booklet includes several special articles on various aspects of sound films and their relation to music, along with information about the synchronized motion picture and the technique of scoring films.

Pictorial Signs Viking

Harold Baumstone, vice-president of Pictorial Films, Inc., of New York, has announced the signing of a contract with Viking Films for the production of a series of six 16mm one-reel educational short subjects on classical music. The films also will be distributed by Pictorial in 35mm for theatrical showings.

Hoffberg Gets Havana Film

Hoffberg Productions of New York has acquired the distribution rights of "Sed de Amor," the first feature length musical melodrama produced in Cuba in ten years, from Charles Ginart, vice-president of Radar Pictures of Havana. The picture will be released this autumn.

Plan Dallas Television

Interstate Theatres, Inc., has announced it expects to place Texas' first television station in operation in Dallas shortly. Basic equipment has arrived and is being assembled in the circuit's warehouse in Dallas. Application for the station is now pending before the Federal Communications Commission.

State Department Film Program to Start January 1

Washington Bureau

A large-scale film program fathered and fostered by the International Motion Picture Division of the Department of State gets under way January 1, 1947, using 75 specially-produced documentary pictures and approximately 80 films acquired from Government agencies, private industry and American civic groups.

The Department reported that contracts to private companies for the production of 75 documentaries were being written.

Although tentatively pieced together, the program's final plans await the return to Washington of John M. Begg, department film chief, who is now abroad studying foreign film needs, exhibition possibilities and methods of distribution.

The 80 acquired pictures will include shorts produced by Westinghouse, Ford Motor Company and other manufacturing companies, which will be used to illustrate American production methods.

Hamilton MacFadden of the New York office is now in Washington and may visit the west coast in September to discuss documentary production with the major companies, which are believed to be willing to handle some of the contract work.

Lopert Films to Distribute Seven Foreign Productions

Lopert Films, Inc., has acquired seven foreign films for distribution in the United States during 1946-47. Five are French, one Spanish and one Italian. All will be presented with English titles. The pictures are: "Extenuating Circumstances," a French film with Michel Simon and Arletty; "Sierra de Teruel," concerning the Spanish civil war; "The Cage of the Nightingales," a French comedy-drama; "The Shoe-Shine Kids," an Italian film made after the liberation; "Return at Dawn," a French romantic drama starring Danielle Darrieux; "A Friend Will Come Tonight," made in France since the liberation, and "Vautrin," adapted from a novel by Balzac, starring Michel Simon.

"Song of South" to Open In Atlanta November 13

"The Song of the South," Walt Disney's animated adaptation of Joel Chandler Harris' "Uncle Remus" stories, will have its world premiere at the Fox theatre, Atlanta, November 13, according to William K. Jenkins, president of the Georgia Theatre Company, who completed arrangements for the opening during a recent visit to New York. All funds derived from the premiere will go to the Uncle Remus Memorial Association and the Atlanta Junior League.

BOOK REVIEW

OKAY FOR SOUND — How the screen found its voice. A historical survey of the screen, with comment and pictures, reproduced in lithogravure. In three parts and ten chapters, 301 pages. Black cloth. No index. Edited by Frederick Thrasher, professor of education, New York University. Duell, Sloan & Pearce, Inc., New York. $3.75.

by TERRY RAMSAYE

Here is a volume of elegance and enthusiasm, inspired by and pertaining to Warner Brothers' twentieth anniversary of sound for the screen. Its special merit is in the copious and well selected illustrations, a proper pictorial accent in the discussion of a motion picture subject for popular consumption.

It is a layman's book, by laymen. The preparation of the text and assembling of illustrations was by the staff of *Look* magazine,* which however takes credit only in the listing of picture sources in the back of the book. The introduction is signed by Frederick M. Thrasher, of New York University, who is also denoted as editor of the book in lieu, apparently, of an ascribed authorship.

The telling is sprightly, in the rapid journalistic tempo of *Look,* and the historical recordings have the quality of a swift once-over-smooth reportorial research, and never mind details when the facts get intricate. Some of the sources were not read with the precision with which they were written, which is not vastly material in the entertainment approach. The viewpoint and style make for easy reading.

Practitioners in the art and industry of the motion picture will find in the charming pictorial pages many a pleasant nudge to memories. While the most detailed attention inevitably is to Warner activities and productions, the telling is kept in balance by reference to other achievements. There has been, however, a special selectivity in the presentation of facts and there is no reflection of the technical ordeals, the battles of the laboratories, and the battles of sound in the trying initial years of its assimilation by the industry—nor yet the fact that for a while the sound industry, called "the electricals" then, sought mightly to assimilate the motion picture. Therein was a decidedly major factor in the Warner achievement, the bringing of sound to the screen when some of the titans had a notion of taking the screen to sound.

This is distinctly a look-book, and easy to look at.

**Another expression of* Look's *special interest in the screen was the volume of words and pictures entitled "Movie Lot to Beachhead," by the editors of* Look, *Doubleday, Doran & Company, publishers, issued in and with cooperation with the War Activities Committee. It was reviewed by Motion Picture Herald in the issue of April* 14, 1945.

Association Gets "Children"

Association Films, formerly the Young Men's Christian Association Motion Picture Bureau, will distribute "Children of Tragedy," the first film venture of the Save the Children Federation.

Johnston to Ask Studios to Make U.S. Films Free

Eric A. Johnston, president of the Motion Picture Association, is going to ask that Hollywood studios produce Government films as a "public service without charge," it has been reported from Washington.

President Truman a few weeks back assigned the Office of War Mobilization and Reconversion the task of developing a Government film program and has urged that Anthony Hyde, OWMR deputy director, coordinate production, distribution and exhibition of the films.

But OWMR it is pointed out, a little belatedly, has no budget for such a film program.

Mr. Johnston is expected to hold up his recommendation for the without-cost production until a definite schedule of Government films has been submitted to the MPA by Mr. Hyde. Mr. Johnston would not submit suggested Government message films directly to Hollywood, but, says the MPA Washington office, would submit the suggestions to the company presidents who make up the MPA board of directors.

The MPA is expected to take action on a possible revocation of the Production Code Administration seal issued to "The Outlaw" at its next meeting, September 11.

Meanwhile, United Artists will decide at its next board meeting—date, indefinite—whether or not to rejoin the MPA as it has been invited to do so by Mr. Johnston.

Bunin Company Is Formed to Produce Animated Features

Utilizing the process of animation developed by Lou Bunin for MGM's "Ziegfeld Follies," a new company, to be known as Lou Bunin Productions, has been formed in Hollywood. The first production will be "Alice in Wonderland" with Leopold Stokowski directing the music. It is expected actual filming will start in about eight weeks. Mr. Bunin, who will direct the picture, claims to have an animating process which involves the use of three-dimensional figures that are pliable and can be made to register continuing changes of facial expression and dramatic movement.

Legion of Decency Reviews Eight New Productions

The National Legion of Decency this week reviewed eight new pictures, finding two objectionable in part. In Class A-I, unobjectionable for general patronage, were: "Overland Riders," "Under Nevada Skies" and "Wild Beauty." In Class A-II, unobjectionable for adults, were: "Criminal Court," "Earl Carroll Sketchbook" and "Mysterious Mr. Valentine." In Class B, objectionable in part, were: "Notorious Gentleman" and "Thrill of Brazil."

MONEY MELODR

MURDER MAKES STRANGE PARTNERS!

MAN ON THE SPOT . . . His mind blanked out for one single hour. Can't remember what happened.

BLONDE MYSTERY . . . The kind of a woman that men just can't seen to leave alone

SLICK SHADOW . . . Out after a grim secret . . . and stopping at nothing to get it!

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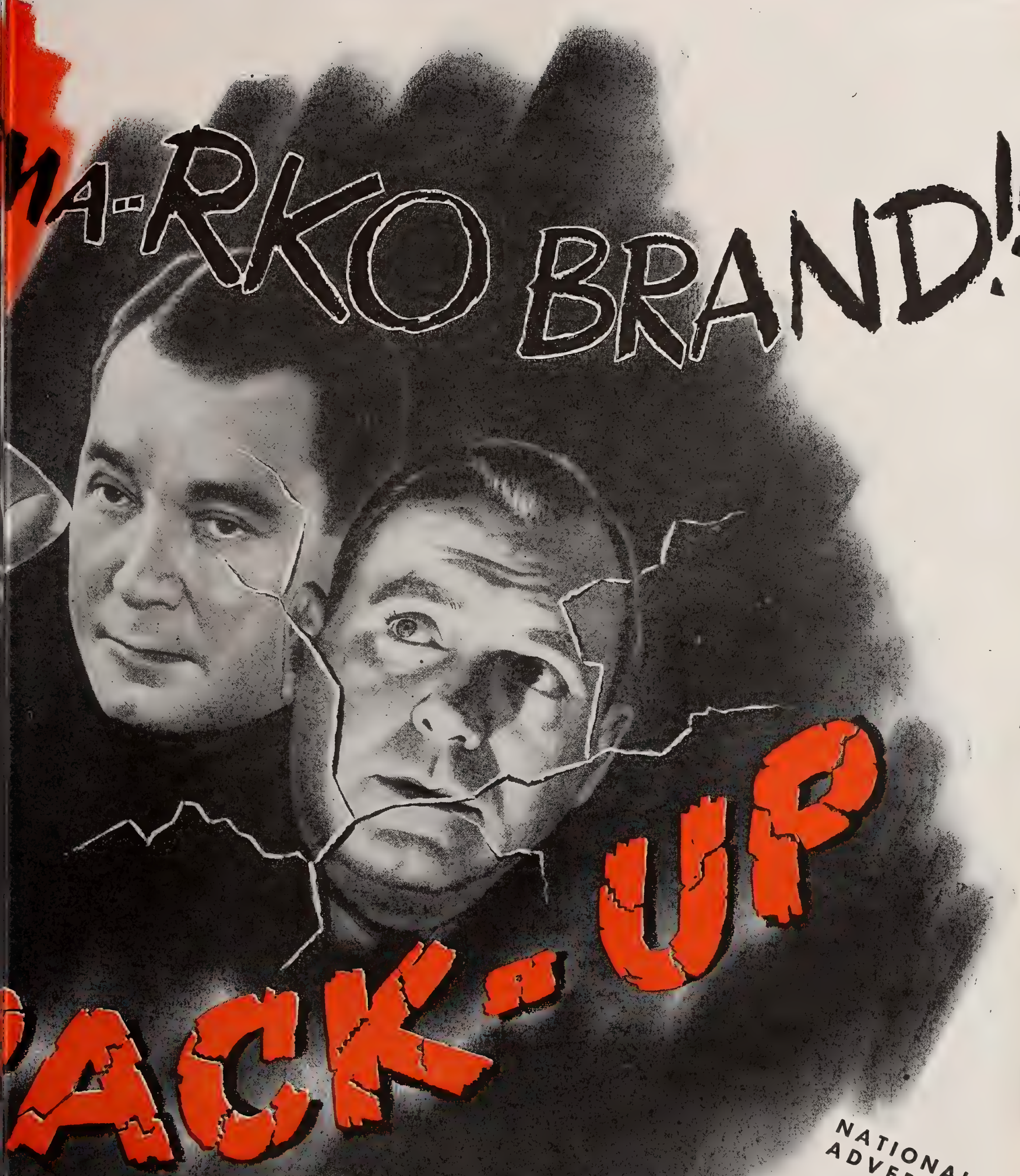
PICTURES



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RAY COLLINS • WALLACE FORD • DEAN HARENS

Directed by IRVING REIS • Written by John Paxton, Ben Bengal and Ray Spencer

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Foresee More U.S. Restriction On Construction

Increased restrictions on commercial building seemed in the offing this week as Wilson W. Wyatt, National Housing Administrator, called for the greater channeling of all building materials into veterans' housing.

He expressed the belief that exisiting limitations on commercial construction were inadequate and issued a statement urging the barriers be increased. The statement was made over protests from OPA. However, since Mr. Wyatt has authority over housing and the flow of construction materials, it is believed that an order is forthcoming which will place stronger limitations upon theatres and other commercial construction.

With new theatre construction already frozen, the forthcoming order will limit the authority of local committees in granting special commercial permits and will give Washington more authority over regional construction.

Nine Appeals Denied

During the second week of August appeals brought to Washington by prospective builders of nine theatres, were denied. Included among these was a $70,000 project for Waynesville, N. C., and a $30,000 project for Quitman, Miss. Other denials were to Joseph Palmisano for a $30,000 theatre in New Orleans; A. A. Bennett, Jr., for a $25,000 theatre in Bowman, N. D.; C. C. Blalock and Bros., for a $22,500 house in Jefferson City, Tenn.; W. A. Rush, for a $15,000 house in Houston, Miss.; Edward Waters College for a $15,000 house in Jacksonville, Fla.; Mrs. Fritz Strassburger for a $12,000 unit in Springfield, Mass.; and G. L. Bellman, for a $7,000 house in Fox Lake, Wis.

In Philadelphia's suburban area at Manoa, the Board of Commissioners of Haverford Township passed a resolution permitting the construction of a theatre and 17 stores. The Suburban Realty Company plans to spend more than $6,000,000 on the development.

In Dallas, Phil Isley Theatres, Inc., have proposed plans for a suburban theatre with 5,000 seating capacity. Construction will begin as soon as priorities can be obtained.

Griffith Plans House

At Ponca City, Okla, Don R. Hall, Griffith circuit city manager, has announced that plans are being completed for a 1,250-seat theatre to replace Griffith's Roxy. Application for construction is now pending with the Civilian Production Administration.

In Oklahoma City, construction of the new Center theatre has been started by State Theatres, Inc., of which T. B. Novle is president. Having a seating capacity of 1,800, the project will cost approximately $500,000.

Industry Heads Sponsor Tribute to Jolson

Amusement world leaders have formed an honorary industry sponsoring committee to pay tribute to Al Jolson October 1, when he will be honored with a testimonial dinner by the American Veterans Committee at the Hotel Astor, New York. The dinner will be the veterans' tribute to Mr. Jolson as an "outstanding friend of the service man" in appreciation of his many USO tours throughout the world.

Among the motion picture executives who will serve as honorary sponsors are: C. C. Moskowitz, Jack Cohn, Tom Connors, Ned Depinet, Hal Horne, Howard Deitz, Harry Brandt, G. S. Eyssell, Matthew Fox, A. J. Balaban, S. Barrett McCormick, Abe Montague, Curtis Mitchell, Edward Raftery, Gradwell Sears, Robert Weitman, Harry Thomas and Herman Robbins.

Leaders of the theatre, radio and music world will also serve as sponsors. Trade publication executives who have joined in tribute to Mr. Jolson are Abel Green, Jack Alicoate, Martin Quigley, Red Kann, Charles E. Lewis, Jay Emanuel, Ben Shylen and W. D. Littleford.

Set Extensive Campaign on "Two Years Before the Mast"

Paramount Pictures has prepared one of its most extensive magazine campaigns in its promotional program for "Two Years Before the Mast," it has been announced by Curtis Mitchell, director of advertising, publicity and exploitation. The company has set aside a total budget of $83,183 for space in 74 publications with a combined national and local circulation of 43,434,665. The campaign will get under way in October, with full page ads used in many instances. Comic sections will be used in 49 of the publications in addition to 10 national magazines and 15 fan magazines.

Ohio State Film Catalog Ready for Distribution

The slide and film exchange of the Ohio State Department of Education has released its latest Manual and Descriptive Catalog of Slides and Films. Prepared under the direction of B. A. Aughinbaugh, director of the slide and film exchange, the catalog is divided into eight major sections. They are: the history of the organization; a section on the motion pictures in the exchange; slide films; producers; descriptions of films; description of lantern slides; available film roles, and a section devoted to the latest available information on the exchange and its product.

Filmack Plans Trailers

The Filmack Corporation of Chicago has announced that it is entering the prevue trailer field. According to Irving Mack, president, the trailers will be slightly more than a half-minute long and will not contain actual scenes from picture, but will consist of stills and art work, synchronized with music and off-stage voice.

Broidy Assumes Carr's Post as Production Head

Samuel Broidy, president of Monogram, will take over the post of executive director of production formerly held by Trem Carr, who died August 18, in addition to his present duties.

In announcing his new duties with the company, Mr. Broidy said, "Production policies, which have highlighted Monogram's activities during the past year, will be continued and intensified in the future."

The company last weekend also announced its entry into the short subject field with "Mexican Baseball," a one-reel subject in color produced and directed by Eugene H. Levy, as its first release. Filmed in 16mm, the subject will be blown up to 35mm and distributed throughout the world.

This Monday, four top executives arrived in Hollywood from New York to take part in a series of conferences with Mr. Broidy. They were Edward Morey, vice-president; Norton V. Ritchey, vice-president in charge of foreign distribution; Maurice Goldstein, general sales manager, and Jack Schlaifer, director of sales.

Women's Clubs Form Youth Cinema Clubs

Youth Cinema Clubs of America, sponsored by the General Federation of Women's Clubs, are currently being formed throughout the country. Open to boys and girls between the ages of 10 and 17, the clubs are organized to provide an educational medium, through motion pictures, which will promote healthful development of mind and body. "Minute by minute and hour by hour," says the Federation, "motion pictures tell more, show more, teach more, and influence more than any other educational medium." The films will be selected by the preview divisions of the Federation. Sponsors of the Cinema Clubs include Motion Picture Association, Motion Picture Theatre Owners of America, Allied States Association, Warner Brothers, National Board of Review, Young Men's Christian Association and the United States Office of Education, Department of State and Department of Commerce.

Revoke Restraining Order In Warner-Leslie Suit

Federal Judge Ben Harrison in Los Angeles Monday dissolved a temporary restraining order enjoining Warner Bros. from showing "Two Guys from Milwaukee" because the company allegedly billed Joan Leslie as a featured player instead of as a star. Miss Leslie has brought a $2,275,000 damage suit against the company over her billing. Judge Harrison said Miss Leslie's $10,000 bond was "entirely inadequate" and advised the litigants to settle their differences before a jury.

RKO's PIC-TOUR OF THE MONTH

"HONEYMOON"

OBSTACLE RACE TO ALTAR. Hurrying to have knot tied, after many pre-nuptial mishaps in gay Mexico City, are SHIRLEY TEMPLE and GUY MADISON, co-stars with FRANCHOT TONE in RKO's *Honeymoon*. This hilarious romance is based on a Vicki Baum story.

"WOMAN ON THE BEACH"

"GO AHEAD AND SAY IT, I'm no good!" The screen's sultriest siren, JOAN BENNETT, as she appears in RKO's power-packed *Woman on the Beach*. Sharing stellar honors with her in this tensely dramatic story of a *hateful* love are ROBERT RYAN and CHARLES BICKFORD.

"SINBAD THE SAILOR"

ALLURING AS A HAREM BEAUTY'S LIPS. Lavishly filmed *Sinbad the Sailor* is an RKO Technicolor wonder, destined to rank with the screen's greatest. Co-starred are DOUGLAS FAIRBANKS, JR., MAUREEN O'HARA and WALTER SLEZAK, supported by a cast of thousands.

"THE LOCKET"

REHEARSAL. Between tense scenes for RKO's *The Locket*, ROBERT MITCHUM (*right, with script*) talks over a forthcoming sequence with co-stars LARAINE DAY and BRIAN AHERNE. Sharing star honors with trio above in this stirring suspense drama is GENE RAYMOND.

THESE BIG RKO PICTURES WILL SOON BE SHOWN AT YOUR THEATRE

RKO RADIO PICTURES

MORE BIG SHOW NEWS FROM RKO for the multi-million readers of the 10,578,700 copies of three great national magazines—LIFE, issue of September 9; WOMAN'S HOME COMPANION, October issue, and LOOK, issue of October 1.

THE *HOLLYWOOD SCENE*

Studio Activity Drops, As 15 Are Finished; Shooting on "Merton"

Hollywood Bureau

Production activity in Hollywood studios turned downward last week, as work was completed on 15 films, and 11 new ones went before the cameras.

"Merton of the Movies," based on the familiar novel by Harry Leon Wilson, is currently shooting at MGM, with Red Skelton in the title role, and a supporting cast headed by Virginia O'Brien, Buster Keaton, Gloria Grahame, Connie Gilchrist and John Emery. Al Lewis is the producer, and Robert Alton the director.

At Paramount, work started on two new films. "Desert Town," a Hal Wallis production, features Lizabeth Scott, John Hodiak, Wendell Corey and Burt Lancaster. Lewis Allen is directing.

"Dear Ruth," based on the Broadway play by Norman Krasna, has a cast comprised of John Caulfield, William Holden, Edward Arnold, Mary Philips, Mona Freeman, Billy De Wolfe and Virginia Welles. Paul Jones produces; William Russell directs.

"The Devil Drives" for Eagle Lion, Started

Eagle Lion launched "The Devil Drives," with James Cardwell, Noreen Nash, Darryl Hickman and Jan Ford. Jerry Briskin is producing; Crane Wilbur directing.

Monogram trained cameras on two: "Ginger" and "Draw When You're Ready." The latter is a Western featuring Johnny Mack Brown, Raymond Hatton and Reno Blair. Scott Dunlap is the producer; Lambert Hillyer the director.

"Ginger," a dog story, is a Lindsley Parsons production whose cast includes Barbara Reed, Frank Albertson and Johnnie Calkins. Oliver Drake is the director.

Producer Lewis Rachmil launched another in the new series of "Hopalong Cassidy" Westerns for United Artist release. It's titled "Whispering Walls," and the cast includes William Boyd, Andy Clyde, Rand Brooks, Una O'Connor, John Parrish, Ned Young, Robert Williams and Patricia Tate. George Archainbaud is directing.

Columbia's new venture is also a Western, titled "Over the Santa Fe Trail," and featuring Ken Curtis, Jennifer Holt, the Hoosier Hotshots, Guy Kibbee and Big Boy Williams. Colbert Clark producers; Ray Nazarro directs.

Two more Westerns, "Apache Rose," and "Oregon Trail Scouts," went into work at Republic. "Apache Rose" stars Roy Rogers with Dale Evans, Olin Howland, the Sons of the Pioneers, Leroy Mason and Tex Terry in supporting roles. Edward J. White is producing; William Witney directing. The other film is one of the studio's new "Red Ryder" series, whose cast is headed by Allan Lane, Bobby Blake and Martha Wentworth. Sidney Picker is the producer; R. G. Springsteen the director.

PRC's new picture is "Tumbleweed Trail," with Eddie Dean, Roscoe Ates, Shirley Patterson and the Sunshine Boys. Robert Tansey is producing and directing.

Incidental News of Pictures and People

Robert Cummings, Philip Yordan and Eugene Frenke have formed a new corporation to be known as United World Productions. Several of Yordans' original stories will serve as a nucleus for the new company's operations. The initial production will be titled "Bad Guy" and will star Robert Cummings. On certain future films, Cummings will function as director and producer, as well as actor, while in some instances Yordan will produce as well as write.

Casey Robinson has been engaged by Columbia to write and produce "No Sad Songs for Me," which will star Irene Dunne. . . . David O. Selznick has signed Ben Hecht to do the screenplay for "The Scarlet Lily," an imaginative biography of Mary Magdalene, which Selznick will produce some time next summer. . . . Pandro Berman, currently producing "Life's for the Loving" at MGM, has signed a new long term contract with that studio.

Joan Fontaine and her husband, William Dozier, vice-president of Universal-International, have formed a new producing company called Rampart Productions. Miss Fontaine's current contract with RKO Radio will expire February 1, and she has signed an exclusive contract with Rampart for her services beyond that date, with the exception of one picture annually for which she already has contracted with RKO. . . . Norma Shearer, who retired from the screen some years ago, has returned to sign a long term contract with Enterprise Productions.

"Chicken Every Sunday" Casting Nearly Set

Casting on the forthcoming 20th Century-Fox production, "Chicken Every Sunday," is nearing completion. Maureen O'Hara is set for the lead role opposite Henry Fonda, and Vanessa Brown has been assigned the ingenue lead. . . . Paulette Goddard will co-star with her husband, Burgess Meredith, in the second section of the four-part film which he is producing jointly with Benedict Bogeaus for UA.

"The Woman in White," based on the well-known Wilkie Collins mystery novel, will go before the cameras at Warners within a few weeks. Alexis Smith, Eleanor Parker, Zachary Scott, Sydney Greenstreet and Gig Young have been assigned leading roles; Henry Blanke will produce, and Peter Godfrey direct. . . . "Favorite Son," the story of a returned veteran who enters politics, has been purchased by Roy Del Ruth for Monogram.

Albert Ruiz has been borrowed from Paramount for the dancing lead opposite Constance Moore in Republic's top-budget musical, "Hit Parade," which Frank McDonald will produce and direct. . . . MacKinlay Kantor's new novel, "Midnight Lace," has been purchased by Universal-International, and will go before the cameras next April. . . . Director John Farrow has had his Paramount contract renewed.

Fonda Signed to Star in Skirball-Manning Film

Henry Fonda has been signed by Jack Skirball and Bruce Manning to star in their production of "Appointment in Samara," based on a novel by John O'Hara. . . . Sterling Hayden, Sonny Tufts, William Holden, John Lund and William Bendix are set for stellar roles in Paramount's aviation drama, "Blaze of Noon." . . . RKO Radio has acquired the screen rights to Ferenc Molnar's play, "Jemand." It will be produced on Broadway prior to filming.

Producer Robert Fellows, currently filming "The Big Haircut" for Paramount, has had his contract extended. . . . Sam Coslow and Dave Hersh have arranged to borrow Steve Cochran from Samuel Goldwyn for a leading role in their forthcoming musical, "Copacabana." . . . Edgar Buchanan has been assigned a featured role in Jules Schermer's first production for Columbia, "They Walk Alone."

COMPLETED

COLUMBIA
Betty Co-Ed
Boston Blackie and the Law
Return of Monte Cristo (Small)

EAGLE LION
Born to Speed

MGM
High Barbaree

MONOGRAM
Rainbow over the Rockies

PRC
Lady Killer
Don Ricardo Returns

RKO RADIO
Secret Life of Walter Mitty (Goldwyn)

REPUBLIC
That's My Gal
Trail to San Antone

20TH CENTURY-FOX
Late George Apley

UNIVERSAL-INTERNATIONAL
Smash-Up (Wanger)
Swell Guy (Hellinger)
Magnificent Doll (Skirball-Manning)

STARTED

COLUMBIA
Over the Santa Fe Trail

EAGLE LION
Devil Drives

MGM
Merton of the Movies

MONOGRAM
Ginger
Draw When You're Ready

PARAMOUNT
Desert Town (Wallis)
Dear Ruth

PRC
Tumbleweed Trail

REPUBLIC
Apache Rose
Oregon Trail Scouts

UNITED ARTISTS
Whispering Walls (Hopalong Cassidy)

SHOOTING

COLUMBIA
Blondie's Big Moment
Mr. District Attorney
My Empty Heart
Johnny O'Clock
Dead Reckoning

EAGLE LION
It's a Joke, Son

INDEPENDENT
Fabulous Joe (Roach)

MGM
It Happened in Brooklyn
Life's for the Loving
Arnelo Affair
This Time for Keeps
Summer Holiday
Unfinished Dance

MONOGRAM
It happened on Fifth Avenue
Mr. Hex
The Trap

PARAMOUNT
Golden Earrings
My Favorite Brunette
Emperor Waltz
Unconquered (DeMille)

RKO RADIO
They Won't Believe Me
San Quentin
Trail Street
Bachelor and the Bobby-Soxer
Katie for Congress

SCREEN GUILD
My Dog Shep (Golden Gate)

20TH CENTURY-FOX
I Wonder Who's Kissing Her Now
Bob, Son of Battle
Homestretch
13 Rue Madeleine
Brasher Doubloon

UNITED ARTISTS
Vendetta (California)
Adventures of Don Coyote (Comet)
Carnegie Hall (Federal)
Fabulous Dorseys (Rogers)
Miracle Can Happen (Bogeaus-Meredith)
Monsieur Verdoux (Chaplin)

UNIVERSAL-INTERNATIONAL
I'll Be Yours
Flame of Tripoli
Arch of Triumph (Enterprise)

WARNERS
Possessed
Deception
Pursued (U. S. Pictures)

BERGEN TELEVISION CENTER PLANS FOR FUTURE OF COMING MEDIUM

by WILLIAM R. WEAVER
Hollywood Editor

Sarah
Tillie

Edgar Bergen and Patrick Michael Cunning, in Bergen's chair, work out a television production detail while two new Bergen characters look on.

The cinema art was beneficiary of no such tender pre-natal care as television is receiving at the Edgar Bergen Television Center on Sunset Boulevard, a mushrooming expanse of elaborately accoutered buildings housing facilities beggaring in miniature those of the biggest and best motion picture studios.

The Edgar Bergen Television Center acquired that name a few weeks ago when the ventriloquial virtuoso entered into partnership with Patrick Michael Cunning, whose widely known Stage 8, nucleus of the Center, had been actively pioneering television production techniques for more than five years. The partnership pools the two men's talents and resources in joint pursuit of a single objective—the perfection of production processes in advance of commercial need—but entails no executive differentiation.

Call It Telecine

As it has worked out, the Bergen bent is toward what is called telecine (production of films to be televised) and the Cunning craftsmanship is concentrated on live action, a natural division of personal emphasis conducive to congenial cooperation.

It was a condition of the partnership that the first eight months of the expanded concern's operations would be devoted exclusively to experimentation with processes and methods of producing entertainment of the kind and cost the new medium will require in vast volume when televising gets under way in commercial earnest, and neither partner nurses the expectation that this will be soon.

The undertaking is geared to what Partner Cunning calls "the long pull," and has been calling it since he organized a panel of volunteer film studio experts—technicians, writers, directors, players, executives—to join him in his researches way back when television was little more than a test tube miracle.

The Bergen interest in television stems directly from his professional career. Just as he devised a technique for refashioning his original vaudeville talent to meet the requirements of radio, so is he engaged now in preparing for the day when radio audiences will begin seeing what they hear, and the accompanying photograph makes it quite plain that he intends them to see something more than Charlie McCarthy and Mortimer Snerd perched as of yore upon his knee.

The pleasant-faced fowl shown in the photograph are two of the new characters which will speak with his voices in "Bergen's Barnyard," now in experimental production, while he operates them from concealment. As the Bergen-Cunning system works, "Bergen's Barnyard" can be produced either for telecine or for live action, a circumstance considered commercially ideal.

Long devoted to the contention that live action production will take top rank in television after the novelty interest has dulled off, Cunning has developed to frequently demonstrated workability the combining of players and miniature settings. As he explains it, he can construct for 75 cents in miniature a garden wall that would cost a picture studio $750 to build, and get the same production result with it. Economy of production cost will be a prime essential of television for a long, long time, he says, and always a factor of major importance.

Broadly, both men consider the technological setbacks and other hindrances to the advent of commercial television to have been fortuitous rather than restrictive. They share the belief that a medium introduced to the public in a high state of development will escape most of the ills that befell and retarded both cinema and radio. To this end they are devoting their time and talent, and more money that it would cost to make profitable pictures in the present market.

Proclamation

wherein 20th Century-Fox launches its

PRESIDENT'S DRIVE

August 25th—December 28th

to honor you, SPYROS P. SKOURAS, whose leadership we of 20th so affectionately esteem, whose friendship the exhibitors of America so highly prize, whose service our industry so gratefully acknowledges.

During the next 4 months, the most impressive product ever released by our company will implement this tribute to you . . . from our own 20th Century-Fox family . . . thru thousands of screens across our land . . . to bring entertainment of unprecedented quality to unprecedented millions of boxoffice customers.

Tom Connors

Vice-President
in Charge of Distribution

ANNA AND THE KING OF SIAM

SMOKY in Technicolor

Jerome Kern's CENTENNIAL SUMMER in Technicolor

CLAUDIA AND DAVID

THREE LITTLE GIRLS IN BLUE in Technicolor

HOME SWEET HOMICIDE

MY DARLING CLEMENTINE

MARGIE in Technicolor

THE BRASHER DOUBLOON

THE SHOCKING MISS PILGRIM in Technicolor

. . . and climaxing all these

THE RAZOR'S EDGE

PRESIDENT'S DRIVE

Honoring
SPYROS P.
SKOURAS
AUG. 25th - DEC. 28th

20th CENTURY-FOX

British Industry To Regulate All 16mm Operation

London Bureau

Narrow gauge operation is in rapid process of regularization here. Following the Cinematograph Exhibitors' Association lead, the Kinematograph Renters' Society has decided to set up a separate section for 16mm distributors. A committee of the Society is examining applications from would-be members; the plan being, in collaboration with CEA, to run bootleg and other unwanted operators out of business. Reginald Baker, KRS president, has stated that it is by no means the intention to restrict membership of the new section to present members of the Society. Any sub-standard distributor is at liberty to apply, but that investigating committee will go through applications with the smallest-tooth comb.

Meanwhile, there's no kind of doubt of the hold which 16mm has taken on an hitherto largely untapped motion picture public. It is reliably estimated that in the near future there will be 500 mobile 16mm units on the road playing to something like 3,000 villages each week and contributing £4,000 to £5,000 weekly in film hire.

Television Demands Shaped

Notions of what precisely the three sections of the industry demand of the Government in the matter of television are at length taking shape. Representatives of renters, exhibitors and producers have had a joint meeting and agreed on a common policy. The industry is now determined on a complete showdown of the whole television position of the Government.

Motion picture leaders will demand the right to broadcast television programs to their own theatres. The demand—and it is the intention to press in on the Government's representatives with the utmost force—goes to the root of the matter of broadcasting in this country. The British Broadcasting Company, in its charter, has a complete monopoly of transmission here. Recent debates in the House of Commons revealed the Socialist Government's determination to maintain that monopoly.

Trade Position Stated

The trade's position is that sound and television transmissions are two separate things. Broad-screen television, industry leaders declare, is just around the corner. They claim a say-so not only in the financial terms to be fixed for theatrical reception, but in the form the transmissions shall take.

A considerable body of opinion envisages transmission of newsreels and other films of topical interest from an industry-controlled station. Only in that way, it is said, can the service be efficiently run—or the theatre protect its own financial stake.

FROM READER

EXHIBITOR COMMENTS ON DECREE RULING

To the Editor of the Herald:

I have been through the issue of August 17, with reference to the new decree ruling. Anyone who expected anything but a muddled ruling to come out of the present setup when it comes to business was a supreme optimist.

We have been on the sidelines of so many, in another business, namely, cattle, that I'm practically shock-proof. That ruling is a hard one, if I know this business.

There are many square pegs in round holes in Washington, as we see it, and if I know this midwest, this autumn we will send some men to Washington that will fit the holes. —*A. E. HANCOCK, Columbia theatre, Columbia City, Ind.*

Eastman Announces New Special Color Film

A new color film, intended for safe processing by professional and advanced amateur photographers, was announced by the Eastman Kodak Company at the 55th annual convention of the Photographers' Association of America in Chicago Monday. Known as Kodak Ektachrome Film, the new emulsion is the result of a wartime development for the armed forces. Said to feature soft gradation and brilliance, plus fidelity to the subject's basic hues, the new film requires only 90 minutes for complete processing. Of this period only the first step, 19 minutes, must be handled in total darkness. All other processing operations may be carried on in ordinary room lighting. The film is expected particularly to benefit news, syndicate, commercial and illustrative photographers who have to meet deadlines.

UA Reports Holdover Dates for "Caesar"

United Artists' release of the J. Arthur Rank "Caesar and Cleopatra" is being held over in approximately 25 key situations as the feature enters its second week of re-release, the company has announced. The picture is being held in Chicago, Cincinnati, Minneapolis, Washington, Baltimore, Memphis, Wilmington, New Orleans, Kansas City, Indianapolis, Houston, Toledo, Boston, Providence, Atlanta, San Francisco, Seattle and Oklahoma City. In the following cities "Caesar" will get moveover time: Bridgeport, Cleveland, Columbus, Buffalo, Syracuse, Worcester, St. Paul, Salt Lake City, Louisville and Atlantic City.

Korda Buys "Eternal City"

"The Eternal City," a novel by Hall Caine, originally published in 1901, has been purchased by Alexander Korda for film production. An adaptation of the novel was made in 1923 by First National Pictures and starred Barbara La Marr, Lionel Barrymore and Montague Love. Sir Alexander will produce the picture in Technicolor in England and Italy.

Pascal 'Dilemma' Not for Korda; Scorns Unions

by PETER BURNUP
in London

Squat, swarthy Gabriel Pascal, storm center of British production, has had a falling out with Sir Alexander Korda. So that currently it seems Gabby will not make Bernard Shaw's "Doctor's Dilemma" for Korda's British Lion after all.

Right now Mr. Pascal is on his way to New York to attend the opening of "Caesar and Cleopatra" at the Astor theatre on Broadway and hopes while in America to contact Warner Brothers or some other American distributor and sell them his "Dilemma."

Disclosure in Motion Picture Herald of the Pascal-Korda deal raised eyebrows in distribution circles here. The Association of Cine-Technicians got particularly vocal. At its last annual convention ACT formally rebuked Mr. Pascal for what it alleged to be studio time-wasting and recorded its view that Mr. Pascal shouldn't be allowed to make another picture here unless he were suitably supervised. When ACT heard about "Dilemma" they jumped in with all four feet, sending a ponderous remonstrance to Sir Alexander, re-acquainting him of the bell-book-and-candle denunciation of Mr. Pascal.

Sir Alexander never replied formally, but he had plenty to say elsewhere, which amounted to the fact that he would not take dictation from any union.

Mr. Pascal went on record with identical sentiments: "I make plenty more Shaw pictures. Six at least. One after another. Unions? Pffft!"

But the fact remains that a rift has developed in the Korda-Pascal lute. Both parties adamantly refuse to admit that ACT's action had anything to do with it. The Association's officials, none the less, go around crowing triumphantly.

Meanwhile, box office reports for "Caesar and Cleopatra" show tops everywhere. Out of 22 situations, 12 Odeon theatres broke their own house records. Following on cabled advices from America, optimists are heard declaring that the Rank organization may even get its money back on the inordinately expensive adventure.

Bernard Shaw—alert and healthy looking—sees untold simoleons and success in pictures of his plays; declares repeatedly that Mr. Pascal is the man to make them.

Welsch PRC Producer

The appointment of Howard Welsch, recently resigned from Universal, as executive producer of PRC Pictures, Inc., has been announced by Harry H. Thomas, president. Prior to his connection with Universal, Mr. Welsch produced many pictures in England during a 10-year period.

Columbia Pictures

announces

TRADE SHOWINGS

of

4

productions

BLONDIE KNOWS BEST

—

SO DARK THE NIGHT

Tuesday
Sept. 10th at 2 P. M.

CRIME DOCTOR'S MAN HUNT

—

LANDRUSH

Wednesday
Sept. 11th at 2 P. M.

CITY	PLACE OF SHOWING	ADDRESS
Albany	20th Century-Fox Screening Room	1052 Broadway
Atlanta	20th Century-Fox Screening Room	197 Walton Street, N.W.
Boston	Columbia Pictures Screening Room	57-67 Church Street
Buffalo	20th Century-Fox Screening Room	290 Franklin Street
Charlotte	20th Century-Fox Screening Room	308 So. Church Street
Chicago	Universal Screening Room	1301 So. Wabash Avenue
Cincinnati	20th Century-Fox Screening Room	1632-38 Central Parkway
Cleveland	20th Century-Fox Screening Room	2219 Payne Avenue
Dallas	20th Century-Fox Screening Room	1801 Wood Street
Denver	20th Century-Fox Screening Room	2101 Champa Street
Des Moines	20th Century-Fox Screening Room	1300 High Street
Detroit	Blumenthal's Screening Room	Film Exchange Building
Indianapolis	20th Century-Fox Screening Room	326 No. Illinois Street
Kansas City	20th Century-Fox Screening Room	1720 Wyandotte Street
Los Angeles	20th Century-Fox Screening Room	2019 So. Vermont Avenue
Memphis	20th Century-Fox Screening Room	151 Vance Avenue
Milwaukee	20th Century-Fox Screening Room	1016 North 8th Street
Minneapolis	20th Century-Fox Screening Room	1015 Currie Avenue, North
New Haven	20th Century-Fox Screening Room	40 Whiting Street
New Orleans	20th Century-Fox Screening Room	200 So. Liberty Street (1 P. M.)
New York	20th Century-Fox Screening Room	345 West 44th Street
Oklahoma City	20th Century-Fox Screening Room	10 North Lee Street
Omaha	20th Century-Fox Screening Room	1502 Davenport Street
Philadelphia	20th Century-Fox Screening Room	302 No. 13th Street
Pittsburgh	20th Century-Fox Screening Room	1715 Boulevard of the Allies
Portland	Star Film Exchange Screening Room	925 N. W. 19th Street
Salt Lake City	20th Century-Fox Screening Room	216 East First South Street
San Francisco	20th Century-Fox Screening Room	245 Hyde Street
Seattle	20th Century-Fox Screening Room	2421 Second Avenue
St. Louis	S'Renco Screening Room	3143 Olive Street
Washington	20th Century-Fox Screening Room	932 New Jersey Avenue, N.W.

SMPE Seeks to Improve College Film Instruction

As one of its future projects, the Society of Motion Picture Engineers will launch a campaign in American colleges and universities for the establishment of basic courses on the technology of motion picture making, it was announced in New York last weekend. The plan, as set forth by Don E. Hyndman, president, follows a survey by the society's committee on motion picture instruction which found that few, if any, of the courses to date offered technical information on a level corresponding to that of other well-established curricula.

At least 100 courses in various phases of motion pictures were given in schools the past year, with indications that the number would be augmented in the new term, the survey disclosed.

Recommend Special Courses

Subjects listed include cinematography, sound recording, film editing, projection, distribution, economic problems in exhibition and film processing, with some of the courses including the actual making of films. However, more specific instruction, with special courses leading to a degree in sound recording, is recommended by the committee.

The subject will be discussed at the 60th semi-annual convention of the society October 21-25 at the Hollywood Roosevelt Hotel, Hollywood.

The SMPE committee includes John G. Frayne, chairman; John W. Boyle, C. R. Keith and E. A. Bertram. Its reports are based on questionnaires filled out by approximately 120 colleges and universities. Reprints will be made available to veterans and others applying to the SMPE for information on college film courses.

Convention October 21

A luncheon will open the convention Monday, October 21, and the Society's semi-annual dinner-dance will climax the social program Wednesday night, October 23. Both will be held in the California Room of the Hollywood Roosevelt.

A feature of the dinner will be the award of eight citations to individuals, equipment firms and producers for outstanding achievement in the field of sound to be made in celebration of the 20th anniversary of sound and talking films.

Technical sessions will be held at the Hollywood-Roosevelt, while evening sessions will be at locations away from the hotel. A large proportion of the technical papers to be presented already have been scheduled, it is reported by Dr. C. R. Daily, chairman of the Papers Committee. As a prerequisite to inclusion on the program, authors' abstracts must be received by the Papers Committee by September 1, Dr. Daily said. Complete manuscripts must be submitted by October 1.

IN NEWSREELS

MOVIETONE NEWS—Vol. 28, No. 103—Admiral Blandy reports on Bikini atom bomb test. . . . Admiral Halsey in Chile. . . . Sports model sea plane. . . . Glacier mountain climbing. . . . Ocean-flying models display fashions over Atlantic. . . . Lion shows off six babies. . . . Sports: Baseball, billiards, swim meet.

MOVIETONE NEWS—Vol. 28, No. 104—U. S.-Yugoslavia crises. . . . Nuremburg trials. . . . President Truman takes a swim. . . . Kahn receives weight in diamonds. . . . Pope Pius takes a rest. . . . Alpine thrills. . . . Air exploits in the Alps. . . . Sports: All-College football. . . . Four-year-old diver.

NEWS OF THE DAY—Vol. 17, No. 301—Peace in Europe threatened as Marshall Tito defies U. S. . . . Admiral Blandy reports to nation on atom bomb tests. . . . Uncle Sam's Armed Forces on alert in troubled world. . . . Lighter side of the news. . . . Lions in Paris. . . . Sports: Bob Feller; roller rodeo; mountain climbing.

NEWS OF THE DAY—Vol. 17, No. 302—U. S. delivers ultimatum. . . . Marshall Tito's answer. . . . America parades might. . . . Prosecution rests at Nuremburg. . . . Snapshots: Bermuda, Italy, the Alps, Africa. . . . Sports: Collegians beat pros; 100 to 1 shot wins derby.

PARAMOUNT NEWS—No. 104—Peace crises. . . . Atom bomb—Blandy brings Bikini report. . . . Near East: Trans-Jordan awaits U. N. decision. . . . What to wear? . . . The farmer takes a tank. . . . Climbing season at new peak.

PARAMOUNT NEWS—No. 105—Football is back. . . . Cyprus: British intern 2,000 refugees. . . . President's cruise. . . . New supplies for Mt. Blanc. . . . Everything goes double in Paw Paw.

RKO PATHE NEWS—Vol. 18, No. 2—New riots flare in Trieste zone. . . . Price decontrol board sets new rules. . . . LaGuardia hailed by Czechs. . . . Admiral Blandy asks atom control. . . . New airplane Navy's biggest. . . . Women's champ swimming meet.

RKO PATHE NEWS—Vol. 18, No. 3—Truman in Bermuda. . . . Sum up case against top Nazis. . . . Heat wave in Rome. . . . Parachuting supplies to Mt. Blanc. . . . College All-Stars crush Rams.

UNIVERSAL NEWS—Vol. 19, No. 531—Floods hit midwest. . . . Admiral Halsey in Chile. . . . Navy's biggest airplane. . . . Painless dentistry. . . . Alpine climbers in action. . . . Throws baseball 98 m.p.h. Trout fishing derby. . . . Roller derby thrills.

UNIVERSAL NEWS—Vol. 19, No. 532—Bermuda welcomes President. . . . Volunteers unload UNRRA food ships. . . . War crimes trial nears end. . . . French village protests flooding. . . . Animal antics. . . . Football season opens.

Favorite Films, To Release Reissues, Formed in Texas

With the appointment of Edward V. Green as branch manager, Favorite Films Corporation of Texas has been formed with offices in Dallas. The company will distribute reprints of past successes, beginning with a group of five, headed by the Hal Roach "Captain Fury," followed by "Topper Takes a Trip," "Jungle Terror," "Cat's Claw Murder Mystery" and "A Chump at Oxford." They will be sold as a group. First releases will include also three specials to be sold with the group or singly. They are "Meet John Doe," "Man's Best Friend" and "Good Old Days."

Each three months thereafter there will be an additional group of five subjects to complete an initial schedule of 21 pictures of this category. The company will have also eight Western reprints, six of Tex Ritter and two of Ken Maynard. "Woman Speaks," a 10-minute one-reeler, will lead the shorts to be handled by the exchange.

Mr. Green has been in Dallas for some years, his latest post having been with Universal as office manager. The franchise of Favorite Films for Texas is owned by John L. Franconi.

Brazil Market Seen Wide Open For Equipment

I. A. Ekerman

Brazil is just now entering upon her motion picture industry era. Regardless of developments before and during the war, it is only now that alert business men are awakening there to the possibilities of exhibition in a vital country. This is the summation of I. A. Ekerman, National Theatre Supply representative in Brazil, who is in New York for a month of home office conferences and visits with exhibitors in this country. Mr. Ekerman pointed out that alertness in Brazilian exhibition means showmanship of the North American type; therefore, it means that exhibitors there will heed the demands of the customers; and that Brazil's theatres, many of them hardly recognizable as theatres, probably will give their customers some real comfort.

"The equipment of some of the theatres belongs in museums," Mr. Ekerman said, "and maybe now we'll put it there.

"It is true, of course, that we have in Brazil lots of manufacturers of theatre equipment," Mr. Ekerman added, in outlining problems of selling American equipment to Brazilian exhibitors. "And it is true that they make everything in the theatre, from projectors and sound equipment to seats and carpets. But the machinery is a copy of German equipment and is inferior, and the rest of the theatre equipment doesn't measure up to American ideas of comfort and durability.

"The better Brazilian exhibitor is getting to know the better equipment. The Brazilian customer is now asking for comfort in seating, in sound, and in vision—and probably will get it."

Mr. Ekerman said his big problems, now under discussion in New York, are deliveries of orders.

Ask for Air Conditioning

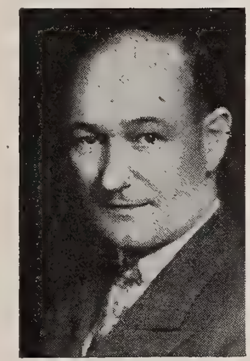
Brazilians are also asking their exhibitors for air conditioning, Mr. Ekerman said. They have heard about the air conditioning in North America, both by reading about it, and by hearing about it from fellow Brazilians who have been visiting the United States in increasing numbers. Few theatres in Brazil are air conditioned.

There is much theatre construction in Brazil, and much more planned, according to the National Theatre Supply representative. There are no governmental restrictions, but materials are scarce. Brazil's new steel plants are not meeting the demand.

Sound Pioneers in Exhibition

It has been the general concensus that the introduction of the sound technique provided the screen with a revivifying force at a time when it was most needed. In connection with the Warner Twentieth Anniversary of Sound, Motion Picture Herald *here continues its series on pioneers in the exhibition of the sound picture.*

R. B. Wilby, president of the Wilby-Kincey circuit, headquartering in Atlanta, puts a new twist on to the value of the talking picture.


R. B. Wilby

Before the advent of sound, vaudeville was in its prime. Hundreds of units and single acts toured the country, but only the larger theatres got the first-rate talent.

But Warner Brothers' launching of talking pictures twenty years ago, says Mr. Wilby, not only gave the film industry a new lease on life, but put the great entertainers on the stages of even the smallest theatres. Those entertainers were once removed into celluloid, of course, but they were on stage for all that.

* * *

A. A. Fielding, a veteran independent showman, helped bring the sound film to Nova Scotia, and so is part and parcel of the Warner anniversary of the Twentieth Anniversary of Talking Pictures. He is president of S. F. A., Ltd., and operates the Capitol in Bridgewater, the Capitol and Bijou in Digby and the York in New Germany, all in Nova Scotia.

* * *

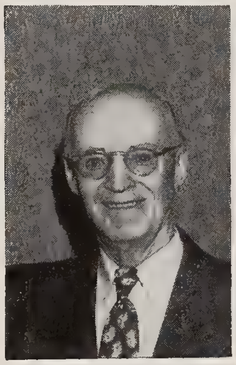
Max Brock and Mrs. Margaret Day, coowners of the Lawton Theatre Company, operating four houses in Lawton, Okla., congratulate Warners on their talking picture anniversary by reporting that they have played every Warner feature and short film since the beginning of talking pictures. An unusual record, they point out, and the company agrees.

Down in Kansas City, Mo., twenty years ago, William Parsons, operator of the Aladdin theatre, was looking "for a new stimulant to business." Warners gave him the answer, he reports, when they developed talking pictures. "It has been a great day ever since," says he.

George Mann of the Redwood-Midland circuit in California presented Warner Vitaphone pictures in the city of Eureka in the early party of 1927.

* * *

F. J. McWilliams, a small town exhibitor since 1907, now owns the Portage and Home theatre in Portage, Wis.


F. J. McWilliams

"Twenty years ago," he has written Warners, "this grand industry of ours was punch-drunk, it was in a rut and exhibitors were at their wits' end to figure out just what could be done to restore the industry, to revive the patient which was so sick. And then a miracle happened. Successful talking pictures made their appearance and the prosperity which the industry has enjoyed for the past 20 years was born. The infant born 20 years ago was a lusty creature but it needed careful treatment to start it along its journey to health and prosperity. The parents were worried and they debated long on whether the proper diet was sound on disk or sound on film. The final decision was sound on film and from that moment the youthful industry thrived and grew to its present lusty and healthy proportions.

"The miracle of 20 years ago was not an accident, it was the result of courage and sound thinking on the part of Warner Brothers. To them belongs the full credit for the present envious position enjoyed throughout the world by the 'movies' as we know them today."

Talking pictures, coming at the time they did, saved our industry from almost certain disaster," A. H. Blank, president and general manager of Tri-States Theatre Corporation, has told Harry Warner. "It seems only yesterday that exhibitors throughout the country were discussing what could be done to lift motion pictures from the doldrums into which they had slipped during the middle twenties. . . . The arrival of talking pictures was literally a godsend to our industry. . . . We in the industry owe an everlasting debt of gratitude to you and your brothers for the courage and faith you displayed in developing talking pictures. Your place is assured in the motion picture Hall of Fame."

* * *

"The coming of sound pictures was the most amazing innovation in the motion picture theatre industry," is the declaration of A. G. Stolte, Des Moines, Iowa. A district manager of the Tri-States Iowa theatres, Mr. Stolte remembers that not only were his patrons startled beyond belief when they saw and heard their first talking pictures, but he himself was. "But to be able to hear our favorite film actors and actresses," he said, "was as great a step in science as the step which took us from our horse and buggy days into automobiles and airplanes."

A. G. Stolte

* * *

H. S. Walker, now chief engineer for the Dominion Sound Equipments, Ltd., is credited with making the first permanent theatre sound installation in Canada—for the Northern Electric Company, Ltd., at the Palace theatre, Montreal. This was the first theatre in the Dominion to open with sound. The date: September 1, 1928.

* * *

Sound film made its first appearance in New York City, hung around there for a while, took a few tentative jumps northeast and then to the west coast. From the east and the west, sound spread over the country.

Ralph Talbot

The first man to see that sound got into the state of Oklahoma was the forward-looking Ralph Talbot, head of a circuit which bore his name.

A true pioneer in the Southwest exhibition field, Mr. Talbot had sound equipment going full blast in Tulsa theatres in the early part of 1927.

THE NATIONAL SPOTLIGHT

ALBANY

Film Row is speculating on the September and October possibilities in summer resort towns, which the State Department of Commerce reports are heavily booked for those months. It is said that more than 75 per cent of hotels will keep open through September and more than 60 per cent into October. Weather is likely to be deciding factor in the prolongation of the vacation season. So far, it has been termed terrific.

The latest news on exchange construction is that MGM will remodel and modernize its branch office on which it signed a long term lease renewal with W. W. Farley. Herman Ripp heads the local MGM setup and also supervises the Buffalo and New Haven branches. MGM employs the biggest staff of any Albany exchange. . . . J. Myer Schine, Louis Schine, John May, Maurice Glockner and others were in from Gloversville for a special premiere of the new Empire and Rose Rooms in the Ten Eyck Hotel, a Schine affiliate. . . . Saul Ullman, Fabian upstate general manager, is back from a vacation. . . . 20th Century-Fox is slated to occupy a two-story exchange which will be constructed on Pearl St. within the next year. A 10-year lease on the present one-story building at 1052 Broadway will expire in 1947.

ATLANTA

Business is on the upgrade here, most of the shows having good business with holdovers.

William Andrews, former office manager of RKO in Charlotte, has been transferred to the Atlanta branch in the same post. . . . Z. H. Tuttle, Toez theatre, Brooklet, Georgia, has opened his new theatre. . . . Mrs. W. L. King, Naples theatre, Naples, Florida, has sold her theatre to Margaret Hayes.

Visitors in the city last weekend: J. D. Edge, Mars La-Fayette, Ala.; J. S. Tankersy, R. D. Word, Scottsboro, Ala., and Ralph Johnson, J. S. Tent Moving Picture Show; R. E. Andrews, manager, Desoto theatre, Rome, Ga., has returned home after spending a few weeks in the hospital. . . . Thomas Lam has been appointed manager of the Royal theatre, Hogansville, replacing Jack Still, resigned.

BOSTON

Joseph Murphy of Allston has joined Paramount as a booker. . . . Harry Browning of M & P Theatres has been in New York on a business trip. . . . Herb Philbrick of M & P is spending two weeks' vacation at Rye Beach, N. H. . . . Latchis theatre in Brattleboro, Vt., recently tied in with a big celebration the town of Brattleboro gave for home-coming veterans on VJ Day.

A current wild western Rodeo-Circus appearing at Braves Field is causing quite a bit of competition to theatre trade this week with its matinee and evening performances. . . . Visitor in town recently was Irving Baron, home office executive of J. J. Mage Circuit, who saw local exploitation manager Don Martin, and managed El Allen of the Majestic, Tremont, Laffmovie and Old South Theaters. . . . Paramount salesmen and executives gave Bill Erbb a going-away dinner at the Copley Plaza. . . . Erbb is going to London to set up offices to handle Selznick and Vanguard affairs in Great Britain.

CHICAGO

Edward G. Zorn of United Theatre Owners of Illinois is inviting local exhibitors to attend his two-day meeting at the Abraham Lincoln Hotel in Springfield September 17 and 18. . . . Larry Stein, former advertising manager for Warner Theatres here, will do the publicity and advertising for the Outdoor Theatre, newest drive-in, scheduled to open in a couple of weeks. . . . "The Stranger" will follow "The Kid from Brooklyn" in to the Woods. . . . A special screening of Walt Disney's "Make Mine Music" was held by RKO for Dick Barstow, associate producer of the Palmer House here, who originated the jitterbug routine, "All the Cats Join In," used in the picture. . . . James Coston, Warner Theatres zone manager, has returned from Oklahoma City, where he concluded negotiations for the purchase of four local theatres, formerly operated on a pooling arrangement. . . . Charles Ryan, assistant to Mr. Coston, is leaving for Hollywood September 6 for a two-week vacation. . . . Of 56 films made available to local houses for September, 25 are reissues.

CINCINNATI

Approximately 400 Variety Club members and guests attended the 12th annual golf tournament at the Summit Hills Country Club. . . . Visitors were registered from Ohio, Kentucky, West Virginia, and Indiana. Jack Braunegal, of the local Northio Theatre headquarters, came through with a low score of 80. Earl Green was general chairman, assisted by Allan S. Moritz, general activities; Art Mannheimer, golf, and Ralph Kinsler, prizes. Others responsible for various functions included William Onie, Calvin Leeder, Noah Schecter, Milton Gurian, Jack Frisch, Irvin Sochin, and Albert Weinstein. Proceeds will be devoted to charity.

Tom Campbell, who has been manager of the Northio theatre, at Hamilton, Ohio, has been transferred to the Paramount, in Middletown, Ohio, where he succeeds Roy Peffley, resigned. Don Utz, recently returned from military service, has taken charge of the Palace. . . . Arthur Frudenfeld, RKO division manager, in Cincinnati, is recuperating from a second operation performed at Christ Hospital, following the first surgery a few weeks ago. . . . Abraham Fox, who formerly operated the Victor theatre, in Columbus, Ohio, has acquired the Freemen theatre, in Cincinnati, formerly owned by William and Neil Burns. . . . The recently organized Theatre Owners Corporation has formally opened offices in the Keith Theatre Building. . . . Elwood Jones, manager of the RKO Capitol, is on vacation in Canada.

CLEVELAND

Louis W. Schine of the Schine Circuit was here to preside over the Ohio theatre managers' meeting and to meet with heads of the local exchanges at a cocktail party Thursday at the Allerton Hotel. Harold Raives, Ohio zone manager, was in charge. Other home officials present were Sid Deaneau, W. B. Kraemer, Seymour Morris, Morris Gleckner. Object of the meeting was to plan Schine's 25th Jubilee Anniversary. . . . Leroy Brauer was guest of honor at a farewell industry luncheon staged Thursday at the Statler Hotel. The former local Universal branch manager left Cleveland Saturday for a month's indoctrination at the Columbia home office prior to assuming his new post as Columbia's far eastern sales representative, headquartering in Bombay, India. . . . "Scarface" is making its ninth appearance in the Euclid-East 105th St. section, and still going strong. . . . With no cuts by the censor board, "Open City" will soon be shown at the Lower Mall Theatre.

The Bernard Kranze testimonial dinner is set for September 23. In charge of reservations are: Al Kolitz, chairman; Joe Lissauer, Tony Stern, Lester Zucker, Oscar Kantor, M. B. Horwitz. . . . Edgerton, O., will have its first picture house in September with the opening of the deluxe 500-seat Sharve theatre, built by three local business men, R. T. Priest, Carl Brady and Herman Kruse. . . . Jack Armstrong, Bowling Green exhibitor, and Mrs. Armstrong, are motoring to California for a four-week vacation. . . . Richard Miller has been elected 2nd vice commander of Variety Post of the American Legion in an all-World War II slate.

COLUMBUS

State Fair week, traditional opener for the autumn season, drew large crowds to all downtown theatres. . . . It was the first state fair since before the war. . . . Charles E. Kennedy, co-assistant at Loew's Ohio, has resigned to take a position in the insurance department of the regional office of the Veetrans Administration, with headquarters in Columbus. . . . Wayne Shepler, former assistant manager of the Ohio, has been named manager of Loew's Orpheum, St. Louis. . . . He married a local girl some years ago. He had been a Loew's manager in Evansville, Indiana, until his recent promotion.

DALLAS

Business continues brisk at both downtown and suburban theatres, with "Caesar and Cleopatra" grossing $18,000, and "Night and Day" rolling up $20,000. . . . A one-day shutdown at the Palace because of a breakdown of the cooling system cut "Caesar and Cleopatra" out of an even higher figure. . . . Leroy Bickel, veteran MGM branch manager, spent his 70th birthday in the hospital, but he is now recuperating at home. . . . Tom Connors, vice-president and general

(Continued on page 42)

The talk of the town from coast to coast!

Rendezvous with Annie

starring **EDDIE ALBERT**

FAYE MARLOWE • GAIL PATRICK

with

PHILIP REED • SIR C. AUBREY SMITH

RAYMOND WALBURN • WILLIAM FRAWLEY

JAMES MILLICAN • WALLACE FORD

Screen Play—MARY LOOS and RICHARD SALE

Based on their Magazine Story

Associate Producer and Director—ALLAN DWAN

A REPUBLIC PICTURE

THE NATIONAL SPOTLIGHT

(*Continued from page 40*)

sales manager of Twentieth Century-Fox, and H. G. Ballance, district manager of Atlanta, held a two-day sales meeting here this week. . . . Karl Hoblitzelle is vacationing in Cape Cod. . . . Underwood and Ezell opened the Capitan, 1,500-seat suburban house this week.

DENVER

Five theatres in the territory have closed because of the polio epidemic. They are the Mission, Denver; Cactus, Limon, Colo.; Peerless, Holyoke, Colo.; Eaton, Eaton, Colo., and the Plains, Rushville, Neb. They will probably stay closed until the opening of school, postponed for two weeks, September 15. Children under 18 are forbidden to attend any public gathering in Colorado. . . . Southern district Fox Intermountain theatres to hold autumn meeting in Denver September 4-5. Northern district meets at Cheyenne, Wyo. . . . Herbert opened his new 250-seat La Jara, La Jara, Colo., raised price a dime, but folks said it was worth it not to have to climb stairs to old hall. . . . Atomic, Cody, Wyo., has closed.

Columbia Pictures is remodeling exchange to get more room. Tearing out old projection room to make salesmen's office and give more room for inspection. . . . J. K. Powell, Wray, Colo., theatre man, brings back 12-pound northern pike after airplane tour of several states. . . . R. D. Ervin hopes soon to open his new $25,000, 364-seat Park, Walden, Colo. Ross Gant will manage. . . . Gene Gerbase, Republic branch manager, to San Francisco on business.

Out of towners seen on film row include L. L. Mutchie, Haxtun, Colo.; Mack Niccum, Newell, S. D.; Fred Anderson, Eaton, Colo.; Robt. Spahn, Mitchell, S. D.; Mr. and Mrs. Russell Allen, Farmington, N. M.; Harold McCormick, Hot Springs, N. M.; George McCormick, Canon City, Colo.; J. B. McMahon, Mesilla Park, N. M.; C. J. Brays, Holyoke, Colo.; Max Campbell, Trenton, Neb.

DES MOINES

Iowa's post-war business boom again has broken the record for sales tax collections with the State Tax Commission reporting taxes on sales in Iowa stores and businesses during April, May and June of this year have produced more than $8,000,000. . . . Kenny Bishard, former Universal salesman, has been named salesman for Paramount. . . . Mr. and Mrs. A. H. Blank have returned from their trip to California. . . . Tri-States Theatre Corp. entertained branch managers, district managers, bookers and salesmen at a party at Wakonda Club last week in celebration of the corporation's thirteenth anniversary.

Jerry Greenbaum has been promoted from manager of the Capitol theatre, Davenport, to district manager for Central States. . . . Henry Plude moves from the Fort theatre, Rock Island, to manage the Capitol. . . . The new Roxy theatre, Milton, Ia., opened last week. Richard Brown is owner of the new house. . . . Gene Malone, Minneapolis office manager for Warners, was visiting the Warners exchange here last week.

DETROIT

Business has picked up considerably throughout the state with the advent of cooler weather. Polio epidemic has cut children's patronage seriously, following advice from health authorities to keep youngsters away from crowded places. Local houses suspended special cartoon shows until the polio threat had abated. . . . Rumors of an industry-wide admission price hike are expected to materialize soon, perhaps next week, in price adjustment announcements from circuits and downtown houses. . . . Earl Sweggert, division manager; Harry Goldstein, district manager, and Hugh Braly, co-captain in the 13-week national contest by which Paramount is celebrating its 34th anniversary, spent two days in town. . . . Single-feature enthusiasts get comfort from Frank Kreuger, manager of Grosse Pointe's Punch and Judy theatre, operated profitably since 1929 on a one-show basis.

Manager Art Leazenby is getting the Cinema fixed up for the September 18 arrival of "Henry V." Complete renovation includes a new screen and new sound, plus redecoration throughout the house. Road-show prices will prevail: Matinees, $1.20 and $1.80; evenings, $1.80 and $2.40. . . . Frank Upton, Michigan theatre manager, is oiling his guns for a trip to South Dakota's pheasant hunting area. . . . Sam Carver's new book, "How to Manage a Theatre," comes off the press this week. Sam manages the Grand and Belmont theatres, and is president of Michigan ITO.

HARTFORD

Continental Theatres Circuit of New York has obtained from Al and Belle Dow a 20-year lease on the Grand Theatre Building in downtown Hartford, and has named Arnold Leapard manager. The theatre was to reopen with a film policy August 23. The building has been shuttered for several months after a stage play policy ended. Theatre will be renamed the Center. . . . Louis Yaffee, manager, Empire theatre, New London, Conn., has been discharged from Hartford Hospital. . . . Ray England is now managing the State, Jewett City, Conn., succeeding John Barnett, resigned. . . . Edward Lord, treasurer and member of the E.L. Realty Co., has announced the new Lord theatre at Norwich, Conn., will be opened Tuesday, August 27. Theatre, seating 1,000, is on the site of the former Strand, Norwich, which was closed in July, 1944, by State Police Commissioner Edward J. Hickey during building inspections which were an aftermath of the Hartford circus fire, July, 1944.

Bill Sirica of the Lido theatre, Waterbury, Conn., and Mrs. Sirica have returned from an Atlantic City honeymoon. . . . Milton Epstein, booker for Pouzzner Theatres in New England, and Mrs. Pouzzner are the parents of a baby boy. . . . Ben Segal has been named manager of the Shubert theatre, New Haven, succeeding Len Sang. . . . Matt Saunders of the Poli, Bridgeport, is back from a vacation. . . . Mr. and Mrs. George Valley of the Strand Theatre, Winooski, Vt., are observing their 50th wedding anniversary.

Jerry Finnegan has been appointed manager of the Civic at Portsmouth, N. H., newly acquired by E. M. Loew Theatres on lease. Maine & New Hampshire Circuit formerly had the lease there. . . . Rifkin circuit has reopened the Suffolk, Holyoke, Mass., following extensive renovations. The State, Hartford vaudeville-film house, reopens September 6. . . . The Latchis interests will open the Auditorium, Brattleboro, Vt., as a second run house on Sept. 8. Theatre has been operating as a stock and road show installation during summer months. . . . Al McEvoy, who has been operating the Union and Bates theatres, Attleboro, Mass., has retired, and B&Q Circuit, Boston, has taken over operation of the two film theatres.

INDIANAPOLIS

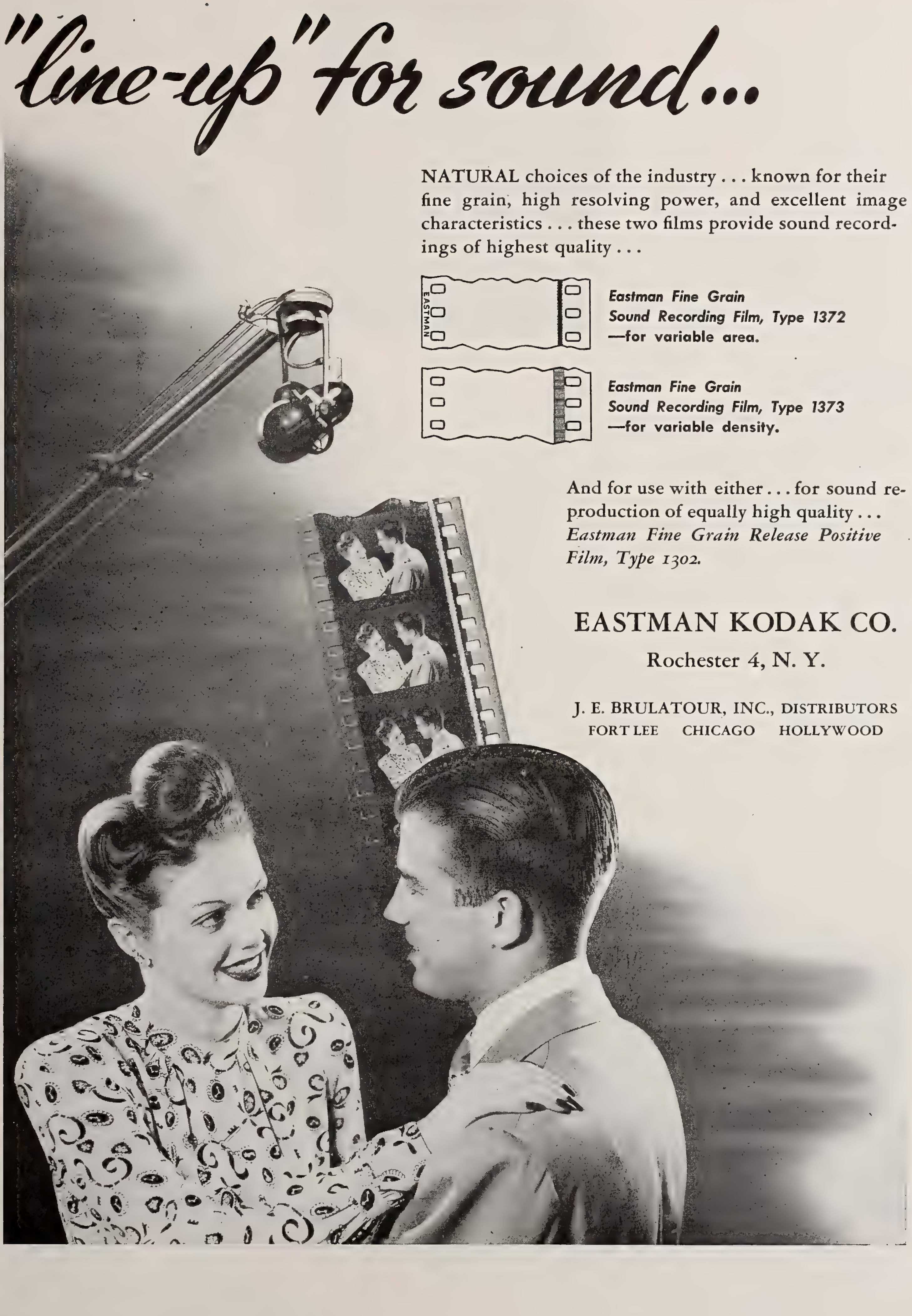
With two hold-overs on the current bill, "Without Reservations" is getting the cream of the new business at the Indiana. "Caesar and Cleopatra" is having a quiet second week at Loew's, while "Night and Day" still is drawing interest in its third week, now at the Lyric on a moveover. . . . The directors of the Associated Theatre Owners of Indiana will hold their first autumn meeting at the Antlers Hotel Tuesday, September 3. . . . The 20th-Fox staff held their annual picnic at Kernel's Lake Monday. . . . Maury Passero has succeeded Buck Waltrip as exploitation man for RKO here. . . . The local Drive-In has installed a free playground for the kids, including swings, slides, sand boxes, merry-go-round, etc. Manager Sidney Sayetta now advertises it as "the only theatre in the world with a playground." . . . Lou Wineberg, circuit sales manager, and Carl Shalit, district manager, visited Guy Craig at Columbia. . . . John Schwin of the Wigton theatre, LaGrange, took time off from the State Legion convention to make a few calls on film row. . . . Other visitors last week included Nick Paikos, Tipton; William Passen, Jasonville; Mrs. Annette Kuebler, Jasper; E. L. Ornstein, Marengo and Milltown, and Earl Payne and Sam Switow of Louisville.

KANSAS CITY

Polio seems on the decline. Public schools are scheduled to open September 4. The three theatres that closed on account of polio are to reopen the first week of September as now forecast.

"Two Guys from Milwaukee" was scheduled for a week at the Orpheum. "Notorious" was announced to open August 28, but the big attendance at "Two Guys" has caused extension of its run. . . . Morris Beisner, who had charge of the training film library at Big Springs, Tex., while in the Army, is

(*Continued on page 44*)



"line-up" for sound...

NATURAL choices of the industry . . . known for their fine grain, high resolving power, and excellent image characteristics . . . these two films provide sound recordings of highest quality . . .

Eastman Fine Grain Sound Recording Film, Type 1372 —for variable area.

Eastman Fine Grain Sound Recording Film, Type 1373 —for variable density.

And for use with either . . . for sound reproduction of equally high quality . . . *Eastman Fine Grain Release Positive Film, Type 1302.*

EASTMAN KODAK CO.
Rochester 4, N. Y.

J. E. BRULATOUR, INC., DISTRIBUTORS
FORT LEE CHICAGO HOLLYWOOD

THE NATIONAL SPOTLIGHT

(*Continued from page 42*)

back running the Dream Theatre at Galsco, Kan., and planning to soon open a second theatre at Delphos, Kan. . . . N. E. Truett, who was with the Metro, Mt. Vernon, Ga., the Roxy, Jacksonville, Fla., and other theatres in these states and South Carolina, before joining the Army in 1942, is now assistant to Phil Zeller, manager of the (Fox Midwest) Apollo, Kansas City, Mo.

John Meinardi, who has been with Fox Midwest for several years as city manager at Jacksonville, Ill., is coming to Kansas City to be assistant to Lon Cox in the film-buying department. B. M. Montee, for several years manager of the Plaza (Fox Midwest) here, has been transferred to the Jacksonville post. Hugh Siverd goes from manager of the Isis to the Plaza, and Roger Ruddick is moved from the Brookside to the Isis. The Brookside top spot has not been filled. Jacksonville is in the district of Fred Souttar, and the Kansas City theatres in the First District, of which Leon Robertson is manager.

MEMPHIS

"Caesar and Cleopatra" held over for a second week at Loew's State. . . . Memphis Open Air Theatre closed eight weeks of shows last week at Overton Park's Shell. . . . Tom Young, branch manager of 20th Century-Fox, spoke to the Cooperative Club on "Personal Impressions of Europe."

W. A. Pruitt, Jr., New Orleans, Associate Theatres, flew in and out of Memphis in his private plane last weekend on business. . . . Ed Williamson, branch manager, Warner Bros., returned from a business trip to Mayfield, Ky. . . . Frank Owen, released from the Army, is back on the job in the shipping department at Warner Bros.

MINNEAPOLIS

Ray-Bell Films, which shot the Minneapolis Aquatennial for a two-reel Warner color short, was scheduled to film two more midwest short subjects. Their crews did the Iowa state fair last week and will make another of the Royal American shows, carnival attraction, which was to have played the Minnesota State Fair, cancelled because of polio. The Aquatennial film will be released some time next year.

Recent manager shifts made by Minnesota Amusement Company included naming of Howard Kadrie, back from service, as manager of the Strand, St. Paul, succeeding Agnes Angfang, resigned. Gordon McArdle was moved from the Granada to the Arion, both in Minneapolis, with Ben Rahn taking over at the Granada. Marvin Mussell has been succeeded as manager of the State at Virginia, Minn., by Don Frederickson, who also handles the Maco there.

The Lyric theatre celebrated its silver anniversary week with manager Francis A. Wiggins inviting all couples celebrating silver wedding anniversaries during the week to be his guests at the showing of "Anna and the King of Siam." . . . Norshor theatre, Duluth, has reopened after a three-week shutdown for redecorating. . . . Members of 20th-Fox district office here underwent hardships to attend the St. Louis convention. Their train was stalled 14 hours by a Missouri flood and the train carried no food.

NEW ORLEANS

Two film delivery services here announce the erection of new and air conditioned buildings, a combination of garage and film depots, on or adjacent to Film Row. Transway, Inc., the newest of the two, already has a fleet of trucks and trailers covering routes in Louisiana, Mississippi, Alabama and Florida. They serve routes formerly traveled by Mike Heck Delivery Service and Flash Motor Delivery, and many new routes created by Transway. Traffic manager Roy Gallagher reports that additional trucks and trailers are on order. Lightning Film Delivery Service, who recently purchased the Schaffer and Gulf States Service, will also add more modern giant trucks and trailers. The greatest portion of film is transported via overland, since both companies have relay stations in various towns and cities along their routes.

A modern 850-seat theatre is under construction in Vivian, La. It is being built by W & K circuit. . . . The L. N. Rub theatre in Hebron, Miss., changed from 16mm to 35mm projection. Delta Theatre Supply Company installed the equipment. . . . Exhibitors visiting in the film colony the past week were Jeff Rebstock, Golden Meadows, La.; Joe Barcelona, of the Regina theatre, Baton Rouge, La.; Gilbert Romero, of the McComb, Lafayette, La.; Edgar Hands, of the Rex and Tower theatres, Minden, La.; Louis Watts, Watts Circuit, Oil City, La.; Jack Downing, Haven theatre, Brookhaven, Miss.; Al Crook, manager, Centre theatre, Franklin, La., and C. N. Dossett, Star, Hattiesburg, Miss.

Joseph Zaro, Bijou Amusement Company official of Nashville, Tenn., is visiting here in the interest of the circuit's three theatres, the Palace, Ritz and Ace. . . . A. L. Royal of Meridian, Miss., opened his new theatre, the Royal, in Laurel, Miss., August 14. . . . W. L. Mosely's new $100,000 theatre is scheduled for opening here October 1. . . . P. A. James has opened his new theatre, the City, in Brooklyn, Miss.

OMAHA

Good attractions continue to more than offset losses in attendance from the polio wave. All first run houses beat par. . . . Ben Marcus, Columbia district manager from Kansas City, was accompanied to Des Moines by Joe Jacobs, Omaha branch manager. . . . C. P. Knudsen, who owns the State theatre in Hastings, Neb., is back in the country following a flight to his native Denmark. . . . Warners employes will motor to Linoma Beach September 8 for their picnic. . . . 20th-Fox employes held their picnic last week at Ralston. . . . Bob Wolheim, Columbia salesman here, has been transferred to Minneapolis. There will be no replacement because Omaha has had an extra man for several months.

PHILADELPHIA

Sam Palan, Monogram's sales manager, was presented a hat by Al David, firm's branch manager, in honor of closing the first local deal for 1946-47 products. . . . Larry Ayres, assistant district manager for 20th Century-Fox, was back from his Pittsburgh trip. . . . Paramount's local branch meetings to celebrate Paramount's "34th and Greatest Year" will be held September 3 and 4.

E. V. McCaffrey, UA's office manager and head booker, returned from her honeymoon last week. . . . Fred Fortunate, Universal booker, joins his family on weekends at Sea Isle City, where they are summering. . . . Addie Gottshalk, RKO office manager, on vacation last week. . . . Nat Levy, Eastern Division sales manager for RKO, a visitor to the local RKO exchange.

Dick Raesley, manager of the Oxford, is the father of a baby boy. . . . Vivian Blaine, during her visit here, appeared on every local radio station at least once. . . . John Bachman, Warner's branch manager in Charlotte, dropped in to visit old friends on his way to the Atlantic City convention.

The Mastbaum theatre will have the world premiere of "Cloak and Dagger," first film of United States Pictures, Inc., Sept. 19. . . . Melvin Fox's new theatre, the Devon, seating 850, will open about September 15. . . . Local members of the Allied Independent Theatre Owners of Eastern Pennsylvania were making arrangements to attend Allied's first post-war convention in Boston, September 16, 17, 18. . . . Ray Meyers, formerly manager of the Karlton, is the manager of the Goldman. . . . Johnny Nirenberg, managing the Richmond, will swap jobs with George Glass, running the Northeastern.

PITTSBURGH

Holding first run pictures three and four weeks is creating a terrific backlog. . . . The extremely cool weather experienced during August is keeping people from the beaches and naturally is helping to swell box office reports.

Dinty Moore's Pittsburgh exchange placed fourth in the recently completed nationwide sales drive commemorating the Warner Brothers' twentieth anniversary. . . . Pittsburgh's Paul Shannon went to New York to do the narration on Paramount's newsreel, "Eisenhower in Rio de Janeiro." . . . Herman Denmark has resigned as manager of the Centre theatre to go into business for himself. . . . Hymie Wheeler, one of Monogram's salesmen, is driving a new Studebaker, just a little thing to make his friends envious.

PORTLAND

Continued unusually hot weather continued to cut into first run matinee business. . . . Midstate Amusement company has announced plans for a 900-seat house at Sunnyside, Wash., erected at a cost of $125,000. . . . The new Marlin theatre, erected by

(*Continued on following page*)

SPOTLIGHT

(Continued from preceding page)

Archie Marlin, opened August 20, with the initial day's receipts going to the Valley Memorial Hospital. . . . B. H. Worley of La Grande, Ore., announces construction of a $75,000 theatre at Elgin, Ore. . . . Construction on the new Aurora Motor-In theatre, Seattle, has been halted by Government order, according to E. W. Johnson and Dwight Spracher, owners. . . . "Anthony and Cleopatra" was held for a second week at the Seattle Liberty.

SAN ANTONIO

The best draw of the week was the Spike Jones stage show at the Majestic theatre with "It Shouldn't Happen to a Dog" on the screen. . . . It is reported that the Movieland theatre in Poth, which has been closed for some time, is now for sale. . . . G & G recently opened an office at 301 Houston Bldg. for the distributing of Cuban-made pictures. . . . The Alamo City now has two film production companies, Religious Films and Western Adventures.

Three outdoor amusements were taking about 5,000 sport fans from the theatres nightly, the Jaycee Rodeo, several night baseball games, and miniature golf. . . . C. O. Berry recently took over the Rex theatre in Cotulla. . . . In town booking Mexican pictures from Azteca and Clasa-Mohme were J. B. Arthur of the Grand theatre, Granger; Mrs. F. R. Canas, Azteca, Harlingen; Sam Schwartz, Aztec and Yolanda, Eagle Pass, and Jack Jackson, Ritz, Houston.

ST. LOUIS

The territory was hit by the worst rainfall in 109 years last week, producing flash floods that inundated most of the streets with 14.97 inches of water. Theatre business fell off, accordingly, as most people stayed home to protect households; business picked up over the weekend, though, and holdovers did exceptionally well. Most theatres suffered minor damage, with basements flooded.

The biggest St. Louis migration to Hollywood in years is taking place this summer. Jack Balch, motion picture critic for the St. Louis *Post-Dispatch,* had no sooner returned from seeing the studios than his boss, Don Thompson, feature editor, took off for the coast. Now Herbert L. Monk, critic for the *Globe-Democrat,* has gone west for his first trip to the studios, with Bob Goddard pinch-hitting. . . . "Madonna and the Seven Arts," doing SRO business at Ruby S'Renco's Art theatre.

Florissant, neighborhood house of the St. Louis Amusement Company, closed for repairs. . . . Herman Schwarz, a newcomer to the business here, has joined sales staff of PRC. . . . B. M. Montee has been appointed city manager in Jacksonville, Ill., for the Fox Midwest Circuit, succeeding John Meinardt, who has been transferred to the company's headquarters at Kansas City.

Brandts Buy Three Theatres

The acquisition of three theatres in Brooklyn, N. Y., one of them to be operated as a foreign film theatre, was announced last week by Brandt Theatres of New York. The three theatres are the Atlantic, the National and the Terminal.

Warners and Library Unit Sponsor Bibliography

A bibliography of selected books covering every phase of the industry was published this week under the joint auspices of Warner Bros. and the American Library Association. It marks the first time that the A. L. A. has joined forces with a film company on a project of this kind. The book, brought out in commemoration of the 20th Anniversary of Talking Pictures, has an introduction by Harry M. Warner, president of Warner Bros., and a foreword by Olga Peterson of the A. L. A. Selection of titles for the bibliography was made by Iris Barry of the Museum of Modern Art, New York; Helen Conover of the Library of Congress; and Helen Fitz-Richard, of the Los Angeles Public Library. The distribution of the book will be worldwide, according to present plans.

Three MPAA Educational Film Scripts Completed

Three shooting scripts for use in the Motion Picture Association's education film program have been completed but actual shooting has been deferred until Eric Johnston, president, returns from a tour of Europe this autumn. No production contracts have been signed as yet. Under the Association's educational program, seven sample films will be produced for the MPA by various companies for distribution in the schools of this country by MPA's Teaching Film Custodians.

M-G-M TRADE SHOWS

PETE SMITH SPECIALTY

"FOOTBALL THRILLS"

ALBANY	20th-Fox Screen Room, 1052 Broadway	THUR. 9/5	3 P.M.
ATLANTA	20th-Fox Screen Room, 197 Walton St., N. W.	THUR. 9/5	10 A.M.
BOSTON	M-G-M Screen Room, 46 Church Street	THUR. 9/5	10 A.M.
BUFFALO	20th-Fox Screen Room, 290 Franklin Street	THUR. 9/5	2 P.M.
CHARLOTTE	20th-Fox Screen Room, 308 South Church Street	THUR. 9/5	2 P.M.
CHICAGO	H. C. Igel's Screen Room, 1301 South Wabash Ave.	THUR. 9/5	2 P.M.
CINCINNATI	RKO Screen Room, 16 East Sixth Street	THUR. 9/5	2 P.M.
CLEVELAND	20th-Fox Screen Room, 2219 Payne Avenue	FRI. 9/6	1 P.M.
DALLAS	20th-Fox Screen Room, 308½ So. Harwood St.	THUR. 9/5	2 P.M.
DENVER	Paramount Screen Room, 2100 Stout Street	THUR. 9/5	2 P.M.
DES MOINES	20th-Fox Screen Room, 1300 High Street	THUR. 9/5	2 P.M.
DETROIT	Max Blumenthal's Sc. Rm., 2310 Cass Avenue	THUR. 9/5	1:30 P.M.
INDIANAPOLIS	20th-Fox Screen Room, 326 North Illinois Street	TUE. 9/3	2 P.M.
KANSAS CITY	Vogue Theatre, 3444 Broadway	THUR. 9/5	2 P.M.
LOS ANGELES	Boulevard Theatre, 1615 W. Washington Ave.	Previously Trade Shown	
MEMPHIS	20th-Fox Screen Room, 151 Vance Avenue	THUR. 9/5	2 P.M.
MILWAUKEE	Warner Screen Room, 212 W. Wisconsin Ave.	THUR. 9/5	2 P.M.
MINNEAPOLIS	20th-Fox Screen Room, 1015 Currie Avenue	THUR. 9/5	2 P.M.
NEW HAVEN	20th-Fox Screen Room, 40 Whiting Street	THUR. 9/5	2 P.M.
NEW ORLEANS	20th-Fox Screen Room, 200 South Liberty	THUR. 9/5	2 P.M.
NEW YORK NEW JERSEY	M-G-M Screen Room, 630 Ninth Avenue	Previously Trade Shown	
OKLA'MA CITY	20th-Fox Screen Room, 10 North Lee Street	THUR. 9/5	2 P.M.
OMAHA	20th-Fox Screen Room, 1502 Davenport	THUR. 9/5	2 P.M.
PHILADELPHIA	M-G-M Screen Room, 1233 Summer Street	THUR. 9/5	11 A.M.
PITTSBURGH	M-G-M Screen Room, 1623 Blvd. of Allies	THUR. 9/5	2 P.M.
PORTLAND	B. F. Shearer Screen Room, 1947 N.W. Kearney St.	THUR. 9/5	2 P.M.
ST. LOUIS	S'Renco Screen Room, 3143 Olive Street	THUR. 9/5	2 P.M.
SALT LAKE CITY	20th-Fox Screen Room, 216 East First Street, So.	THUR. 9/5	2 P.M.
S. FRANCISCO	20th-Fox Screen Room, 245 Hyde Street	THUR. 9/5	2 P.M.
SEATTLE	Jewel Box Preview Theatre, 2318 Second Avenue	THUR. 9/5	2 P.M.
WASHINGTON	20th-Fox Screen Room, 932 New Jersey, N.W.	THUR. 9/5	2 P.M.

Shortages Delay Building Boom In Australia

by CLIFF HOLT
in Sydney

Only the shortage of labor and materials is delaying a huge theatre building boom in Australia. Applications for licenses to build are streaming into Government offices from circuit and independent interests. Many are being granted, but since no new theatres will go up until the demands of private housing have been met, it is obvious that applicants are merely seeking to obtain suitable sites for future use.

▽

For the last fiscal year, Great Union Theatres' dividend jumped by £20,000 to £75,000. Only half of this total is distributed to the four holding companies; the other half goes to the Rank group, which purchased a 50 per cent interest in the circuit a few months ago. The holding companies therefore actually receive £17,500 less for distribution than in the financial year ended 1944.

Greater Union Theatres and the Rank group will enter production here, but plans are still in the preparatory stage. Universal, rumored to produce here next year, will probably limit its interest in Australian production to physical distribution of the few features turned out by Australian independent producers.

▽

E. R. Greenfield and D. A. Turner, nominees of the Independent Cinemas Association, have been elected to the Film Industry Board in New Zealand. The Board plays an important role in determining exhibition policy throughout the dominion.

▽

Hoyts circuit has introduced Saturday morning Children's Cinema Clubs, based on the idea sponsored by J. Arthur Rank in Great Britain.

▽

"Indonesia Calling," a forthright anti-Dutch two-reel short produced by the Waterfront Unions of Australia, has been banned for export by the Commonwealth Censorship board, but has been set for local exhibition.

▽

Metro-Goldwyn-Mayer has shown a radical departure in policy by purchasing control in the Regal theatre at Bondi Junction, a thickly populated neighborhood area near Sydney. Previously, MGM has restricted its exhibiting activities to the cities. The deal is accompanied by the strong suggestion that MGM will attempt to build up a substantial suburban circuit in each city, to offset the shrinking independent market, caused by recent purchases by Greater Union and Hoyts circuits. The Regal is probably the biggest money-maker among Sydney's neighborhood houses.

Short Product in First Run Houses

NEW YORK—Week of August 26

ASTOR: Pluto's Kid Brother	***RKO***
Feature: The Kid from Brooklyn	RKO
CRITERION: Eager Beaver	***Warner Bros.***
Dog of the Seven Seas	***Universal***
Feature: Canyon Passage	Universal
GLOBE: Robin Hood Makes Good	***Warner Bros.***
Feature: A Night in Casablanca	United Artists
HOLLYWOOD: Okay for Sound	***Warner Bros.***
Facing Your Danger	***Warner Bros.***
Hollywood Daffy	***Warner Bros.***
Feature: Night and Day	Warner Bros.
MUSIC HALL: Squatters' Rights	***RKO***
Feature: Notorious	RKO
PALACE: Wall Street Blues	***RKO***
Port of New York	***RKO***
Feature: The Stranger	RKO
PARAMOUNT: Feminine Class	***Paramount***
A Peep in the Deep	***Paramount***
Feature: Strange Love of Martha Ivers	Paramount
RIALTO: Tender Foot Trail	***RKO***
A Knight for a Day	***RKO***
Unusual Occupations, No. 5	***Paramount***
Feature: Step by Step	RKO
RIVOLI: Choo-Choo Amigo	***United Artists***
Palmetto Quail	***RKO***
Feature: Till the End of Time	RKO
ROXY: Golden Hen	***20th Cent.-Fox***
Across the Great Divide	***20th Cent.-Fox***
Atomic Power	***20th Cent.-Fox***
Feature: Claudia and David	20th Cent.-Fox
STRAND: Ranch in White	***Warner Bros.***
Minstrel Days	***Warner Bros.***
Great Piggy Bank Robbery	***Warner Bros.***
Feature: The Big Sleep	Warner Bros.
WINTER GARDEN: Reckless Driver	***Universal***
Feature: They Were Sisters	Universal

Catholic Women's Unit Hits Objectionable Pictures

Active participation of the Detroit Archdiocesan Council of Catholic Women in *The Michigan Catholic's* campaign to "clean up local films" was announced by Edward A. McDonnell, managing editor. Approximately 50 members of the Council have volunteered to aid the paper in its plan to publish weekly film listings, with Legion of Decency ratings, of every house in metropolitan Detroit. The women, it is said, will contact theatre managers and request advance bookings lists to be forwarded to the paper.

The move was seen as an answer to the refusal of local exhibitors, with the exception of United Detroit Theatres, to submit their advance bookings for free listing in *The Michigan Catholic.* The paper, in a front-page editorial, congratulated Inspector Snyder, local police censor, for requiring the management of the Palms-State theatre, where "The Outlaw" was showing, to "dress up" advertising on the picture.

At the convention of the International Federation of Catholic Alumnae in Detroit Friday, Joseph I. Breen, Production Code Administrator, was the principal speaker. Also on the program was Msgr. John J. McClafferty, executive director of the National Legion of Decency. The convention delegates were urged to protest to the advertising committee of the Motion Picture Association "objectionable advertising of certain films."

Canada Price Board Approves Schedules

The Wartime Prices and Trade Board in Ottawa has approved the release groupings of 1946-47 feature product of the first block, totaling more than 250 features. Columbia Pictures of Canada will release 60 features; RKO Pictures, 57; Monogram Pictures of Canada, 59; Regal (MGM), 39; Warner Brothers, 28, and Paramount Film Service, 18.

Complete Plans For PRC Meet

Max Roth, PRC midwestern sales manager, arrived in New York this week for home office conferences with Harry H. Thomas, president, and Lloyd L. Lind, vice-president. The three, along with other executives, will attend the annual sales convention which opens at the Ambassador Hotel in Atlantic City September 4.

George Fraser, PRC newspaper and trade paper contact, has been named publicity manager, Arnold Stoltz, national director of advertising and publicity, has announced. Mr. Fraser has been a film publicist for the past 11 years. He recently expanded his department with the addition of Belle Kanter, feature writer, and shortly will announce new additions to the staff.

Also announced by Mr. Stoltz was the appointment of Lige Brien as exploitation manager. Mr. Brien has been with the company as exploiteer since November, 1945.

Broadcast Pictures Formed

Joseph Steiner has formed Broadcast Pictures, Inc., in New York to produce a film in Technicolor, entitled "Rhythm Rhapsodies." The picture will be made in New York and is expected to cost approximately $1,500,000. Mr. Steiner will produce the picture with Richard Hancox, vice-president of Electrical Research Products, Inc., as associate producer.

Miss Morris Quits 20th-Fox

Virginia Morris of the Twentieth Century-Fox trade advertising department has resigned, Charles Schlaifer, head of the company's advertising, publicity, exploitation and radio departments, has announced. Miss Morris, a member of the department for the past two and a half years, will take a two-month vacation before announcing future plans.

"WHAT THE PICTURE DID *FOR ME*"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Columbia

GILDA: Rita Hayworth, Glenn Ford—We had heard so much about this picture that we expected big things, but didn't get them. I don't think it is so good for small towns. Played Sunday midnight, Monday, Tuesday, August 11, 12, 13.—Harland Rankin, Plaza Theatre, Tilbury, Ontario.

HIT THE HAY: Judy Canova, Ross Hunter—Used on top half of weekend double bill to good business. Played Friday, Saturday, August 9, 10.—A. C. Edwards, Winema Theatre, Scotia, California.

LAWLESS EMPIRE: Charles Starrett, Mildred Law—Usual good Starrett Western; plenty of action and a few songs. Played Saturday, August 17.—Abe H. Kaufman, Fountain Theatre, Terre Haute, Ind.

OUT OF THE DEPTHS: Jim Bannon, Robert Hunter—This was strictly a program picture. Played Sunday midnight, August 11.—Harland Rankin, Plaza Theatre, Tilbury, Ontario.

RENEGADES: Evelyn Keyes, W. Parker—A dandy picture for business; really brought them out. Played Monday-Wednesday, August 5-7.—Harland Rankin, Plaza Theatre, Tilbury, Ontario.

TARS AND SPARS: Alfred Drake, Janet Blair—None of the "stars" were familiar, but Sid Caesar stole the show. Several people came back the second time to see his act. It was worth the admission. Played Tuesday, Wednesday, July 23, 24.—M. L. DuBose, Majestic Theatre, Cotulla, Texas.

Metro-Goldwyn-Mayer

ADVENTURE: Clark Gable, Greer Garson—Much advance publicity brought out a few of the Gable backers, and Miss Garson brought out a few old ladies but in general this picture was a poor start for Gable. Business below average. Seemed like a very poor part for both leads. Played Sunday, Monday, July 28, 29.—Jack Hammond, Hart Theatre, Ferndale, California.

THEY WERE EXPENDABLE: Robert Montgomery, Donna Reed—A wonderful production that fell flat on its face for us. High priced, plus preferred time ruin a weekend's business. Even nylon giveaways did not bring them out. Poorest business for some time. Played Friday, Saturday, August 2-3.—Jack Hammond, Hart Theatre, Ferndale, California.

TWICE BLESSED: Preston Foster, Gail Patrick—I kicked this picture around quite a bit because several exhibitors had panned it but I found it to be a very good picture. Ninety per cent of Metro's pictures will stand up in my situation. Played Tuesday, Wednesday, July 16, 17.—M. L. DuBose, Majestic Theatre, Cotulla, Texas.

TWO SISTERS FROM BOSTON: Kathryn Grayson, June Allyson—It is our candid opinion, and the audience will agree, I think, that this picture dragged and was not up to Metro's high standard. The plot was trite and thin, which you expect in a musical, but not so dishwater thin as this one was. Jimmy Durante struggled hard, but even he could not put it over. Disappointing to most of the audience.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

VACATION FROM MARRIAGE: Robert Donat, Deborah Kerr—A pretty fair show. Attendance average for midweek in summer. Played Tuesday, Wednesday, July 30, 31.—K. Walshaw, Broadview Theatre, Broadview, Sask., Canada. Small town and rural patronage.

WEEKEND AT THE WALDORF: Ginger Rogers, Lana Turner—Attendance good. Well liked by those who attended. Played Friday, Saturday, August 2, 3.—K. Walshaw, Broadview Theatre, Broadview, Sask., Canada.

Paramount

HOT CARGO: William Gargan, Jean Rogers—This is a very good action picture and I should have played it on Friday-Saturday. Scenes are laid in a lumber camp in the woods. Business was average. Played Tuesday, August 6.—E. M. Freiburger, Paramount Theatre, Dewey, Oklahoma.

MASQUERADE IN MEXICO: Dorothy Lamour, Arturo de Cordova—Our patrons stayed away from this one, and the few who came went away very dissatisfied. Played Wednesday, Thursday, August 7, 8.—A. C. Edwards, Winema Theatre, Scotia, California.

TO EACH HIS OWN: Olivia De Havilland, John Lund—A very good drama of mother love, but business was only average due to a heat wave. Picture is too long. Played Wednesday, Thursday, August 7, 8.—E. M. Freiburger, Paramount Theatre, Dewey, Oklahoma.

TOKYO ROSE: Byron Barr, Lotus Long—A stage event was our salvation on this one. Like all of the war pictures they seem to be out-dated in this locality. Producers can quit making these any time to suit us. Played Thursday, August 1.—Jack Hammond, Hart Theatre, Ferndale, California.

THE VIRGINIAN: Joel McCrea, Brian Donlevy—While not up to par with the talking picture version of the same title, this was a very entertaining picture that went over well both at the box office and with the customers. Played Sunday, Monday, August 4, 5.—A. C. Edwards, Winema Theatre, Scotia, California.

THE VIRGINIAN: Joel McCrea, Brian Donlevy—A real small town natural. Beautiful color and a shoot-'em-up plot which was well received by all. Business a little above average, but then the farmers are still haying and very busy. Played Sunday, Monday, August 4, 5.—Jack Hammond, Hart Theatre, Ferndale, California.

PRC

ARSON SQUAD: Frank Albertson, Robert Armstrong—One of the better ones from PRC which pleased the customers and was a picture which held everyone's attention; even the youngsters were quiet. Doubled with "George White's Scandals" for above average midweek business. Played Tuesday, Wednesday, July 30, 31.—Jack Hammond, Hart Theatre, Ferndale, California.

ENCHANTED FOREST: Edmund Lowe, Barbara Joyce—A lovely picture. We were led to believe this would do phenomenal business. It did do well, but not what we expected. Played Thursday, Friday, Saturday, August 8-10.—Harland Rankin, Plaza Theatre, Tilbury, Ontario.

PRAIRIE RUSTLERS: Buster Crabbe, Al "Fuzzy" St. John—This was a good Western for our weekend fans. Rain prevented our usual turnout. "Fuzzy" adds all the comedy a Western needs. Played Friday, Saturday, August 9, 10.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

ROGUES GALLERY: Robin Raymond, Frank Jenks—Just an ordinary who-dunit which, doubled with "Corporal Hargrove," gave us a very good weekend business. Played Friday, Saturday, August 9, 10.—Jack Hammond, Hart Theatre, Ferndale, California.

Republic

THE CHEATERS: Billy Burke, Joseph Schildkraut—A fair program picture that had satisfactory entertainment for our patrons. Played Friday, Saturday, August 16, 17.—Harland Rankin, Plaza Theatre, Tilbury, Ontario.

GIRLS OF THE BIG HOUSE: Lynne Roberts, Richard Powers—This is a good little action picture which should get the money in any small town. Picture is well made and well acted. Don't pass it. Played Friday, Saturday, August 9, 10.—E. M. Freiburger, Paramount Theatre, Dewey, Oklahoma.

IN OLD SACRAMENTO: William Elliott, Belle Malone—Very good first day business, but it fell badly on the second. Constance Moore was great, and I certainly hope to have her back soon. Played Monday, Tuesday, August 5, 6.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

LONE TEXAS RANGER: "Wild" Bill Elliott, Bobby Blake—Bill Elliott quite popular. He is quick on the draw, our Western fans tell us. Played Friday, Saturday, August 16, 17.—Harland Rankin, Plaza Theatre, Tilbury, Ontario.

MAN FROM RAINBOW VALLEY: Monte Hale, Adrian Booth—Many patrons expressed disappointment. Seems they expected more in a color picture. Color was much better than in "Home on the Range." Business average. Played Sunday, August —.—W. F. Shelton, Louisburg Theatre, Louisburg, N. C.

PHANTOM OF THE PLAINS: "Wild" Bill Elliot, Bobby Blake—Used on weekend double bill to good business. Played Friday, Saturday, August 9, 10.—A. C. Edwards, Winema Theatre, Scotia, California.

ROUGH RIDER OF CHEYENNE: Sunset Carson, Peggy Stewart—Good Western drama which pleased the Friday-Saturday crowd. Business was good. Played Friday, Saturday, August 16, 17.—E. M. Freiburger, Paramount Theatre, Dewey, Oklahoma.

SAN FERNANDO VALLEY: Roy Rogers, Dale Evans—Looks like Roy Rogers is all that Republic claims for him—the best Western star at the box office. Played Thursday, Friday, August 15, 16.—Abe H. Kaufman, Fountain Theatre, Terre Haute, Ind.

STRANGE IMPERSONATION: Brenda Marshall, William Gargan—It was very exciting till the end, when it turned out to be a dream. My patrons do not like a letdown. Would have been much better if it hadn't reverted to the dream. Played Friday, Saturday, August 9, 10.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

RKO Radio

FIRST YANK INTO TOKYO: Tom Neal, Barbara Hale—A very good and very entertaining picture devoted to a war theme. Good production and a fascinating story. Held up well. Some scenes had all our kids hiding behind the drapes, but still peeking. Played Thursday, August 8.—Jack Hammond, Hart Theatre, Ferndale, California.

FROM THIS DAY FORWARD: Joan Fontaine, Mark Stevens—A good picture. However, attendance was just a little below average. Played Tuesday, Wednesday, August 6, 7.—K. Walshaw, Broadview Theatre, Broadview, Sask., Canada. Small town and rural patronage.

FROM THIS DAY FORWARD: Joan Fontaine, Mark Stevens—Don't overlook this one. I didn't know about it, but the customers did. Outgrossed "Gilda." Played Wednesday, Thursday, August 14, 15.—Harland Rankin, Plaza Theatre, Tilbury, Ontario.

GEORGE WHITE'S SCANDALS: Joan Davis, Jack Haley—An enjoyable comedy musical which could have stood up alone. Doubled with "Arson Squad" for above average midweek business. Many laughs from Joan and Jack. Played Tuesday, Wednesday, July 30, 31.—Jack Hammond, Hart Theatre, Ferndale, California.

PARTNERS IN TIME: Pamela Blake, John James—Every time I run one of these pictures I think I must be out of step. It is the purest corn on screen and radio. Yet they do good business picture after picture, so I will have to admit it must be me.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

PIRATES OF THE PRAIRIE: Tim Holt, Cliff Edwards—A very good Western with lots of action. I don't see why RKO didn't keep Tim Holt. He is a good cowboy. Business average. Played Friday, Saturday, July 19, 20.—Nick Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

SPANISH MAIN: Paul Henreid, Mauren O'Hara—This was worth the money. Maureen O'Hara was especially good, and the Technicolor was beautiful. Worth playing. Played Sunday, Monday, August 4, 5.—M. L. DuBose, Majestic Theatre, Cotulla, Texas.

WITHOUT RESERVATIONS: Claudette Colbert, John Wayne—One of the best comedies of the year

(*Continued on following page*)

(Continued from preceding page)

was the comment on this. Wayne is a great favorite here. Played Wednesday, Thursday, August 7, 8.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

Twentieth Century-Fox

THE DARK CORNER: William Bendix, Lucille Ball—Good enough murder mystery but business was light, probably due to extreme hot weather. Played Wednesday, Thursday, August 14, 15.—E. M. Freiburger, Paramount Theatre, Dewey, Oklahoma.

DO YOU LOVE ME?: Dick Haymes, Harry James, Maureen O'Hara—Good musical show in color and business was good, too. Even Betty Grable appears in this for a moment. Play it. Played Sunday, Monday, August 11, 12.—E. M. Freiburger, Paramount Theatre, Dewey, Oklahoma.

LONE STAR RANGER: John Kimbrough, Sheila Ryan—Again 20th-Fox put out a good old one. The star cannot talk well, but his acting makes up for it. Kimbrough is all right even though he is not known in this town. Business average. Played Friday, Saturday, July 12, 13.—Nick Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

SMOKY: Fred MacMurray, Anne Baxter—Splendid Technicolor outdoor feature. Pleased all who came and did above average at the box office. Played Monday, Tuesday, August 5, 6.—W. F. Shelton, Louisburg, Louisburg, N. C.

SOMEWHERE IN THE NIGHT: John Hodiak, Nancy Guild, Lloyd Nolan—Another one of these amnesia things that are coming out of Hollywood. This is liable to be catching with the audience, and I think that those that are producing the program pictures have a bad case of it already. Next thing is that the exhibitor will catch it, and forget to buy them, if he could fill his bookings. It is no good as entertainment and they walked out, which is becoming a habit with my customers on many of the programmers that I play.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

United Artists

DIARY OF A CHAMBERMAID: Paulette Goddard, Hurd Hatfield—A well-acted picture but was not appreciated by the majority who saw it. Not a small town picture. Played Friday, Saturday, July 26, 27.—K. Walshaw, Broadview Theatre, Broadview, Sask., Canada. Small town and rural patronage.

GREAT JOHN L., THE: Greg McClure, Linda Darnell—Very good picture, with plenty of fights, as you would expect in such a subject. It's a high class production, well made. Business was average first day, but off on second day of run. Played Tuesday, Wednesday, August 13, 14.—Abe H. Kaufman, Fountain Theatre, Terre Haute, Ind.

GREAT JOHN L., THE: Greg McClure, Linda Darnell—A good picture well acted, and seemed to please, for it was well attended. Played Tuesday, Wednesday, July 23, 24.—K. Walshaw, Broadview Theatre, Broadview, Sask., Canada. Small town and rural patronage.

Universal

BECAUSE OF HIM: Deanna Durbin, Franchot Tone—One of the worst Durbin pictures to come out of Universal yet. But a few of our patrons liked it. I don't see why Universal uses old men to be Miss Durbin's boy friends. Business off. Played Sunday, Monday, July 14, 15.—Nick Raspa, State Theatre, Rivesville, W. Va. Shall town patronage.

CALIFORNIA JOE: Don "Red" Barry, Helen Talbot—The necessary weekend Western that seemed to click. Played Thursday, Friday, Saturday, August 8, 9, 10.—Harland Rankin, Plaza Theatre, Tilbury, Ontario.

MEN IN HER DIARY: Jon Hall, Louise Allbritton—Doubled this with "The Fighting Guardsman" for average midweek business. Nice little comedy with a number of good laughs. The courtroom scene is particularly amusing. Good programmer. Played Tuesday, Wednesday, August 6, 7.—Jack Hammond, Hart Theatre, Ferndale, California.

Congratulations...
To NATIONAL THEATRE SUPPLY
on their 20th Birthday
FENSIN SEATING COMPANY • Chicago

PILLOW OF DEATH: Lon Chaney, Brenda Joyce—A very good mystery and well acted by Lon Chaney, Jr. Universal is always good when it comes to making mystery pictures and this proves it. Business average. Played Friday, Saturday, July 12, 13.—Nick Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

SO GOES MY LOVE: Don Ameche, Myrna Loy—This is a good comedy and pleased all who came. Since it was the story of Hiram Maxim, the inventor, there was some complaint about the old style dress of 1880. Business was average. Played Sunday, Monday, August 4, 5.—E. M. Freiburger, Paramount Theatre, Dewey, Oklahoma.

STRANGE CONQUEST: Jane Wyatt, Lowell Gilmore—Routine program picture which failed to draw film rental. Played Tuesday, August 13.—E. M. Freiburger, Paramount Theatre, Dewey, Oklahoma.

TANGIER: Maria Montez, Preston Foster—Looks like Miss Montez had better stick to Technicolor, because my patrons stayed away. The picture itself was good with lots of laughs from Sabu. I am glad to see him back in the movies, and he has a nice voice, if he was doing the singing in this picture. Played Sunday, Monday, July 21, 22.—Nicka Raspa, State Theatre, Rivesville, W. Va. Small town patronage.

Warner Bros.

CINDERELLA JONES: Joan Leslie, Robert Alda—Not as good as we were expecting either in performance or at the box office. We made film rental only and were disappointed in Joan Leslie being used in such nonsensical tripe. She's too good for that. Played Thursday, Friday, August 8, 9.—M. L. DuBose, Majestic Theatre, Cotulla, Texas.

HER KIND OF MAN: Dane Clark, Zachary Scott, Janis Paige—Very dramatic and entertaining. Zachary Scott was great. Would like to see him as the hero once. Janis Paige shows great promise and I'm sure she'll be a big star within a year. Played Sunday, August 11.—James C. Balcom, Jr., Gray Theatre, Gray, Ga.

OF HUMAN BONDAGE: Paul Henreid, Eleanor Parker—Took this feature against the reports that it was no good for a small town. I figure the small drop in receipts was more than balanced by the prestige this type of picture gives a small theatre. You will be glad you showed it. Played Thursday, Friday, Saturday, August 8-10.—Sid Coffey, Rex Theatre, Winnipegosis, Manitoba, Canada.

A STOLEN LIFE: Bette Davis, Glenn Ford—Brother,get this one quick. Bette is usually too highbrow, but this picture will make her a lot of new friends. Warners' price was upped some for this, but it was worth the difference. Played Thursday, Friday, Saturday, August 15-17.—Sid Coffey, Rex Theatre, Winnipegosis, Manitoba, Canada.

SARATOGA TRUNK: Gary Cooper, Ingrid Bergman—Business very disappointing on this one, although a very good portrayal. The dwarf added a great deal to my patrons' enjoyment of the film. Would have been much better received had it been 30 minutes shorter. Extra long features break into established schedules and cause a great deal of inconvenience to management and patrons. Played Thursday, Friday, Aug. 8, 9.—W. M. Broadwell, Jr., Gloria Theatre, Ninety Six, S. C. Textile community patronage.

Short Features

Metro-Goldwyn-Mayer

BUS PESTS: Pete Smith Specialty—Usual funny subject as only Pete Smith can "make them."—Abe H. Kaufman, Fountain Theatre, Terre Haute, Ind.

Paramount

TALE OF TWO CAFES: Musical Parade—Routine two-reel musical in color. Will serve as a filler. Nothing to get excited about.—E. M. Freiburger, Paramount Theatre, Dewey, Oklahoma.

UNUSUAL OCCUPATIONS, No. 4—Entertaining reel in color.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

RKO Radio

DUMB BELL OF THE YUKON: Walt Disney Cartoons—Another good color cartoon from Disney.—E. M. Freiburger, Paramount Theatre, Dewey, Oklahoma.

Twentieth Century-Fox

DINKY FINDS A HOME: Terrytoons—Good color cartoon about the little black duck who is hatched out with three yellow chickens, to the surprise of Mrs. Hen and Mr. Rooster.—E. M. Freiburger, Paramount Theatre, Dewey, Oklahoma.

THROWING THE BULL: Terrytoons—Good color cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Oklahoma.

Universal

ARTISTS' ANTICS: Person-Oddities—Entertaining variety reel. Worth playing.—E. M. Freiburger, Paramount Theatre, Dewey, Oklahoma.

MOUSIE COMES HOME: Lantz Color Cartunes—Very good cartoon.—Abe H. Kaufman, Fountain Theatre, Terre Haute, Ind.

POTTERY POETS: Person-Oddities—A fair short subject. You can play it or pass it up and you will never miss it.—Nick Raspa, State Theatre, Rivesville, W. Va.

TINY TERRORS OF TIMBERLAND: Special Featurettes—Good two-reeler about three little bears. Has much comedy and will please all ages.—E. M. Freiburger, Paramount Theatre, Dewey, Oklahoma.

Warner Bros.

BASEBALL BUGS: Bugs Bunny Specials—One of the best cartoons to come out of Hollywood. This was funny all the way through, and at the right time too, now that baseball is in. Why, Bugs Bunny is funnier than Danny Kaye!—Nick Raspa, State Theatre, Rivesville, W. Va.

GREAT PIGGY BANK ROBBERY: Merrie Melodies Cartoons—An entertaining color cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Oklahoma.

HAIR RAISING HARE: "Bugs Bunny" Specials—Bugs Bunny cartoons always please here. This one is no exception.—E. M. Freiburger, Paramount Theatre, Dewey, Oklahoma.

HAWAIIAN MEMORIES: Technicolor Specials—Travel Talk in beautiful color.—E. M. Freiburger, Paramount Theatre, Dewey, Oklahoma.

HITLER LIVES?: Special—Here's a two-reeler that should be a "must" for every exhibitor in the USA. In fact, it ought to be run every six months by every exhibitor, so that no stone is left unturned to prevent Germany from ever starting another.—Abe H. Kaufman, Fountain Theatre, Terre Haute, Ind.

HOLLYWOOD DAFFY: Merrie Melodies Cartoons—Daffy Duck in a good color cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Oklahoma.

SMART AS A FOX: Vitaphone Varieties—For sportsmen this is all right, but in general this is good. Best to play it is near hunting season.—Nick Raspa, State Theatre, Rivesville, W. Va.

STORY OF A DOG: Vitaphone Varieties—Very good. Warners have good shorts.—Harland Rankin, Plaza Theatre, Tilbury, Ontario.

UNDERWATER SPEAR FISHING: Sports Parade—This is a good sport subject in Technicolor.—E. M. Freiburger, Paramount Theatre, Dewey, Oklahoma.

Puerto Rican Imports of Equipment Increase

by REUBEN D. SANCHEZ

in San Juan

The industry here increased its imports of equipment during the first quarter of 1946, reflected in official figures on imports compared to 1945. Puerto Rico imported five sound recording equipments and one sound recording equipment during the first quarter this year, compared to one recording apparatus for the 1945 period. Film footage imported increased from 809,807 feet in the 1945 quarter to 1,235,913 feet in the 1946 quarter. Increases in other types of film supplies likewise were recorded.

WOMAN SPEAKS
ADD SPICE TO YOUR SCREEN
A new monthly short subject appealing to the whole family
FILM STUDIOS OF CHICAGO
FIELD BUILDING

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

CHESTER FRIEDMAN, Editor

Objective

From two widely separated points, on the Atlantic coast and from the Pacific coast, there is news this week of further achievement by two Quigley Award winners.

In Portland, Ore., Jack Matlack, showman extraordinary, winner of three successive War Showmanship Awards (1942, 1943, 1944) and the Silver Grand Award in 1943, has been elected president of the Oregon Advertising Club.

The objectives of the organization are to promote the advertising industry in all its phases. The group is also one of the most important factors in attracting tourist trade to the state.

Mr. Matlack, whose promotions both in behalf of the J. J. Parker theatre enterprises and numerous civic affairs have attracted wide attention, assumes his post eminently qualified.

Here in New York, Lige Brien has been elevated to the position of exploitation director for PRC Pictures. As a theatre manager with the Warner circuit in Pittsburgh, Mr. Brien won the Quigley Bronze Award in the 1939 Showmanship Competitions. After winning many intermediary Awards, he climaxed his efforts by annexing the Silver Grand Award in 1944.

His exploitation achievements include first prizes in Universal's "Monster and the Ape" contest, Twentieth Century-Fox's "Sun Valley Serenade" contest, RKO Radio's "Little Men" contest and Paramount's "So Proudly We Hail" contest. He also won second prize in Paramount's "For Whom the Bell Tolls" exploitation contest, the M-G-M Silver Plaque, U. S. Medal of Honor and numerous war citations and trophies.

Less than a year ago, Mr. Brien joined PRC as press sheet editor. The speed and efficiency with which he adapted himself to his new duties and took over extra-curricula assignments, exploiting out-of-town openings for the company's product, find suitable attainment in his new appointment.

It is only human for some of us to wonder, perhaps privately, whether the fellow who wins in open competition is really as good as his campaigns indicate.

There is only encouragement and incentive to be realized when one considers that in these two instances, both Mr. Matlack and Mr. Brien are definitely excluded from the hit-and-miss classification. Both are able and conscientious. Both are making progress because they are possessed of ambition, skill and the personal qualities which distinguish the good showman.

The Quigley Awards and the Managers' Round Table cannot provide the talent and qualities necessary to make a good showman. But time and events prove conclusively that both of these provide the incentive and encouragement which prompt managers to employ what talent they do possess.

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Keep Posted

Charles Schlaifer, director of advertising, publicity and exploitation for 20th Century-Fox, announced last week that his company was planning extensive use of outdoor advertising to promote its new product. Emphasis will be placed on use of 24-sheet boards with special teasers supplementing the regular advertising material.

Anything which favors use of teasers or regular lithographs for outdoor exploitation will meet with favor by showmen who believe in the effectiveness of this media.

Posting was always one of our favorite exploitation devices. In Coney Island, our weekly billing included 50 six-sheets, 150 three-sheets, 200 one-sheets and 400 window cards. Once a month these amounts were doubled with institutional sniping.

Personally, we are a strong proponent of posting and place it second only to newspaper advertising as a boxoffice stimulant.

△ △ △

Nominal

Jack Campbell, manager of the Scala Cinema, Runcorn, Cheshire, England, is busy checking his family tree to find if he is related to Jack Campbell, manager of the Strand theatre in Hutchinson, Kansas.

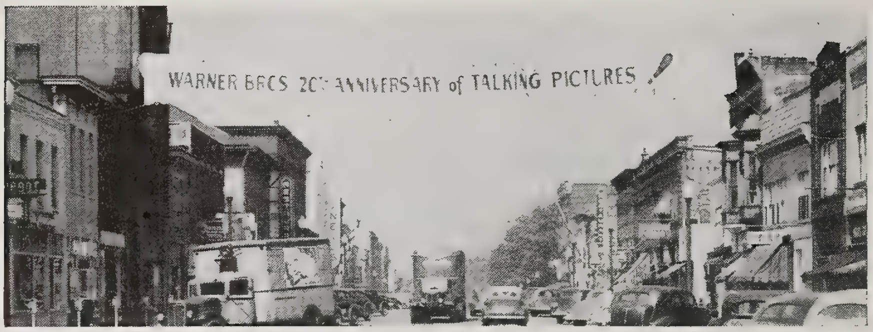
The Kansas theatreman read of the English Campbell's activities in the Round Table and dispatched a letter to Runcorn.

This is not the first time we have had two "names alike" come to our attention. We have a couple of Carl Egans in the Round Table, one in this country and one in Canada.

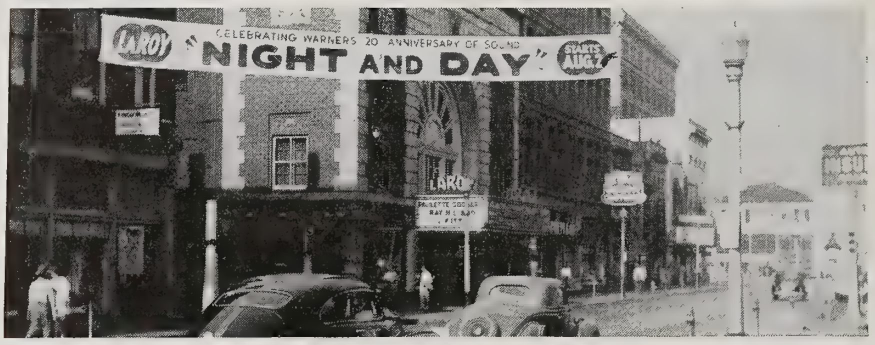
Which reminds us that we haven't heard from either of them in some time.

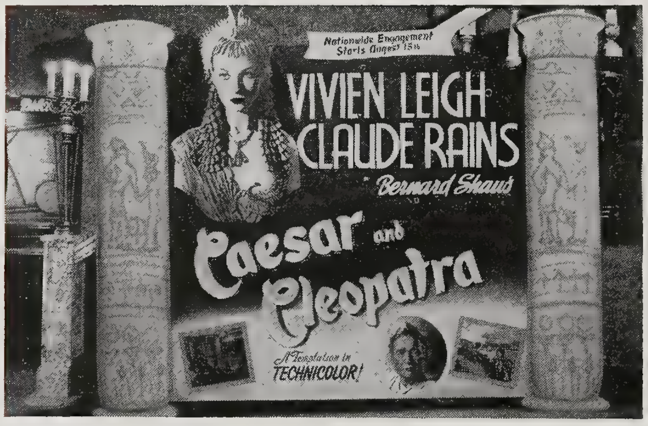
—CHESTER FRIEDMAN

Exploitation Ideas

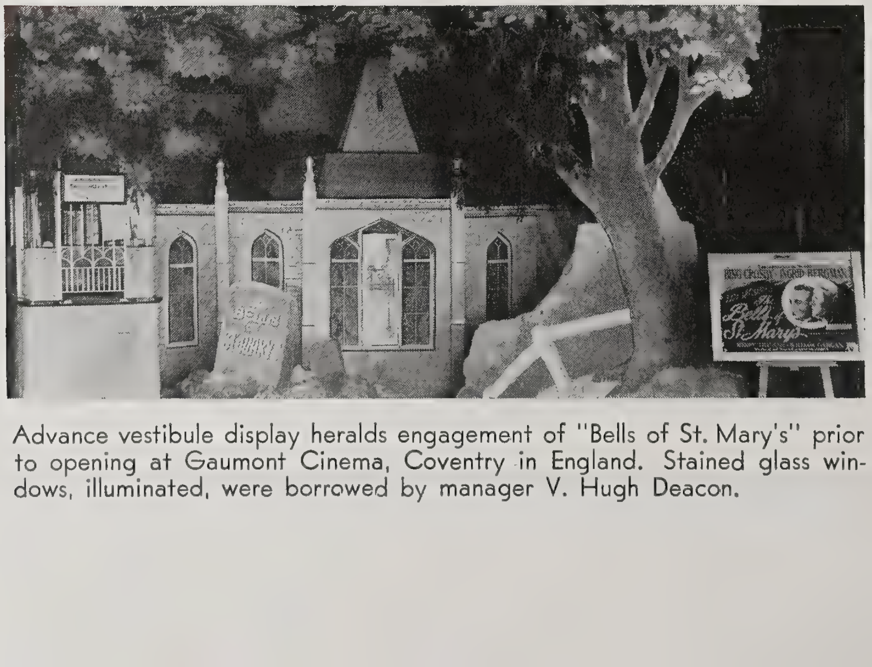

WARNER BROS 20TH ANNIVERSARY of TALKING PICTURES

Sound Anniversary is celebrated as a civic occasion with street banners promoted by James Salmans, manager of the Sixth Street, Coshocton, Ohio, above, and manager Bill Harwell of the Laroy, Portsmouth, Ohio, below.

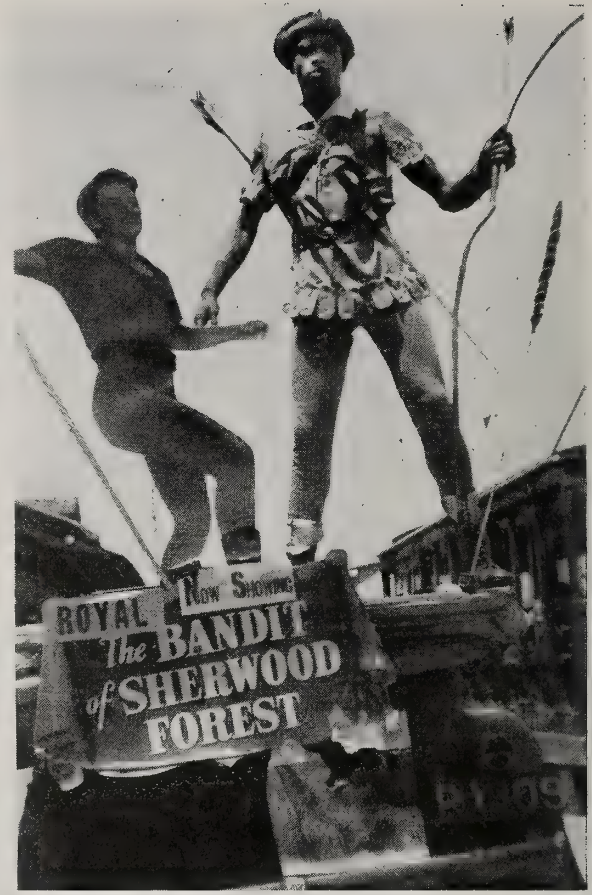

LAROY
CELEBRATING WARNERS 20 ANNIVERSARY OF SOUND
"NIGHT AND DAY"
STARTS AUG 7


Nationwide Engagement Starts August 15th
VIVIEN LEIGH
CLAUDE RAINS
Bernard Shaw's
Caesar and Cleopatra
TECHNICOLOR!

Pinch hitting for vacationing manager Sam Gilman at the Regent, Harrisburg, Pa., Maurice Druker created this eye-filling lobby setpiece, at left, to promote the engagement of "Caesar and Cleopatra".

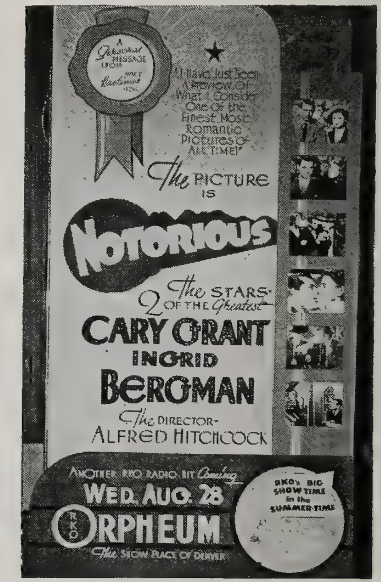

Bells of St. Mary's

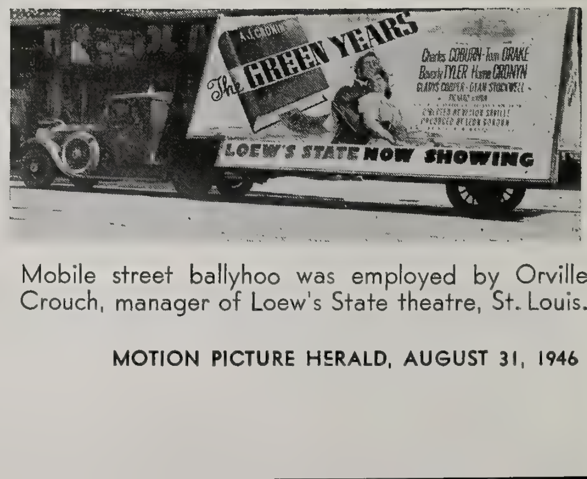
Advance vestibule display heralds engagement of "Bells of St. Mary's" prior to opening at Gaumont Cinema, Coventry in England. Stained glass windows, illuminated, were borrowed by manager V. Hugh Deacon.


ROYAL
NOW SHOWING
The BANDIT of SHERWOOD FOREST

Theatre patrons in Trinidad, B. W. I., had a visual preview of "Bandit of Sherwood Forest" prior to the opening. In Port-of-Spain, manager Percy Singh used this ballyhoo for the Royal theatre, with a live double for film's star cavorting in and out of automobile.

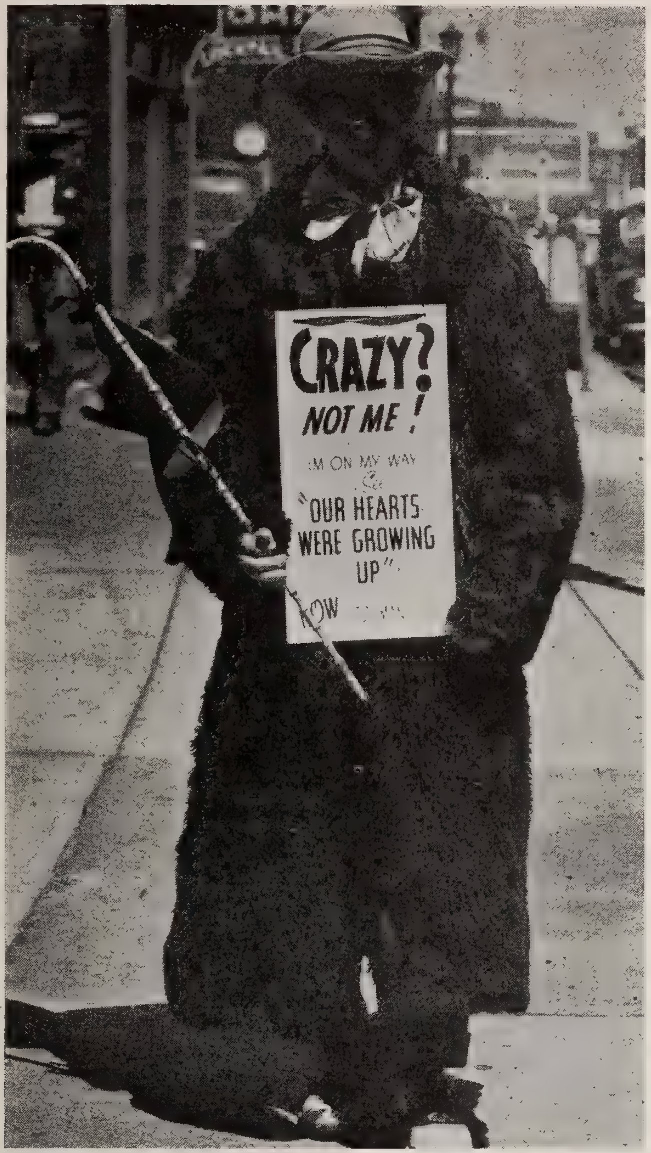
Bill Hastings, manager of the RKO Orpheum theatre in Denver, extended his personal endorsement to "Notorious" in the attractive display board at right. Rubber stamp on outgoing mail and merchant bags also helped to exploit the date.


"I Have Just Seen A Preview Of What I Consider One of the Finest, Most Romantic Pictures of All Time!"
The PICTURE IS
NOTORIOUS
The STARS OF THE Greatest
CARY GRANT
INGRID BERGMAN
The DIRECTOR
ALFRED HITCHCOCK
ANOTHER RKO RADIO HIT Coming
WED. AUG. 28
RKO ORPHEUM
The Show Place of Denver
RKO's BIG SHOW TIME in the SUMMER TIME

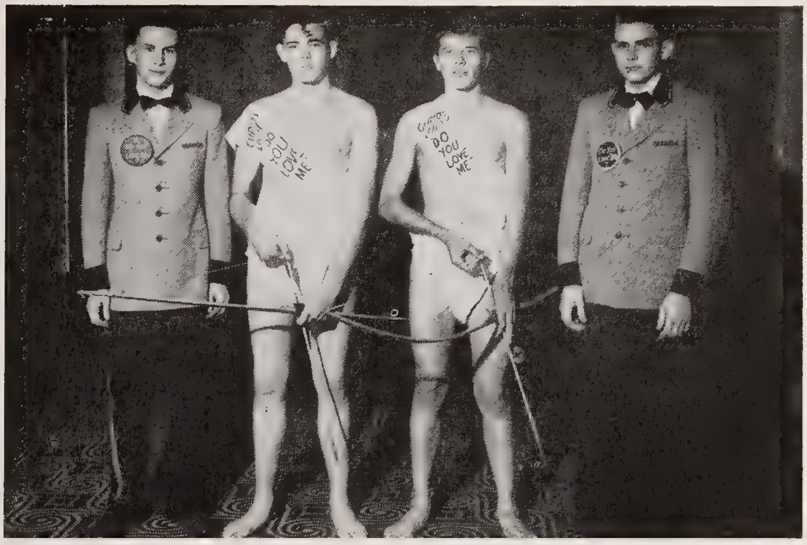

A. J. CRONIN'S
The GREEN YEARS
Charles COBURN · Tom DRAKE
Beverly TYLER · Hume CRONYN
LOEW'S STATE NOW SHOWING

Mobile street ballyhoo was employed by Orville Crouch, manager of Loew's State theatre, St. Louis.

BALLYHOOS


CRAZY?
NOT ME!
I'M ON MY WAY
to
"OUR HEARTS WERE GROWING UP"
NOW

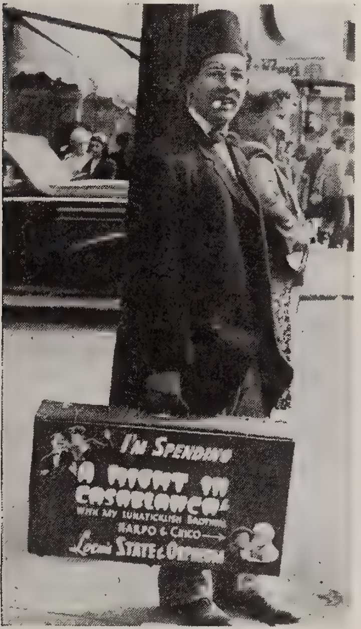
WHILE HEAT WAVE was melting citizens of Cleveland, manager Arnold Gates, Stillman theatre, used this laugh provoking ballyhoo to focus attention on current attraction at the beaches and through department stores.


DO YOU LOVE ME
DO YOU LOVE ME

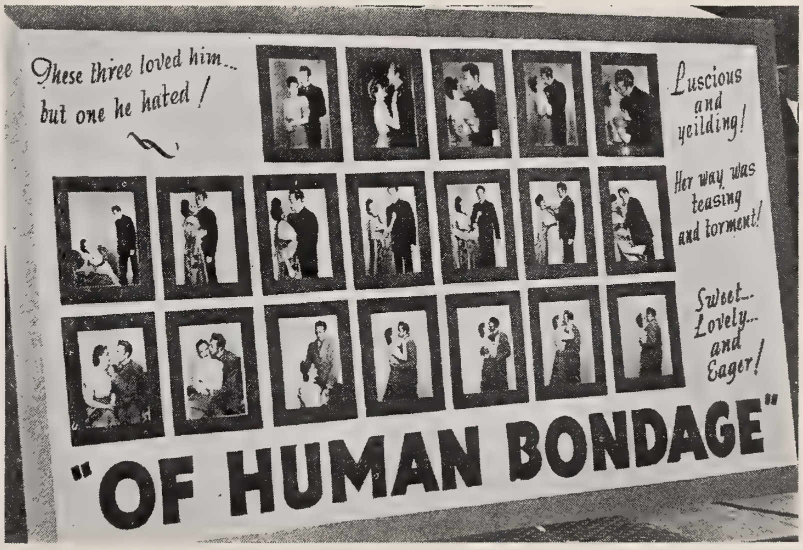
KING SIZE CUPIDS attract plenty of attention to manager C. W. Barnes, Jr., coming date on "Do You Love Me" at the Granada theatre, Kansas City. The "pin-up" boys are members of the staff. Barnes booked "Pin-Up Girl" as second hit, billed program as Mr. and Mrs. Harry James Show and lifted gross above average.

FRIENDLY TIEUP with railroad publicist garnered this plug, right, for "Lady on a Train" when that film played the Regent, Barker's Pool in Sheffield, England. Frank Bradley, manager, set the promotion.

M S RAILWAY STATI
LMS
LADY

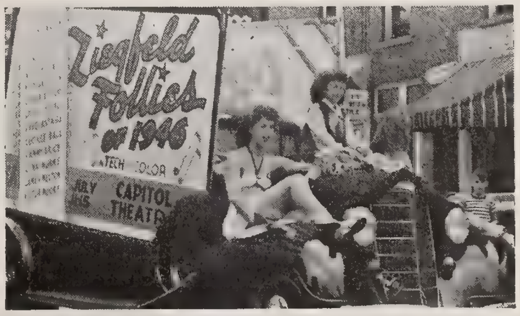

I'M SPENDING
A NIGHT IN CASABLANCA
WITH MY LUNATICKLISH BROTHERS HARPO & CHICO
Loew's STATE & ORPHEUM

ON THE SIDEWALK, where it caught the eyes of pedestrians, manager Jim Barnes of the Warner, Memphis, planted this eye-catching display, at right, which caused considerable comment.


These three loved him... but one he hated!
Luscious and yeilding!
Her way was teasing and torment!
Sweet... Lovely... and Eager!
"OF HUMAN BONDAGE"

BOSTONIANS, surprised to meet this fez-topped character on downtown streets, learned that he was exploiting "Night in Casablanca" for State and Boston theatres. Publicist George Kraska arranged the stunt with an assist from Joe Di Pesa.

SIX-SHEET ballyhoo for "Ziegfeld Follies" gained extra attention for H. F. Wilson of the Capitol, Chatham, Ont., because of the pretty models attendant.


Ziegfeld Follies of 1946
in TECHNICOLOR
CAPITOL THEATRE

The Selling Approach
ON NEW PRODUCT

[The material below reflects pressbooks now in preparation and represents the point of view of the distributors' exploiteers on selling points and specal merit of these pictures.]

NOTORIOUS (RKO Radio): Here is the latest of the Alfred Hitchcock's suspenseful melodramas with the star roles played by Cary Grant and Ingrid Bergman. Claude Rains is featured as the chief menace. Suggested for a novel lobby display is a deep shadow box with a sheet as background, on which is silhouetted a cup. Have a girl pose in front of the sheet. A menacing hand, in silhouette, and geared to a mechanism, appears on the sheet as if to drop poison in the cup.

Miss Bergman has a first name that is rather rare. Offer a souvenir or guest tickets to all local girls whose first names are Ingrid. Work this in conjunction with the local newspaper and introduce the girls from the stage. Have each answer questions regarding the name and its origin and how they like it.

Contact firms that specialize in photo developing and printing. Arrange for them to insert a photo of Miss Bergman and Grant in every package of films developed and printed. These inserts can be reduced from star portraits to miniature size. Each copy should be imprinted with the title of the picture, name of star and theatre.

In cooperation with the local newspaper offer prizes for the best letters in answer to the question, "what was the greatest thrill you remember in an Alfred Hitchcock picture?" Tie the question in with "Notorious" playing at your theatre. Post blow-ups of the best letters on a board in the lobby. Another topic for a letter writing contest could be: "Why I am thrilled to see Cary Grant and Ingrid Bergman co-starring at last in Alfred Hitchcock's 'Notorious' at the, etc."

For street ballyhoo use an ordinary automobile, sedan type, masked completely with black muslin. Use the muslin with the shiny side out. This will allow the driver to see out but cannot be seen by people on the street. Copy should be lettered in white.

Sell the stars.

CLAUDIA AND DAVID (20th Century-Fox): This picture continues the exploits of Rose Franken's rather fabulous sweethearts. A tremendously potential audience is currently reading about "Claudia" and "David" in *Redbook Magazine.* They constitute a vast pre-sold audience wherever the magazine is on sale. Take full advantage by tying-in with news dealers, etc.

Tie-in with art schools. Plan patron participation. Offer prizes for the best interpretations of the "Claudia and David" characters as compared to the original art. Sponsor an award for the best original sketches done in the Arthur William Brown (illustrator for the Rose Franken stories) style. Plant the art and contest in the local newspaper. Blow up the illustrations for a giant lobby display, utilizing *Redbook* covers. Reproduce the art as giveaways and teaser heralds.

Arrange tieups with all kinds of book outlets. Plan window, counter and bulletin displays. Have a giant book display for the lobby and as a street ballyhoo. Plant herald inserts in copies of the book wherever sold. Arrange special theatre parties for literary groups.

Newspaper Campaign Aids Date on Cartoon Show

The daily and weekly newspapers were used extensively by manager Phil Katz to publicize a two-hour cartoon show for kiddies at the Kenyon theatre, Pittsburgh, Pa. Pennants and special one-sheets were hung in front of the theatre and at other strategic points to promote the show.

The picture was plugged over radio station WWSW on the Warner "Footlights and Stardust Hour" and for more than a week in advance on station KQV, directly ahead of the afternoon serial programs for the children. Thousands of jumbo heralds were passed out in outlying areas.

Radio and Newspapers Used Extensively in Pittsburgh

The press and radio were used extensively by manager Frank Murphy to exploit his playdate on "To Each His Own" at the Penn theatre, Pittsburgh, Pa. Special art was planted on the amusement pages of each of the three newspapers during the week and on Sunday. Spot announcements were used on a local radio station's record programs daily during the run of the picture. Window and counter displays were arranged with Murphy's Department Store. Eight record shops in downtown Pittsburgh used 40 x 60 displays in their windows. In addition, displays were used by the Roosevelt and William Penn Hotels and the Kramer Restaurant.

Girls Ballyhoo "Postman"

Cindy Nestor and Iris Weaver, cashiers, acted as "postmen" in delivering 10 balloons inflated with helium in a stunt arranged by assistant manager B. L. McGraner to exploit "The Postman Always Rings Twice" at the Ohio theatre, Columbus, Ohio. Cards attached to the balloons entitled finders to guest tickets.

Ballyhoo Boosts Date on "Green Years" for Groom

BELLEMEADE
A WONDERFUL MOTION PICTURE
THE GREEN YEARS
LOEWS

Strong emphasis on outdoor ballyhoo and exploitation marked the campaign on "Green Years" by Arthur Groom, manager of Loew's, Evansville, Ind.

Groom used teaser trailers, special lobby and overhead displays in the theatre for two weeks prior to the opening. 3,000 blotters were distributed through stores and offices; 50 bumper strips heralded the engagement on taxis and employees' cars; 1,000 heralds were distributed following a local ball game and 50 window cards were spotted in downtown store windows.

A girl carrying a large book with picture plug and theatre playdate was utilized as a street ballyhoo. The young lady attracted extra attention riding on public transit vehicles. Hotels and restaurants displayed special set-pieces and radio station WEOA gave a two minute synopsis of the picture with theatre credit every morning for a week on its "Entertainment Hints" program.

Letter Used for Lobby Display

To exploit his playdate on "In Old Sacramento," manager A. G. Painter used a large letter in the lobby of the Center theatre, Oak Ridge, Tenn. Addressed to Wild Bill Elliott, star of the picture, the letter was signed by over 850 patrons. For his engagement of "Joe Palooka, Champ", Painter staged a boxing exhibition on the stage. The stunt was well publicized in the local newspaper.

Contest Boosts "Renegades"

A two day contest was arranged by manager Morris Rosenthal to exploit his date on "Renegades" at the Poli theatre, New Haven, Conn. The contest was tied-in with the Police Department's campaign against careless drivers. Readers of the *Journal-Courier* were asked to write in letters on the best methods to "Stop the modern 'Renegades' and keep New Haven safe." Cash prizes and guest tickets were awarded winners.

Pinocchio Proves Live Trailer for Frank Bradley

When RKO Radio Pictures arranged for a live Pinocchio to visit the Gaumont Regent theatre in Barker's Pool, Sheffield, England, recently, manager Frank Bradley used the visitor as a live trailer to promote his coming date on the film production of that name. Bradley also had a photograph taken of Pinocchio removing the first new size loaf of bread from the oven of a local bakery. As this was a topical subject at the time, the press gave the incident excellent coverage.

When "Henry V" played the Regent, Bradley arranged for 12,000 school children to attend the theatre accompanied by their teachers. This feat was accomplished by tying in with the director of education. His plans included arrangements for special chartered buses which brought the students from long distances.

Campbell Sets Tieup with Runcorn Gas Company

A tieup with the local gas company netted some fine publicity for Jack Campbell, manager of the Scala cinema in Runcorn, Cheshire, England, in connection with the engagement of "A Place of One's Own." Art posters were displayed in the utility company's show room and window tying in the picture title. Campbell also arranged for additional window promotions.

Tieups with Car Giveaway

Manager Mel Blieden grasped at the chance to create goodwill for his theatre recently by persuading the local Lions Club to hold their car giveaway from the stage of the Voge theatre, East Chicago, Ind. In doing so Mel made some new friends in the Lions Club and also helped the box office.

PICTURE HAS ITS DAY IN COURT

Considerable newspaper and word-of-mouth publicity followed a special screening of "Boys' Ranch" in the Probation Room of the Dauphin County Court House. The screening was arranged by manager Sam Gilman to exploit his date on the picture at Loew's theatre, Harrisburg, Pa. Judge Robert E. Woodside, who presides over the Juvenile Court in Harrisburg, acted as host at the courtroom screening. The audience was composed of county probation officers, police officials and parole board members. Both the *Evening News* and the *Telegraph* gave the promotion a big play.

Publicity From Benefit Show In Colombia Helps "Expendable"

In Colombia, S. A., war pictures are not in favor with moviegoers. Confronted with the problem of selling "They Were Expendable," Carl Flint, manager of the Cine Metro Avenida in Medellin, cashed in with some excellent publicity by tying in with the drive to collect food and clothing for overseas victims of the war.

Flint sold the local committee on the idea that the film production could serve to stress the plight of the poor victims and offered a special preview showing of the film at which admission would be a reasonable amount of food or clothing. Resultant ballyhoo and publicity made the tieup well worth while.

Four jeeps stationed in the lobby were required to haul away the donations. Pictures of the crowds trying to gain admission landed in all daily newspapers. The Collection Committee ran a series of newspaper advertisements over a six day period which built extra interest in the picture. On the day before opening, a motor cavalcade consisting of Army trucks, jeeps, field equipment and personnel toured the city for two hours.

Each vehicle carried announcements of the special screening and playdate mention.

In conjunction with his date on "Kitty," Flint distributed 4,000 imprinted napkins among soda fountains and restaurants. Half the cost of this promotion was stood by the distributor of the picture. A full window in one of the leading womn's shops was set.

Lynton Contacts Schools To Promote "Bandit"

Letters were sent to headmasters of all elementary and secondary schools to exploit the engagement of "The Bandit of Sherwood Forest" at the Palace theatre, Swindon, England. The letter pointed out that the picture had been passed by the film censor as suitable for children and asked for the cooperation of school authorities to bring the playdate to the attention of the children. Manager Jimmy Lynton arranged the campaign.

For his date on "Son of Monte Cristo," Lynton had a man in a hooded cloak parade the streets with announcement on the opening of the picture. The ballyhoo stunt was stopped after two days because it frightened people, Lynton reports.

Circular Bombardment Heralds Theatre Anniversary Date

Celebrating the first anniversary of the opening of the Pix theatre, Pixley, Calif., Mort Freed, supervisor for the Robert L. Lippert theatres, booked a week's program of special features with different stage attractions every night.

Co-op ads sold to local business men paid for imprinting several thousand heralds which were dropped from an airplane. The ads also paid the cost of the plane and pilot fees.

R. E. Vaughan, manager of the Pix, made some outstanding displays for the lobby which also helped to boost grosses each day from 25 percent to as high as 300 percent.

Newspaper Tieup in Jersey City Nets Publicity

A highly effective newspaper tieup that resulted in a wealth of publicity, including editorial mention, recently was effected by manager James J. Kolbeck and Loew's publicist Ann Bontempo. Through the tieup the winner of a contest conducted by the newspaper was feted and awarded prizes from the stage of Loew's theatre, Jersey City, N. J.

The contest originated in a letter from 20 lonely "Seabees" stationed on Guam to the Jersey *Journal,* requesting photographs of Jersey City girls so that they could choose the "girl we would like most to ride beside us in a bulldozer." Due to the time element necessary for the exchange of photographs and letters from Jersey City to Guam, the contest received more than usual publicity with the theatre being mentioned in each story.

HENRY R. ARIAS
PURCHASING AGENT
Foreign and Domestic
Film Distribution
729 Seventh Ave., N. Y. 19, N. Y., LO.3-1510
Serving the Industry Since 1913. Negotiations in Any Language
CABLE: HENARIAS, N. Y.

DRIVE AFFIRMS SIGNIFICANCE OF PUBLIC RELATIONS WORK

The art of getting along with the public requires a considerable portion of a manager's time but the results are well worth the effort expended. This truism is once again proved from evidence submitted by managers of Fox Theatres in Wisconsin and Michigan, who participated in the circuit's institutional Public Relations Month.

To assist managers, the circuit's public relations department prepared a comprehensive brochure, which included a day-by-day check list. The first day of the month, for instance, was set aside for newspaper contacts: (a) managing editor; (b) city editor; (c) amusement editor; (d) make-up editor; (e) composing room foreman. Other days were devoted to PTA shows, police department, schools, etc.

Bulletin Defines Aims

Under the heading, "The Why of Public Relations," it was pointed out in the brochure that: "Theatre managers and employes, to understand their roles more completely, should study the public and their relations to it. It is really an obligation to ourselves and to the people upon whom we rely for our continued operation. We should continually survey our business practices, analyze our points of weakness and points of strength and demonstrate our capacity for change where necessary."

Over a score of managers applied themselves to the goodwill project and submitted evidence of their work. By following the check list the approaches to the task by and large were of a pattern. However, in the individual situations, special stress was placed where it would do the most good.

In Milwaukee, manager William J. Corboy of the Paradise has endeavored to foster and further friendly relations with various members of the police department. He is constantly in touch with them and believes he can say that their support and assistance can be counted upon at any time. They instantly respond when called upon to help out on the hoodlum problem. Corboy also keeps in close touch with the chief of the fire department, principals of local schools, the representative of the health department, the American Legion, and local merchants.

PTA Good Contact Point

Manager Helene Boesel of the Downer, Milwaukee, makes it a point to attend PTA meetings and has invited the PTA council and officers for afternoon socials and evening performances at the theatre. She contacted school principals and discussed types of pictures they prefer for children and arranged special shows for them which were well patronized.

Officers of the Disabled Veterans Administration were contacted by manager R. S. Meyer of the Valley theatre, Menasha, Wis., with the suggestion that they refer partially disabled veterans to the theatre for possible employment. It is Meyer's belief that veterans would provide replacements for students now employed and undoubtedly would prove more efficient and permanent employes.

PUBLIC RELATIONS A YEAR 'ROUND JOB

The substance of the special public relations month conducted by the Fox Theatres in Wisconsin and Michigan was adequately summed up by manager Frank Rogala of the Plaza theatre in Milwaukee: "As theatre managers we are aware that public relations affect us to large extent not only during public relations month but throughout the year."

The intimate touch is preferred by manager Charles Kusserow of the Grace in Milwaukee. He makes a habit of meeting patrons in the lobby as they come in and tries to remember them when they visit the theatre again, with special attention to the businessmen of the neighborhood.

Civic Officials Cooperate

Arthur W. Stanisch, manager of the Wisconsin, Milwaukee, conducts a fire drill twice a month. At one of his drills during the special institutional month, Stanisch had the assistant fire chief come to the theatre and demonstrate the use of fire extinguishers and explain the different fire hazards to the staff. The assistant fire chief, Stanisch reports, was very well pleased with the drill and volunteered the information that the theatre was well equipped in case of fire.

HERE'S A MANAGER WHO GETS AROUND

Manager Merrill Fee firmly believes in personal contact to build a sound relationship with merchants, civic officials, the public, etc. During the Fox Theatres institutional month, Fee, operating from the Orpheum, Kenosha, Wis., visited, in order, the head of the Chamber of Commerce, editor of the local newspaper, a high school principal, chairman of the PTA, chief of the Police Department, Mother Superiors of two Parochial schools, pastor of the Methodist Church, fire inspector, the Kiwanis Club, Kenosha Youth Foundation, health inspector, labor leaders, opposition managers, over 30 merchants, Veterans of Foreign Wars and the American Legion.

In addition to his other contacts, manager Robert Kautzer of the Kerredge and Orpheum theatres, Hancock, Mich., discussed spot announcement time with the manager of the local radio station and how to get the best results and tieups on station programs where it would be most beneficial to the theatre. Also discussed was an amateur show that could be held on the stage and broadcast over the radio. Kautzer found the station manager very cooperative.

Boy Scout Tiein

In return for free admission to the theatre, manager V. Galbreath of the Venetian, Milwaukee, has enlisted the aid of the local Boy Scouts in helping to control rowdyism in the theatre. The Boy Scouts also are enlisted for various collections, such as cancer, etc.

Manager Charles Nelson of the Colonial, Iron Mountain, Mich., contacted the mayor and a had a long talk on juvenile delinquency. The mayor expressed himself as being pleased with the PTA shows planned at the Colonial. He also was in favor of student admissions and inquired why they were not in effect over weekends. Nelson explained the theatre point of view satisfactorily to the mayor. The city executive was highly pleased with the 60 per cent out-of-town people that the theatre draws to Iron Mountain.

Merchant contacts are high up on the list of manager Edward Johnson of the Lode theatre, Houghton, Mich. He has lived in the same community all his life and naturally has met all the merchants, both large and small. He maintains more than a speaking acquaintance with a great many of them. In the local Rotary Club meetings, each merchant or manager takes one session to give a brief talk about his business. This has served the purpose of understanding each others problems better.

Competitors Collaborate

Manager Donald V. MacCrossen, Sherman, Milwaukee, has made contacts with the managers of three of his opposition theatres so that he might better find out what they do in regard to vending. Also on the subject of vending, MacCrossen received quite a few pointers on window and stand decorations from the window decorators of two department stores.

Florence Clarke, manager of the Oakland, Milwaukee, also makes it a habit to attend PTA meetings and obtain guest speakers for her PTA shows for children on Saturday matinees. Florence feels that the women's enthusiasm to seek out and establish the correct type of movies for children is

(*Continued on following page*)

PUBLIC RELATIONS

(*Continued from preceding page*)

commendable. She makes it a point to be courteous and friendly to the members of the PTA, and at various times invites them to the theatre as guests of the management.

Another goodwill project that has paid off for Florence has been her cooperation with the Riverside High School on various occasions. The school, in return, has sent some very competent help to the theatre.

Through his active interest in the local Chamber of Commerce, manager Al Frank of the Fond du Lac theatre, Fond du Lac, Wis., was asked by the president of the group to assist in making a survey of women in Fond du Lac who would be willing to work in a new factory. In order to obtain the factory the city had to guarantee a specific number of women to work there. Frank placed 40x60 cards in the lobby, and slides on the screen asking for women to sign up for employment. By his wholehearted cooperation in the project he has firmly established himself with his fellow businessmen.

A former veteran, Charles R. Hacker, manager of the Palace, Milwaukee, has become active in the American Legion, Veterans of Foreign Wars and the Reserve Officers Association.

In Janesville, Wis., manager William N. Ozinga of the Jeffris contacted the athletic director of the Grant School and the city recreation director and offered his services in his spare time to serve as an umpire for the boys' baseball league.

Newsreel Campaign Brings Patrons in Full Force

Putting a real campaign behind his showing of a local newsreel turned what is normally a low gross day at the Palace and Fain theatres, Leesburg, Fla., into one of the best days of the week for manager James C. Sanders.

The reel featured items of local interest and to exploit the date Sanders used program ads and trailers two weeks in advance; spotted scene cuts in local and out of town papers; distributed 5,000 heralds; obtained special announcements at Chamber of Commerce and other group meetings and promoted two atractive window displays.

Library Sells "Renegades"

Ed De Louky, manager of the Apollo theatre in Chicago, tied up with the public library there in an effective promotion which helped his showing of "Renegades." The library bulletin board was given over to a display of stills from the film, theatre playdates and an announcement that western novels were available to members.

OUTDOOR REFRESHMENT CONCESSIONAIRES from Coast to Coast over ¼ Century

Now Specializing in Refreshment Concessions for
DRIVE-IN THEATRES

SPORTSERVICE, Inc.
HURST BLDG. BUFFALO, N. Y.

RKO MANAGERS CELEBRATE BERGMAN'S BIRTHDATE

Out-of-town managers on the RKO circuit cashed in on a natural tieup which coincided with many openings of "Notorious".

Ingrid Bergman, star of the film production, had a birthdate on August 28. Theatre patrons were invited to sign their names on a mammoth greeting card placed in the various lobbies.

Harry Mandel, circuit advertising and publicity director, and Blanche Livingston, in charge of publicity for out-of-town theatres, recently sent out a bulletin to the RKO men, tipping them off to the stunt. The bulletin, which contained suggested sketches of the cards, was also responsible for many timely news stories.

Novel Giveaway Stunt Boosts "Music" Date

An unusual promotional stunt was devised by RKO publicist Bill Morton to exploit "Make Mine Music" at the Albee theatre in Providence, R. I. Morton promoted 50 records of hit tunes from the picture for giveaways. On the night of the giveaway 25 stills from the picture were placed under that number of seats in the house. The audience was asked to stand and look under the seats. The 25 persons who found the stills under their seats were awarded two records each. The stunt was plugged for a week in advance.

Press Campaign Augments Billing For Mel Lawton

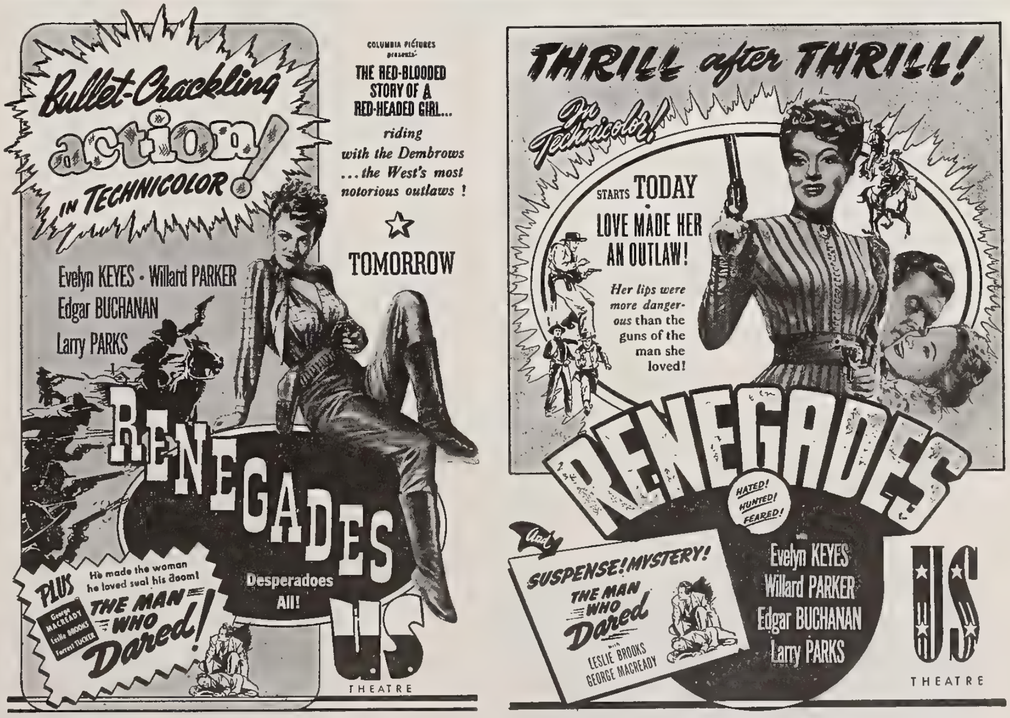
Special emphasis was placed on newspaper publicity and advertising for the campaigns on "Love Letters" and "Incendiary Blonde" at the Prince Edward theatre, Sydney, Australia. The promotion on the two pictures was worked out by manager Mel G. Lawton, in association with Herman Flynn of Paramount.

Interest in the advance campaign on "Love Letters" was centered around special teaser advertisements which made use of fragments of "Love Letters." The city and suburbs were covered by twenty-four 24-sheets a week ahead of opening. This included a special 100 foot sign, carrying four of the posters on the main artery leading into the city.

The balance of the outdoor campaign was restricted to the use of small posters on the front of street cars alongside the destination boards. As the cars transport a majority of the people of Sydney and the suburbs, the coverage was most effective.

Spot announcements were used over radio station 2KY for two weeks in advance with a special session on the Sunday before opening. All exits to the theatre carried advance signs.

Besides the regular theatre ads for "Incendiary Blonde," the Lux Soap advertisements tying-in with the picture were used in leading newspapers during the run. A window tieup was arranged with a beauty parlor on a main intersection.


Bullet-Crackling action! IN TECHNICOLOR!
Evelyn KEYES • Willard PARKER
Edgar BUCHANAN
Larry PARKS
RENEGADES
Desperadoes All!
PLUS
He made the woman he loved seal his doom!
THE MAN WHO Dared!
George MACREADY
Leslie BROOKS
Forrest TUCKER
COLUMBIA PICTURES presents
THE RED-BLOODED STORY OF A RED-HEADED GIRL...
riding with the Dembrows ...the West's most notorious outlaws !
☆
TOMORROW
US THEATRE
THRILL after THRILL!
In Technicolor!
STARTS TODAY
LOVE MADE HER AN OUTLAW!
Her lips were more dangerous than the guns of the man she loved!
RENEGADES
HATED! HUNTED! FEARED!
And
SUSPENSE! MYSTERY!
THE MAN WHO Dared
with LESLIE BROOKS GEORGE MACREADY
Evelyn KEYES
Willard PARKER
Edgar BUCHANAN
Larry PARKS
US THEATRE

REVAMPS on newspaper advertisements for "Renegades" are distinguished for sharp focus, balance and general attractiveness. They are by Jay Wren, ad head for Paramount-Adams in New Jersey, designed for the U. S. theatre in Paterson.

SHOWMEN PERSONALS

In New Posts: Dee Fuller, manager, Plaza theatre, Oklahoma City, Okla. Joe Napote, resident manager, Liberty and Rex in Decatur, Ill., for Frisina Amusement Company. B. M. Montee, city manager, Fox Midwest theatres, Jacksonville, Ill.

Ray Dunn, Warner's Midwest; Cornelius Skatitis, Liberty; both in Oklahoma City. Ray England, State, Jewett City, Conn. Ben Segal, Shubert, New Haven, Conn. Lee Bradley, Ceres theatre, Ceres, Calif. Leslie Horton, Rialto; Walter Westernoff, State; both in Eureka, Calif.

James Gellatly, Pinetree; Leonard De Voy, Rainbow; both in Klamath Falls, Ore. Frank Johnson, Lyric; Addison McClung, Princess; both in Modesto, Calif. Bill Hadyen, former Alaska exhibitor, manager State, Ukiah, Calif. Bill Blizzard, Porter theatre, Woodland, Calif.

Assistant Managers: W. T. Masters, Fox theatre, Ft. Meade, Fla. J. Krasnow, Victory theatre; Joe Perron, Empire; both in New London, Conn.

Returned Servicemen: Frank De Paula has leased the Palace theater, Schenectady, N. Y., from Sidney Dwore. D. F. Riddle has bought the Palace, Ridgeway, Mo. Don Cowen, manager, Pelican, Klamath Falls, Ore. Bill Hastings, Orpheum, Omaha, Neb. Jesse Bullard, Ritz, Barnesville, Ga.

Junior Showmen: A son, Geoffrey, born to Mr. and Mrs. Edgar Goth in Harrisburg, Pa. Father is director of advertising and publicity for the Fabian operated Wilmer and Vincent theaters in Pennsylvania and Virginia

Dick Raesley, manager of the Oxford in Philadelphia, and Mrs. Raesley are the parents of a son, born recently.

Birthday Greetings: Urban R. Anderson, S. F. Sutaria, Ben Broskie, Carl L. Krueger, J. B. Seager, Morton M. Bratter, L. O. Robertson, Walter D. Morgan, Joseph D. Frisco, G. C. Ramsay, William Wrightsman, Rosa Hart, Vincent Daniels.

Homer B. Fuller, Eugene P. Mock, Randolph L. Hall, Alf Klokkevold, Carman A. Mitchell, Earle N. Bailey, Ernest Patrick, Wilfred G. Brown, Alfred G. Hewitt, Merl C. Hartung, James A. Laux, Jack F. Ballew, Arthur M. Rosenbush.

C. A. Grissinger, Lyle Harding, Fred A. Terra Nova, Bill Miller, Phil Laufer, William J. Proudlove, Patrick Reed, Fred E. Irion, Charles Ferguson, Herod Jimerson, John Gibson, Sidney J. Hobbs, Irving Pearlman, Howard W. Robarge, Al Mayes. Kenneth Blackledge, Frank C. Reiger, Millard Ochs, Tom Olsen, Jerome Marx, Joe Bean, Richard L. Albin, Stephen Uvardy, Gene Rothgeb.

P. O. Arnowitz, Francis P. Jackson, Tom Traynor, T. M. Jones, Sol Ford.

Showmen's Calendar: October 4th: Battle of Germantown, Pa.—1777. 5th: Yom Kippur (Jewish Day of Atonement); Wright brothers take first long distance flight in aeroplane, 25⅕ miles—1905. 6: Missouri Day; Statue of Liberty unveiled—1886. 7th: first Colonial Congress met in New York—1765; James Whitcomb Riley born—1852. 9th: Washington Monument opened—1884; Battle of Saratoga—1777. 10th: U. S. Naval Academy at Annapolis opened—1845. 12th: Columbus Day. 13th: cornerstone of White House laid—1792. 14th: William Penn, founder of Pennsylvania, born—1644. 18th: Alaska Day. 22nd: first wireless across Atlantic—1915. 27th: Theodore Roosevelt, 26th president, born—1858; Navy Day; beginning of National Girl Scout Week. 31st: Hallowe'en; Nevada admitted to Union—1864.

Returns to Management After 18 Year Absence

After an interlude of 18 years with the Baltimore Transit Co. as bus chauffeur, John H. Alloway returned to his first vocation in theatre business as assistant manager at the Walbrook theatre in Baltimore where he remained for two years. John started in the business as an usher at the Lafayette theatre in that city at the age of 14. While the Homewood theatre was under construction, he applied to the Scwaber interests for the position of manager and was accepted. He is currently in charge of that theatre.

Stalcup Started As Usher Fourteen Years Ago

Duke T. Stalcup started in theatre business as an usher at the Tivoli theatre, Chattanooga, Tenn., his birthplace, in 1933. He shifted to the State and Rialto theatres in that city, later becoming assistant manager at the Gem, Etowah, Tenn. At that point he was connected with the Martin circuit, moving ahead as city manager at Athens, Tenn. His present assignment is at the Gem, Etowah.

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Dodson Now with Malco Circuit in the South

Paul Edward Dodson, manager of the Ritz and New theatres in Russelville, Ark., is another Round Table member who started as an usher and came up through the ranks.

Paul's first job as usher was in his hometown, Paragould, Ark. He worked up to manager of the Majestic and resigned in 1942 to join Columbia Pictures in Memphis, Tenn., as shipper and advertising manager.

He later joined the Malco circuit and previous to his present assignment was manager of the Ritz and Star theatres in West Point, Miss. He expects another shift shortly which will take him to the Temple theatre in Fort Smith Ark.

Kennedy Started as Utility Man

Francis C. Kennedy, assistant manager of the Apollo theatre, Buffalo, N. Y., started working in theatres at Basil's Jefferson when he was 15 years old. Since his ushering services were only required in the evening, Francis doubled in brass during the daytime as janitor and all-around utility man. Prior to his present assignment, he was assistant manager at the Roxy in Buffalo.

Pain with Gaumont-British Associates for 25 Years

Latest showman to join the Round Table is George James Pain, manager of the Gaumont Picture House in Glasgow, Scotland.

George made his entry to theatre business as assistant manager at the Central Picture House, Hull, 25 years ago. He served as relief manager at Halifax, Manchester, Worcester, Birmingham and as resident manager at Walstall, Bristol, Aberdeen, and Edinburgh. For the past 12 years he has held his present assignment. Originally beginning with the Provincial Cinematograph Theatres Ltd., he has remained with the same organization which is now distinguished as Gaumont-British.

Street Ballyhoo Boosts Reisinger Dayton Date

A walking "book" was used by manager Bill Reisinger to street ballyhoo his date on "The Postman Always Rings Twice" at Loew's theatre, Dayton, Ohio. A bell was wired to the "book" and rung twice at intervals. Reisinger also had a bell wired to a readers' board which the cashier rang twice at intervals. Special type heralds were passed out on the streets four days in advance. Cooperative newspaper ads were arranged with Rikes and Elders book departments. The two stores also used window displays and distributed book marks.

Book Tieups Set by Weheln

For his recent date on "Renegades" at the Orpheum in Minneapolis, manager Bob Weheln arranged a number of tieups with book shops which featured western novels and scene stills and enlargements from the film, with theatre playdates.

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Position ....

Theatre ....

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City ....

State ....

Circuit ....

Absolutely No Dues or Fees

PICTURE GROSSES

A statistical compilation and comparison of Box Office Performance in first run theatres

Figures directly below picture title compare estimated dollar gross with average gross and show relative percentage of all engagements tabulated.

Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending July 31, 1946.

SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.

INDEX: Over-all perfomance percentage figures from previously published final reports appear in Service Data section of Product Digest. See last column of Release Chart for Index.

CAESAR AND CLEOPATRA (UA)

Intermediate Report:

Total Gross Tabulated	$296,500
Comparative Average Gross	233,900
Over-all Performance	126.7%

ATLANTA—Loew's Grand	130.4%
BALTIMORE—Century	104.3%
BOSTON—Orpheum	107.2%
BOSTON—State	113.9%
BUFFALO—Buffalo	118.9%
CHICAGO—Grand	241.3%
CINCINNATI—RKO Capitol	150.4%
CLEVELAND—Loew's State	109.3%
INDIANAPOLIS—Loew's	108.6%
KANSAS CITY—Midland	113.6%
(DB) The Man Who Dared (Col.)	
MONTREAL—Loew's	115.6%
PROVIDENCE—State	122.4%
SALT LAKE CITY—Centre	98.5%
SAN FRANCISCO—United Artists	205.2%

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NIGHT AND DAY (WB)

Final Report:

Total Gross Tabulated	$1,233,700
Comparative Average Gross	952,600
Over-all Performance	129.5%

ATLANTA—Fox	87.1%
ATLANTA—Roxy, MO 1st week	146.5%
ATLANTA—Capitol, MO 2nd wek	116.2%
BALTIMORE—Stanley, 1st week	151.5%
BALTIMORE—Stanley, 2nd week	130.3%
BOSTON—Metropolitan	112.5%
BUFFALO—Great Lakes, 1st week	111.7%
BUFFALO—Great Lakes, 2nd week	106.3%
CINCINNATI—RKO Palace, 1st week	152.3%
CINCINNATI—RKO Palace, 2nd week	105.9%
CINCINATI—RKO Shubert, MO 1st week	163.6%
CLEVELAND—Warner's Hippodrome, 1st wk.	175.0%
CLEVELAND—Warner's Hippodrome, 2nd wk.	120.0%
CLEVELAND—RKO Allen, MO 1st week	137.2%
DENVER—Denver	95.5%
DENVER—Esquire	80.0%
DENVER—Webber	87.5%
DENVER—Aladdin, MO 1st week	106.3%
INDIANAPOLIS—Lndiana, 1st week	167.0%
INDIANAPOLIS—Indiana, 2nd week	87.5%
KANSAS CITY—Newman, 1st week	143.8%
KANSAS CITY—Newman, 2nd week	115.1%
LOS ANGELES—Warner Downtown, 1st week	150.4%
LOS ANGELES—Warner Downtown, 2nd week	115.5%
LOS ANGELES—Warner Downtown, 3rd week	111.6%
LOS ANGELES—Warner Hollywood, 1st week	196.8%
LOS ANGELES—Warner Hollywood, 2nd week	109.3%
LOS ANGELES—Warner Hollywood, 3rd week	100.0%
LOS ANGELES—Warner Wiltern, 1st week	201.3%
LOS ANGELES—Warner Wiltern, 2nd week	114.0%
LOS ANGELES—Warner Wiltern, 3rd week	107.3%
MINNEAPOLIS—Radio City, 1st week	104.1%
MINNEAPOLIS—Radio City, 2nd week	101.1%
NEW YORK—Hollywood, 1st week	191.8%
NEW YORK—Hollywood, 2nd week	181.5%
NEW YORK—Hollywood, 3rd week	160.1%
NEW YORK—Hollywood, 4th week	142.3%
OMAHA—RKO Brandeis, 1st week	158.9%
OMAHA—RKO Brandeis, 2nd week	110.9%
PHILADELPHIA—Mastbaum, 1st week	192.6%
PHILADELPHIA—Mastbaum, 2nd week	138.8%
PHILADELPHIA—Mastbaum, 3rd week	107.4%
PITTSBURGH—Stanley, 1st week	128.6%
PITTSBURGH—Stanley, 2nd week	157.7%
PROVIDENCE—Fay's 1st week	130.7%
PROVIDENCE—Fay's, 2nd week	107.6%
PROVIDENCE—Majestic, 1st week	122.4%
PROVIDENCE—Majestic, 2nd week	102.0%
PROVIDENCE—Carlton, MO 1st week	102.1%
SAN FRANCISCO—Fox, 1st week	135.5%
SAN FRANCISCO—Fox, 2nd week	82.2%
SAN FRANCISCO—State, MO 1st week	138.5%
ST. LOUIS—Ambassador, 1st week	125.6%
ST. LOUIS—Ambassador, 2nd week	96.6%
TORONTO—Shea's, 1st week	112.9%
TORONTO—Shea's, 2nd week	106.1%
TORONTO—Shea's, 3rd week	90.0%

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EASY TO WED (MGM)

Final Report:

Total Gross Tabulated	$1,199,900
Comparative Average Gross	1,063,800
Over-all Performance	112.7%

ATLANTA—Loew's Grand, 1st week	117.1%
ATLANTA—Loew's Grand, 2nd week	117.1%
ATLANTA—Loew's Grand, 3rd week	121.6%
BALTIMORE—Century, 1st week	135.3%
BALTIMORE—Century, 2nd week	93.9%
BALTIMORE—Century, 3rd week	74.5%
BOSTON—Orpheum, 1st week	119.5%
BOSTON—Orpheum, 2nd week	99.6%
BOSTON—State, 1st week	113.9%
BOSTON—State, 2nd week	77.7%
BUFFALO—Buffalo, 1st week	129.0%
BUFFALO—Buffalo, 2nd week	77.7%
BUFFALO—Hippodrome, MO 1st week	86.0%
CINCINNATI—RKO Capitol, 1st week	162.6%
CINCINNATI—RKO Capitol, 2nd week	105.6%
CINCINNATI—RKO Capitol, 3rd week	75.2%
CINCINNATI—RKO Capitol, 4th week	57.5%
INDIANAPOLIS—Loew's, 1st week	106.6%
INDIANAPOLIS—Loew's, 2nd week	90.9%
LOS ANGELES—Egyptian, 1st week	115.3%
LOS ANGELES—Egyptian, 2nd week	102.5%
LOS ANGELES—Egyptian, 3rd week	70.5%
LOS ANGELES—Egyptian, 4th week	57.6%
LOS ANGELES—Fox-Wilshire, 1st week	226.8%
LOS ANGELES—Fox-Wilshire, 2nd week	154.6%
LOS ANGELES—Fox-Wilshire, 3rd week	97.9%
LOS ANGELES—Los Angeles, 1st week	131.3%
LOS ANGELES—Los Angeles, 2nd week	91.2%
LOS ANGELES—Los Angeles, 3rd week	59.4%
LOS ANGELES—Los Angeles, 4th week	50.0%
MINNEAPOLIS—Radio City	104.0%
MINNEAPOLIS—Century, MO 1st week	111.1%
NEW YORK—Capitol, 1st week	173.4%
(SA) George Paxton and his Orchestra	
NEW YORK—Capitol, 2nd week	152.3%
(SA) George Paxton and his Orchestra	
NEW YORK—Capitol, 3rd week	128.0%
(SA) George Paxton and his Orchestra	
NEW YORK—Capitol, 4th week	111.8%
(SA) George Paxton and his Orchestra	
NEW YORK—Capitol, 5th week	107.1%
(SA) George Paxton and his Orchestra	
OMAHA—Paramount	111.9%
OMAHA—Omaha, MO 1st week	105.9%
PHILADELPHIA—Stanley, 1st week	128.9%
PHILADELPHIA—Stanley, 2nd week	101.9%
PHILADELPHIA—Stanley, 3rd week	77.6%
PROVIDENCE—State, 1st week	137.7%
PROVIDENCE—State, 2nd week	86.7%
SAN FRANCISCO—Fox	91.7%
(DB) Deadline for Murder (20th-Fox)	
ST. LOUIS—Loew's State, 1st week	157.6%
ST. LOUIS—Loew's State, 2nd week	98.5%
ST. LOUIS—Loew's State, 3rd week	73.8%
TORONTO—Loew's	119.8%

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TILL THE END OF TIME (RKO)

First Report:

Total Gross Tabulated	$306,200
Comparative Average Gross	308,300
Over-all Performance	99.3%

BALTIMORE—Hippodrome	103.1%
(SA) Vaudeville	
CHICAGO—Palace, 1st week.	103.7%
(DB) The Falcon's Alibi (RKO)	
DENVER — Orpheum	103.6%
(DB) Bedlam (RKO)	
NEW YORK—Rivoli, 1st week	109.4%
NEW YORK—Rivoli, 2nd week	89.7%
NEW YORK—Rivoli, 3rd week	84.5%
NEW YORK—Rivoli, 4th week	89.7%
PHILADELPHIA—Aldine, 1st week	113.3%
SAN FRANCISCO—Golden Gate	112.1%

Major Bookings Net $3,563,458 In Mexico City

by LUIS BECERRA CELIS
in Mexico City

According to Government Tax Department figures for the first seven months of 1946, exhibitors in Mexico City who book product from RKO, Universal, MGM, United Artists, Columbia, Paramount, 20th Century-Fox and Warner Brothers, reported 6,011 bookings and net revenue, after a 15 per cent tax deduction, was $3,563,458 for the period.

The tax levy is collected each day by tax department inspectors, who watch the theatres' box offices during performances. The exhibitor still must pay the wages of these inspectors as they have lost several court fights against that burden.

MGM led the American majors during the seven-month period with 1,484 bookings and a net of $601,165. Next best was RKO with 763 bookings and $596,427 net. Warners was third with 890 bookings yielding $459,371, and Universal was fourth with a net of $442,895 from 810 bookings.

▽

New record grosses for Mexico City were captured by RKO with the simultaneous exhibition of "Make Mine Music" and "The Spiral Staircase." Max Gomez, manager for RKO in Mexico City, announced "Make Mine Music" grossed $32,458 in its first week at the Cine Alameda, $19,894 in its second week and $12,363 in its third week. "The Spiral Staircase" grossed $28,862 and $17,987 in its first and second weeks, respectively, at the Cine Olimpa.

▽

Labor troubles again have beset exhibitors in Mexico. With the threat of a strike, employees of two large subsequent run theatres in Mexico City, and in Monterey, San Luis Potosi and the Nayrait state are demanding a wage increase of 75 per cent. In recent demands for wage increases, the average was 50 per cent. The employees are members of the powerful film labor union, The National Cinematographic Industry Workers.

▽

Theatre business here and in other large centers of Mexico continues to be good despite increased living costs, and the highest admissions the country has ever known. However, a drop in business is noted in some small towns.

▽

Short subjects and documentaries are to be produced here by a company that Luis Manuel Avila Camacho, nephew of President Manuel Avila Camacho, has organized. Max Listz has been signed as director. Mrs. Maximino Avila Camacho, mother of Luis Camacho and one of Mexico's wealthiest women, has organized a producing company and is building a large theatre in Mexico City.

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"Bells" Breaks Dublin Record

by TOM SHEEHY
in Dublin

"The Bells of St. Mary's" opened at the Savoy Cinema here July 19. By August 19 it had been seen by 219,213 patrons, during which period it had broken all Savoy records for first, second, third and fourth weeks. With Dublin's population reckoned at approximately 502,600, including persons of all ages, it would appear that some 60 per cent of the city's population had seen the picture.

After another week at the Savoy the picture was to establish another precedent by moving across the city's main thoroughfare, McConnell Street, to the Metropole Cinema. As of August 19, on a policy of four shows a day, with top prices of two shillings, six pence, it is only about £100 short of the gross of "Gone with the Wind," which played two performances a day, with prices from two shillings, six pence to eight shillings.

This record for "Bells" has been achieved despite the cautious reaction of the film critics of the nation's dailies. "Going My Way," the earlier Bing Crosby—Leo McCarey feature, also was unusually successful in its run at the Capitol Cinema here.

Ben Almond Dies

Ben Almond, 61, owner and operator of the Kingdom theatre, Grove City, died August 22 of a heart attack suffered while he was driving his car near his home. He was a member of the Variety Club, Magnolia Lodge of Masons, Scottish Rite and the Shrine and the Brotherhood of Railway Trainmen.

Al Blasko

Al Blasko, 40, a manager for Warner Brothers Theatres for 15 years, died after a lingering illness at the Wesley Memorial Hospital in Chicago August 18. Prior to his death, Mr. Blasko managed the Symphony circuit in Chicago. He is survived by his widow and two sons.

John S. P. Glackin

Funeral services for John S. P. Glackin, partner in the Glackin and Lewitt Theatres of New Britain and Plainville, Conn., were held last Wednesday in New Britain. Mr. Glackin died August 19 in New London.

Norine O'Connor

Norine O'Connor, 45, branch cashier of the Warner Bros. exchange at Kansas City, died August 15 at her home after a brief illness. She had been with the organization 10 years and was in the industry 25 years.

Robert Cushman

Robert Cushman, 73, attorney, editor and a director of Technicolor Motion Picture Corporation, died in Boston August 23. He is survived by his widow and two daughters.

PRODUCT DIGEST

SHOWMEN'S REVIEWS

SHORT SUBJECTS

SHORT SUBJECTS CHART

THE RELEASE CHART

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

Two Years Before the Mast

Paramount—Brutality at Sea

You have to like 'em grim, rough and hard-bitten to go for the salty tale of the sea which Paramount has built around the work of Charles Henry Dana, Jr. An audience, largely women, at a Normandie theatre trade show in New York, however, seemed to approve.

Dana's book, long reposing on the shelves of American classics, has been tailored to provide a display piece for a strong cast headed by Alan Ladd, Brian Donlevy, William Bendix, Barry Fitzgerald, Howard da Silva and Albert Dekker. The year is 1834 and the subject the harrowing injustice and the hardship which were standard equipment then for American sailors in the merchant service.

It must have been a tough life. Da Silva, captain of the *Pilgrim,* may have been no better nor no worse than his opposite numbers on other ships. But on his own, he is shown as a seafaring tyrant always standing by the unflinching letter of his vested authority and never yielding an inch. It was routine practice then, the film tells, to shanghai sailors and civilians in order to round out crew complements, to provide them with sub-standard living quarters and foul food.

Ladd, son of the ship tycoon who owns this boat, is rustled aboard, gets in bad with his shipmates, gradually finds himself and re-forges his indulgent character. Donlevy is Dana, who ships out in search of the facts which find their way onto ultimate book form and set forth a heated controversy leading to legislative relief. Bendix is first mate, having trailed da Silva into the merchant service after the latter had been busted by the Navy for insubordination. The love interest, rather obviously dragged in, falls to Esther Fernandez, who joins the vessel as passenger at Pernambuco for the trip around the Horn to California.

The boat runs out of fresh food. Fresh water is rationed. Some crew members die, others contract scurvy. Da Silva is after a speed record and refuses to deviate from his course. Dissatisfaction lead to mutiny, and mutiny to murder. Dekker kills Second Mate Luis Van Rooten. The captain shoots Bendix. Then Dekker kills da Silva, who first manages a shot that gets Dekker. Knives flash, belaying pins are used; also fists. The hotheads among the crew take Donlevy's and Ladd's sound advice, sail the ship to Boston. A trial leads to exoneration and the bloody and bloodthirsty line of travel is ended.

Performances are good. Fitzgerald, as the cook, is the comedy foil in a part which is largely subordinated. In the department of production, "Two Years Before the Mast" shows to particular advantage. A big-scale job, calling for sweep, it is handled in big-scale manner. Director John Farrow, moreover, has successfully captured the tang of the open water. Many of the seascapes managed by the camera staff composed of Ernest Laszlo, Gordon Jennings, J. Devereaux Jennings, Jr., and Farciot Edouart are stirring. Seton I. Miller, who collaborated on the script with George Bruce, also was associate producer.

Trade shown at Normandie theatre, New York. Reviewer's Rating: Good.—RED KANN.

Release date, not set. Running time, 98 min. PCA No. 10127. Adult audience classification.

Charles Stewart .... Alan Ladd
Richard Henry Dana .... Brian Donlevy
Amezeen .... William Bendix
Terence O'Feenaghty .... Barry Fitzgerald
Capt. Francis Thompson .... Howard da Silva
Esther Fernandez, Albert Dekker, Luis Van Rooten, Darryl Hickman, Roman Bohnen, Ray Collins, Tom Powers, Pedro de Cordoba, Kathleen Lockhart.

No Leave, No Love

MGM—Van Johnson and Others

At this point in the career of Van Johnson, runner-up in MOTION PICTURE HERALD'S 1945 Money-Making Stars poll of exhibitors, any picture that enables a showman to display his name on the marquee, figures to pay off. This picture does that, and it supplies showmen, in addition, the names of Keenan Wynn, the Guy Lombardo and Xavier Cugat bands, Edward Arnold and Marie Wilson for additional marquee copy. And on top of all that it offers briefly but brilliantly Master Frank "Sugarchile" Robinson, the infant piano prodigy written up on page 58 of the August 17 edition of this periodical, whose appearance is easily the highlight of the evening's entertainment. Hard to see how a picture with all that sales ammunition can miss making money, but showmen who figure this one on a basis of sales ammunition exclusively will be following the right track.

The picture in which these several sales assets are merged, appears to have been dealt with extensively as it grew up after demobilization progressed toward conclusion and interest in returning servicemen lost edge. The title, for instance, no longer applies exactly, for the Marines played by Johnson and Wynn, are shown as separated from the service. On the contrary, one of those radio programs featuring servicemen 'phoning home from the station is a key item in the slender story that survives interruptions for workouts by Cugat and, somewhat less irrelevantly, Lombardo. In a word, the script by Charles Martin and Leslie Kardos tells, between stretches of comedy ranging from broken derbies to the "Do you know Annie Laurie?" gag, how a Marine whose sweetheart has married somebody else consoles himself with a new gal who's got her own radio program. It was slender to begin with, and the adding of extra ingredients thinned it out to the vanishing point.

Joe Pasternak produced and Charles Martin directed.

The infant pianist and the adult bands give good account of their footage, and Wynn rescues the picture time and again by sheer force of his talent for comedy. Johnson, although frequently outnumbered, turns in a satisfactory performance, and the rest counts for little more than running time.

Previewed at the Village theatre, Westwood, with Van Johnson present and dispensing autographs. Reviewer's Rating: Good.—WILLIAM R. WEAVER.

Release date, not set. Running time, 117 min. PCA No. 11846. General audience classification.

Mike Hanlon .... Van Johnson
Slinky .... Keenan Wynn
Pat Kirkwood, Guy Lombardo, Edward Arnold, Marie Wilson, Leon Ames, Selena Royle, Harina Koshetz, Wilson Wood, Vince Barnett, Frank "Sugarchile" Robinson, Xavier Cugat, The Garcias.

Mr. Ace

United Artists—Miss Sidney for Governor

"Beautiful women and politics do not mix," George Raft, a man's man and boss of a political machine, icily contends. So Sylvia Sidney, caught in the dilemma of being a beautiful woman and having gubernatorial ambitions, sets out to defrost Mr. Raft, better known in Benedict Bogeaus' carefully-wrought production as Mr. Ace. The whirligig that follows as Miss Sidney's irresistable ambition meets Mr. Raft's immovable conviction makes for agreeable entertainment.

Failing to enlist Raft's aid in her drive for nomination through the help of her very considerable feminine charms, Miss Sidney decides to play the game rough and easily outwits Raft. It isn't long, however, before Raft's free-for-all counter-attack has Miss Sidney crying "uncle" and withdrawing from the race.

By this time, Raft, filled with contrition, realizes he's enamored. With a crusading ardor for clean politics, he manipulates behind-the-scenes forces which arrange for Miss Sidney to run on an independent ticket that spells good government, untainted by a party machine.

Slow and heavily conversational in its beginnings, the drama, under director Edwin L. Marin's guidance, races on to its climax in which Miss Sidney wins the election and Mr. Ace, proving beyond doubt that even though this be a man's world, they had better not take the ladies too lightly.

Miss Sidney performs with poise and restraint while Raft goes through his assignment in his customary hard-hitting, man-of-few-words manner. Others in the cast whose talent helps the film in an occasional lagging spot are Sid Silvers, Jerome Cowan and Sara Haden, a nondescript sidekick, a brisk and caustic campaign manager, and a personal secretary, respectively.

The original story and screenplay were written by Fred Finklehoffe, who also collaborated with Sid Silvers on "Now and Then," a song that runs through the picture intermittently.

Seen at the home office projection room. Reviewer's Rating: *Good.*—MANDEL HERBSTMAN.

Release date August 2, 1946. Running time, 84 min. PCA No. 11580. General audience classification.

Eddie Ace .... George Raft
Margaret Wyndham Chase .... Sylvia Sidney
Toomey .... Stanley Ridges
Sara Haden, Jerome Cowan, Sid Silvers, Alan Edwards, Roman Bohnen.

If I'm Lucky

***20th Century-Fox*—Politics in Jive Time**

A whirling merry-go-round of mirth and music is set in giddy motion in Twentieth Century-Fox's "If I'm Lucky." With a diverting array of songs and ensemble numbers, and a cast that includes Vivian Blaine, Perry Como, Harry James and Carmen Miranda, the production is a good bet to have a strong hold on the followers of swing band musicals. As an added attraction, the film is liberally spiced with the delightful comedy antics of Phil Silvers, and for the feminine eye, arresting costumes designed especially for Miss Miranda.

Holding the film together plot-wise is a tenuous story of machine politics and those who play it as big business that pays good dividends. When Edgar Buchanan, as a courtly old colonel, launches his campaign for governor, glib-tongued Silvers sells him the idea of tieing up his campaign with performances by James and orchestra. The shows pack them in and then Buchanan uncorks his oratory.

The idea clicks so well with the citizenry that worried lords of a crooked political machine move to have the would-be governor eliminated from the running. For some good Hollywood reason, Perry Como, the band's crooner, is substituted, the dark captains of politics reasoning that his running would insure the return to office of the corrupt incumbent.

In the screenplay by a quartet of writers, Snag Werris, Robert Ellis, Helen Logan and George Brickner, plausibility is occasionally stretched, but in the light of the farcical overtones, few will be annoyed.

In addition to her work as a vocalist, Miss Blaine shows up in good light in the romantic role opposite Como.

Direction was in the knowing hands of Lewis Seiler. Bryan Foy produced.

Seen at the home office projection room. Reviewer's Rating: Good.—M. H.

Release date, September, 1946. Running time, 79 minutes. PCA No. 11693. General audience classification.

Linda	Vivian Blaine
Allen Clark	Perry Como
Earl Gordon	Harry James

Carmen Miranda, Phil Silvers, Edgar Buchanan, Reed Hadley, Harry James' Music Makers, Harry Hayden, Harry Cheshire, William Halligan, Frank Fenton, Lewis Russell, Charles Tannen, Charles Wilson.

Brief Encounter

***Universal-Prestige*—Marital Drama**

To be presented to American audiences through the studio and art theatres throughout the country, "Brief Encounter" is an adaptation for the screen of "Still Life," one of the group of plays presented by Noel Coward on the Broadway stage several seasons' back under the title "Tonight at 8:30."

The picture is also the first presentation of the J. Arthur Rank Universal-Prestige program which calls for a releasing schedule of between eight and 10 pictures during the 1946-47 season.

Produced in England by Mr. Coward for Cineguild Productions and starring Celia Johnson and Trevor Howard, the story concerns a house-wife who, during her weekly shopping trips to a nearby city, meets and falls in love with a married doctor, and he with her. The middle-aged couple relish the adventure of their new-found romance and weekly trysts but are tormented with the thought that they are being unfair to their families and homes. At their last meeting they decide never to see each other again and part to go their separate ways.

Although the story is a simple one, the excellent direction by David Lean provides a film story that builds interest and maintains suspense until the closing scene. Deft touches of humor and comedy enhance the picture's value. Mr. Coward, in adapting the play to the screen, also has provided numerous background interludes that have trade-marked his other works.

The press release notes that this picture (and subsequent films in the series) is designed to appeal to thoughtful, critical, adult audiences.

Previewed in the Universal projection room in New York prior to its opening at the Little Carnegie theatre. Reviewer's Rating: Excellent for the type of audience for whom the picture is designed.—George H. Spires.

Release date, August 24, 1946. Running time, 85 min. PCA No. 11819. Adult audience classification.

Laura Jesson	Celia Johnson
Dr. Alee Harvey	Trevor Howard
Fred Jesson	Cyril Raymond
Stephen Lynn	Valentine Dyall
Albert Godby	Stanley Holloway
Myrtle Bagot	Joyce Carey
Dolly Messiter	Everley Gregg

The Gentleman from Texas

***Monogram*—Western**

For sheer slam-bang tumultuousness, Monogram's "The Gentleman from Texas" would rate high in any Western fan's book. Johnny Mack Brown spearheads the attack against skullduggery in this one, aided by that lovable old cuss, Raymond Hatton. A bit of a departure, the film also has three feminine roles, held down by Claudia Drake, Reno Blair and Christine McIntyre.

When Brown enters the all-but-peaceful community, he is immediately appointed marshall, a post not generally desirable because of a climate not too healthful for an officer.

In the course of duty, Brown not only has to contend with the usual lawlessness of the standard Western, but once capturing his men, reckon with "packed" juries. Brown fights, shoots or rides his way in and out of trouble and when the smoke of battle finally clears, order once again is the lot of the community.

Scott R. Dunlap produced and Lambert Hillyer directed from an original screenplay by J. Benton Cheney.

Seen at the New York theatre on Broadway, where fans of the Western responded approvingly—Reviewer's Rating: Fair.—M. H.

Release date, June 8, 1946. Running time, 55 min. PCA No. 11589. General audience classification.

Johnny Macklin	Johnny Mack Brown
Kitty Malone	Claudia Drake

Raymond Hatton, Reno Blair, Christine McIntyre, Trestram Coffin, Marshall Reed, Ted Adams.

Under Nevada Skies

***Republic*—Roy Roger Western**

Substantial Western entertainment is provided as Roy Rogers tackles the problem of a rancher's mysterious slaying, and its connection with an elusive, bejeweled crest. It is an extravagant affair that has melodramatic touches and is rounded out by several pleasing musical numbers.

Although most of the time Rogers goes about the task of combating lawlessness single-handed, others in the cast who help him out are Trigger in all his fleet-footed glory; George "Gabby" Hayes, a lovable duffer who is sheriff in this one; and Dale Evans, a pretty feminine interest with a talent for kicking a tune around nicely.

The plot is packed with the usual cargo of Western thrills and spills, and when the mystery is finally solved, it develops that the crest's desirability was due to a map concealed in it of a rich deposit of pitchblend, from which uranium of atom bomb fame is obtained.

Besides Rogers and Miss Evans, melodies are provided by Bob Nolan and the Sons of the Pioneers, with Douglass Dumbrille making a suave, convincing villain.

Among the tunes are "Under Nevada Skies," "I Want to Go West," "Anytime that I'm with You," "Clear Water," and "Sea Goin' Cowboy."

Edward J. White was associate producer, with Frank McDonald directing from a screenplay by Paul Gangelin and J. Benton Cheney.

Seen at the home office projection room. Reviewer's Rating: Good.—M. H.

Release date, August 26, 1946. Running time, 69 min. PCA No. 11673. General audience classification.

Roy Rogers	Roy Rogers
Gabby Whittaker	George "Gabby" Hayes

Dale Evans, Douglass Dumbrille, Leyland Hodgson, Tristram Coffin, Rudolph Anders, LeRoy Mason, George Lynn, George J. Lewis, Tom Quinn, Bob Nolan and the Sons of the Pioneers and Trigger.

SHORT SUBJECTS

BACALL TO ARMS (WB)

Merrie Melodies Cartoon (2705)

A wolf drops into a film house for a bit of relaxation but is bored by everything until Lauren Bacall comes on. Then he is beyond restraint until Humphrey Bogart takes the situation in hand.

Release date, August 3, 1946 *7 minutes*

BE KIND TO ANIMALS (Para.)

Speaking of Animals (Y5-6)

When the narrator in this subject asks for kindness to dumb animals, a wire-haired terrier, spokesman for the animals, adds, "And we'll be kind to you dumb people, too." Many representatives of the animal kingdom are quizzed on the subject. The final shot is an amusing conversation between the narrator and a cow.

Release date, August 30, 1946 10 *minutes*

RANCH IN WHITE (WB)

Sports Parade (2512)

In Northern Nebraska, Mr. and Mrs. C. R. Thompson have created a home for pure white horses. The herd is a carefully developed breed possessing style, intelligence and stamina. As the subject ends, an exciting riding exhibition is given. In Technicolor.

Release date, August 3, 1946 10 *minutes*

WALKY TALKY HAWKY (WB)

Merry Melodies Cartoon (2707)

Little Henry Hawk, out to catch his first chicken, is handicapped by the fact that he doesn't know what one looks like. In the pursuit of his prey many complications arise, all with hilarious results.

Release date, August 31, 1946 *7 minutes*

OF THEE I STING (WB)

Merrie Melodies Cartoon (2706)

A reconaissance mosquito singles out a particularly fat, succulent farmer, then races back to his base with the strategic news. After many phases of intensified training, the mosquitos attack, with the farmer succumbing. Their mission accomplished, they receive decorations.

Release date, August 17, 1946 *7 minutes*

ENRIC MADRIGUERA AND ORCHESTRA (WB)

Melody Master Band (2610)

Enric Madriguera, and his orchestra, supported by some trick photography, go through their musical paces. Patricia Gilmore sings such favorites as "Maria from Bahia" and "Take It Away," while exotic Lazara executes a torrid native dance as Eddie Gomez vocalizes.

Release date, August 10, 1946 10 *minutes*

THE SECRET BATTLE (Telenews)

Documentary on Radar

The Navy's use of radar during World War II is the subject of this documentary, which is given free of charge to theatres through Telenews and the Navy Department. Footage is devoted to explanatory talks by Under Secretary of the Navy John L. Sullivan and Admiral William Halsey, while during sea-fighting scenes commentator Hugh James clarifies details. Produced by John H. Tobin, for the Navy's Bureau of Personnel, to highlight the Department's need for manpower trained in electronics, the film is interesting and informative.

Release date, July 26, 1946 11 *minutes*

LITTLE RED WALKING HOOD (WB)

Blue Ribbon Cartoon (2313)

A pool hall wolf spies Little Red Walking Hood and goes into his act, but all he gets is the cold shoulder. He then races off to Grandma's but instead of getting the heroine, he winds up with a conk on the head through the courtesy of a wooden mallet. In Technicilor.

Release date, August 17, 1946 *7 minutes*

SHORT SUBJECTS CHART

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For information on short subjects turn to the Product Digest Section pages indicated by the numbers which follow the titles and release dates in the listing. Product Digest pages are numbered consecutively and are separate from Motion Picture Herald page numbers. Numerals in parentheses next to titles represent running time as supplied by the distributor.

COLUMBIA

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7409	Vine Women and Song (22½) (Billy Vine)	9-6-45	2807
7403	Beer Barrel Polecats (17) (Stooges)	1-10-46	3019
7404	A Bird in the Head (17) (Stooges)	2-28-46	2940
7405	Uncivil War Birds (17) (Stooges)	3-29-46	3019
7406	The Three Troubledoers (17) (Stooges)	4-25-46	3065
7421	The Mayor's Husband (16) (H. Herbert)	9-20-45	2735
7431	Where the Pest Begins (17) (S. Howard)	10-4-45	2735
7422	Dance, Dunce, Dance! (18½) (Eddie Foy, Jr.)	10-18-45	2695
7432	A Miner Affair (19) (Andy Clyde)	11-1-45	2710
7402	Micro Phonies (17) (Stooges)	11-15-45	2746
7423	Calling All Fibbers (16½) (V. Vague)	11-29-45	2735
7424	When the Wife's Away (17) (H. Herbert)	2.1-46	2940
7425	Hiss and Yell (18) (V. Vague)	2-14-46	2940
7426	Get Along Little Zombie (17) (H. Herbert)	5-9-46	3066
7433	High Blood Pressure (19) (Shilling & Lane)	12-6-45	2850
7434	A Hit With a Miss (16) (S. Howard)	12-13-45	2850
7435	Spook to Me (17) (A. Clyde)	12-27-45	2850
7436	The Blonde Stayed On (16½) (A. Clyde)	1-24-46	2940
7437	Mr. Noisy (16½) (S. Howard)	3-22-46	2940
7438	Jiggers, My Wife! (18) (S. Howard)	4-11-46	3066
7407	Monkey Businessmen (18) (Stooges)	6-20-46	....
7408	Three Loan Wolves (16½) (Stooges)	1-4-46	3163
7410	Ain't Love Cuckoo (19) (Schilling & Lane)	6-6-46	3066
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7412	Hot Water (18½) (Schilling and Lane	7-25-46	....
7427	Mr. Wright Goes Wrong (19) (S. Holloway)	8-1-46	....
7428	Headin' for a Weddin' (19) (V. Vague)	8-15-46	....
8401	G. I. Wanna Home (15½) (Stooges)	9-5-46	....
8421	Pardon My Terror (Schilling & Lane)	9-12-46	....
8431	Society Mugs (16) (S. Howard)	9-19-46	....
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7503	Picnic Panic (6)	6-20-46	3066
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7702	Kongo Roo (6)	4-18-46	3066
7703	Snap Happy Traps (6½)	6-6-46	3066
7704	The Schooner the Better (6½)	7-4-46	3163
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7652	No. 2 You Belong to My Heart (10) (Baker)	10-18-45	2737
7653	No. 3 Dream (10) (Baker)	11-29-45	2822
7654	No. 4 Good, Good, Good (11) (Baker)	12-20-45	2882
7655	No. 5 No Can Do (10) (Leibert)	1-17-46	2940
7656	No. 6 That Feeling in the Moonlight (9) (Baker)	2-21-46	2940
7657	No. 7 Chickery Chick (10) (Leibert)	3-7-46	2940
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7659	No. 9 Aren't You Glad You're You (10½) (Baker)	5-9-46	....
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M-G-M

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PARAMOUNT

Prod. No.	Title	Rel. Date	P.D. Page
	UNUSUAL OCCUPATIONS (Color)		
L5-1	No. 1 (10)	10-26-45	2735
L5-2	No. 2 (10)	12-21-45	2908
L5-3	No. 3 (10)	2-22-46	2908
L5-4	No. 4 (10)	5-24-46	3019
L5-5	No. 5 (10)	7-12-46	3138
L5-6	No. 6 (10)	8-30-46	....
	GEORGE PAL PUPPETOONS (Color)		
U5-1	Jasper and the Beanstalk (8)	10-19-45	2695
U5-2	—My Man Jasper (8)	10-19-45	2908
U5-2	Olio for Jasper (7)	4-19-46	2987
U5-4	Together in the Weather (7)	5-24-46	3043
U5-5	Jasper's Derby (8)	9-20-46	3055
U5-6	John Henry and the Inky Poo (7)	9-6-46	....
U5-7	Jasper in a Jam	10-11-46	....
U5-8	Shoe Shine Jasper	11-15-46	....
	POPEYE THE SAILOR (Color)		
E5-1	House Tricks (8)	3-15-46	2908
E5-2	Service With a Gullo (6)	4-19-46	2987
E5-3	Klondike Casanova (8)	5-31-46	3055
E5-4	Peep in the Deep (7)	6-7-46	3163
E5-5	Rocket to Mars (6)	8-9-46	3066
E5-6	Rodeo Romeo (6)	8-16-46	3128
E5-7	Fistic Mystic	11-1-46	....
E5-8	Island Fling	11-29-46	....
	POPULAR SCIENCE (Color		
J5-1	No. 1 (10)	10-12-45	2768
J5-2	No. 2 (10)	11-23-45	2850
J5-3	No. 3 (10)	2-8-46	2906
J5-4	No. 4 (10)	4-19-46	3019
J5-5	No. 5 (10)	6-21-46	3066
J5-6	No. 6 (10)	8-16-46	3128
	SPEAKING OF ANIMALS		
Y5-1	Animal-ology (9)	11-2-45	2735
Y5-2	Hill Billies (9)	12-28-45	2882
Y5-3	In the Post War Era (9)	2-8-46	2908
Y5-4	In the Wilds (9)	5-10-46	3019
Y5-5	Lonesome Stranger (10)	6-14-46	3163
Y5-6	Be Kind to Animals (10)	8-30-46	3174
	SPORTLIGHTS		
R5-1	What a Picnic (9)	10-5-45	2670
R5-2	Paddle Your Own (9)	10-19-45	2735
R5-3	Running the Team (9)	11-30-45	2895
R5-4	Good Dog (10)	12-21-45	2908
R5-5	Dixie Pointers (10)	2-8-46	3019
R5-6	Rhythm on Blades (9)	3-1-46	2908
R5-7	Testing the Experts (9)	3-29-46	3019
R5-8	Riding the Hickories (9)	5-17-46	3018
R5-9	Birds Make Sport (9)	6-21-46	....
R5-10	Feminine Class (10)	7-19-46	3128
	MUSICAL PARADE (Color)		
FF5-1	Little Witch (20)	12-28-45	2735
FF5-2	Naughty Nanette (20)	3-15-46	2758
FF5-3	College Queen (19)	5-17-46	3017
FF5-4	Tale of Two Cafes (18)	7-5-46	3018
FF5-5	Double Rhythm (20)	8-23-46	3128
FF5-6	Golden Slippers	10-25-46	....
	LITTLE LULU (Color)		
D5-1	Man's Pest Friend (8)	3-22-46	2850
D5-2	Bargain Counter Attack (7)	5-3-46	3019
D5-3	Bored of Education (7)	7-26-46	3017
D5-4	Chick and Double Chick (6)	8-16-46	3128
D5-5	Musica Lulu	10-25-46	....
D5-6	A Scout With the Gout	11-8-46	....
	NOVELTOONS (Color)		
P5-1	The Friendly Ghost (7½)	4-5-46	2882
P5-2	Cheese Burglar (7)	5-17-46	3019
P5-3	Old MacDonald Had a Farm (7)	6-7-46	3018
P5-4	Sheep Shape (7)	6-28-46	3018
P5-5	Goal Rush (6)	9-27-46	....
P5-6	Sudden Fried Chicken	10-4-46	....
	COLOR CLASSICS CARTOONS (Color) **(Reissues)**		
C4-7	The Little Stranger (7)		2351
C4-8	Snubbed by a Snob (7)		2351
C4-9	Kids in the Shoe (7)		2351
C4-10	Hunky & Spunky (7)		2351
	TWO REEL SPECIAL		
T5-2	Don't Be a Sucker (18)	7-4-46	....

RKO

Prod. No.	Title	Rel. Date	P.D. Page
	WALT DISNEY CARTOONS (Color)		
64,101	Canine Patrol (7)	12-7-45	2795
64,102	Old Sequoia (7)	12-21-45	2822
64,103	A Knight for a Day (7)	3-8-46	3019
64,104	Pluto's Kid Brother (7)	4-12-46	2954
64,105	In Dutch (7)	5-10-46	....
64,106	Squatter's Rights (7)	6-7-46	3043
64,107	Donald's Double Trouble (7)	6-28-46	....
64,108	The Purloined Pup (7)	7-19-46	3163
64,109	Wet Paint (7)	8-9-46	....

Prod. No.	Title	Rel. Date	P.D. Page
....	Frank Duck Brings 'Em Back Alive (7)		3128
....	Dumb-Bell of the Yukon (8)		....

SPORTSCOPES

Prod. No.	Title	Rel. Date	P.D. Page
64,301	Athletic Items (8)	9-7-45	2735
64,303	Ten Pin Titans (8)	11-2-45	2735
64,302	Battling Bass (8)	10-5-45	2807
64,304	Arcaro Up (8)	11-30-45	2807
64,305	Ski Master (8)	12-28-45	2840
64,306	Winning Basketball (8)	1-25-46	2927
64,307	Quarter Horses (8)	2-22-46	2908
64,308	Black Ducks and Broadbills (8)	3-22-46	2954
64,309	Tenderfoot Trail (8)	4-19-46	3019
64,310	Aqua Queens (8)	5-17-46	3043
64,311	Ben Hogan (8)	6-14-46	....
64,312	Palmetto Quail (8)	7-12-46	3128

HEADLINER REVIVALS

Prod. No.	Title	Rel. Date	P.D. Page
63,201	The Derby Decade (22)	9-21-45	2735
63,202	Russian Dressing (18)	11-23-45	2746
63,203	Twenty Girls and a Band (18)	1-18-46	2850
63,204	Sea Melody (19)	3-15-46	2927

EDGAR KENNEDY

Prod. No.	Title	Rel. Date	P.D. Page
63,401	The Big Beef (17)	10-19-45	2735
63,402	Mother-in-Law's Day (18)	12-7-45	2822
63,403	Trouble or Nothing (18)	1-25-46	2908
63,404	Wall Street Blues (17)	7-12-46	3128
63,405	Motor Maniacs (18)	7-26-46	....

LEON ERROL

Prod. No.	Title	Rel. Date	P.D. Page
63,701	Beware of Redheads (17)	9-14-45	2735
63,702	Maid Trouble (18)	2-2-46	2908
63,703	Oh, Professor, Behave (18)	3-1-46	2927
63-704	Twin Husbands (18)	5-10-46	3018
63,705	I'll Take Milk (15)	7-19-46	3128

FLICKER FLASHBACKS

Prod. No.	Title	Rel. Date	P.D. Page
64,201	No. 1 (7)	9-14-45	2694
64,202	No. 2 (7)	10-19-45	2807
64,203	No. 3 (7)	11-23-45	2807
64,204	No. 4 (8)	12-28-45	2840
64,205	No. 5 (7)	2-1-46	2927
64,206	No. 6 (9)	3-8-46	2954
64,207	No. 7 (7)	4-12-46	3007

THIS IS AMERICA

Prod. No.	Title	Rel. Date	P.D. Page
63,101	Airline to Everywhere (17)	11-16-45	2766
63,102	T.V.A. (18)	12-14-45	2795
63,103	Great Lakes (16)	1-11-46	2908
63,104	Report on Japan (19)	2-8-46	2882
63,105	Street of Shadows (16)	3-8-46	2940
63,106	Two Million Rooms (16)	4-5-46	2954
63,107	No Place Like Home (16)	5-3-46	2997
63,108	Panama (16)	5-31-46	3078
63,109	Port of New York (16)	6-28-46	3128
63,110	Courtship to Courthouse (15)	7-25-46	3138

RAY WHITLEY WESTERN MUSICALS

Prod. No.	Title	Rel. Date	P.D. Page
63,501	A Western Welcome (18)	9-7-45	2607
63,502	Sagebrush Serenade (19)	10-26-45	2807
63,503	Ranch House Romeo (17)	11-30-45	2758
63,504	Rhythm Wranglers (19)	1-18-46	2895

SPECIALS

Prod. No.	Title	Rel. Date	P.D. Page
671	The House I Live In (10)	11-9-45	2679

20TH CENTURY-FOX

MOVIETONE ADVENTURES (Color)

Prod. No.	Title	Rel. Date	P.D. Page
6253	China Carries On (8)	10-12-45	2840
6254	Bountiful Alaska (8)	10-26-45	2653
6255	Song of Sunshine (8)	12-7-45	2850
6256	Louisiana Springtime (8)	12-21-45	2653
6257	Lost Lake (8)	1-11-46	2653
6258	Along the Rainbow Trail (8)	2-15-46	2987
6259	Cradle of Liberty (8)	6-21-46	3007
6260	Across the Great Divide (8)	7-5-46	3128
7251	Sons of Courage (8)	8-2-46	....
7252	Jamaica	9-13-46	....
7253	Historic Cape Town	10-18-46	....
7254	Girls and Gags (8)	11-22-46	....

SPORTS REVIEWS

(Color)

Prod. No.	Title	Rel. Date	P.D. Page
6351	Ski Aces (8)	9-21-45	2840
6352	Time Out for Play (8)	11-16-45	2908
6301	Pins and Cushions (8)	2-1-46	2927
6353	Diving Dandies (8)	3-15-46	3043
6354	Sea Sirens (8)	5-10-46	3043
6355	Golden Horses (8)	4-26-46	3128
7301	Football Fanfare (9)	8-23-46	....
7351	Winter Holiday (8)	9-27-46	....
7352	Summer Trails (8)	11-15-46	....
7353	Playtime's Journey (8)	12-13-46	....

TERRYTOONS (Color)

Prod. No.	Title	Rel. Date	P.D. Page
6502	The Fox and the Duck (7)	8-24-45	2694
6503	Swooning the Swooners (7)	9-14-45	2653
6504	The Watch Dog (7)	9-28-45	2640
6505	Who's Who in the Jungle (7)	10-19-45	2840
6506	Mighty Mouse Meets Bad Bill Bunion (7)	11-9-45	2840
6507	The Exterminator (7)	11-23-45	2927
6508	Mighty Mouse in Krakatoa (7)	12-14-45	2918
6509	The Talking Magpies (7)	1-4-46	2918
6510	Svengali's Cat (7)	1-18-46	2918
6511	The Fortune Hunters (7)	2-8-46	3055
6512	The Wicked Wolf (7)	3-8-46	2954
6513	My Old Kentucky Home (7)	3-29-46	2954
6514	It's All in the Stars (7)	4-12-46	2954
6515	Throwing the Bull (7)	5-3-46	2954
6516	The Trojan Horse (7)	7-26-46	3007
6517	Dinky Finds a Home (7)	6-7-46	3128
6518	The Johnstown Flood (7)	6-28-46	3128
6519	Peace Time Football (7)	7-19-46	3128
6520	The Golden Hen (7)	5-24-46	2954
7501	Winning the West (7)	8-30-46	....
7502	The Tortoise Wins Again (7)	8-9-46	....
7503	The Electronic Mouse Trap (7)	9-6-46	....
7504	The Jail Break (7)	9-20-46	....
7505	The Snow Man (7)	10-11-46	....
7506	The Housing Problem (7)	10-25-46	....
7507	The Crackpot King (7)	11-15-46	....
7508	The Uninvited Pests (7)	11-29-46	....

MARCH OF TIME

Prod. No.	Title	Rel. Date	P.D. Page
V12-1	The Palestine Problem (17)	9-7-45	2638
V12-2	American Beauty (18)	10-5-45	2670
V12-3	18 Million Orphans (18)	11-2-45	2703
V12-4	Justice Comes to Germany (18)	11-30-45	2726
V12-5	Challenge to Hollywood (18)	12-28-45	2768
V12-6	Life With Baby (20)	1-25-46	2830
V12-7	Report on Greece (19)	2-22-46	2870
V12-8	Night Club Boom (21)	3-22-46	2895
V12-9	Wanted—More Homes (20)	4-19-46	2954
V12-10	Tomorrow's Mexico (19)	5-17-46	3007
V12-11	Problem Drinkers (19)	6-14-46	4043
V12-12	The New France (19)	7-12-46	3112
V12-13	Atomic Power (19)	8-9-46	3138

DRIBBLE PUSS PARADE

Prod. No.	Title	Rel. Date	P.D. Page
6901	Here Comes the Circus (8)	3-1-46	3019
6902	Muscle Maulers (8)	5-31-46	3128

FEMININE WORLD SERIES

Prod. No.	Title	Rel. Date	P.D. Page
6201	Behind the Footlights (8)	4-5-46	2974

THE WORLD TODAY

Prod. No.	Title	Rel. Date	P.D. Page
6401	Man From Missouri (9)	1-25-46	2987

UNITED ARTISTS

DAFFY DITTIES (Color)

Prod. No.	Title	Rel. Date	P.D. Page
....	The Lady Said No (8)	4-26-46	2987
....	Choo Choo Amigo (8)	7-5-46	3138
....	Pepito's Serenade (8)	8-16-46	....

UNIVERSAL

LANTZ COLOR CARTUNES

Prod. No.	Title	Rel. Date	P.D. Page
1321	The Loose Nut (7)	12-17-45	2807
1322	The Poet and the Peasant (7)	3-18-46	2694
1323	Mousie Come Home (7)	4-15-46	3138
1324	Apple Andy (7)	5-20-46	2927
1325	Who's Cooking Who (7)	6-24-46	3043
1326	Bathing Buddies (7)	7-1-46	3150
1327	Reckless Driver (7)	8-26-46	3163

PERSON — ODDITIES

Prod. No.	Title	Rel. Date	P.D. Page
1361	Gabriel Heatter Reporting (9)	9-10-45	2710
1362	Hill Billy Artist (9)	9-24-45	2694
1363	Paper Magic (9)	10-15-45	2695
1364	Pottery Poet (9)	10-29-45	2710
1365	Front Line Artist (9)	11-12-45	2695
1366	Maestro of the Comics (9)	3-18-46	2918
1367	Wings of Courage (9)	3-25-46	2927
1368	Cartune Crusades (9)	4-1-46	2927
1369	Scientifically Stung (9)	6-10-46	3055
1370	Lone Star Padre	6-17-46	3163
1371	Artists' Antics (9)	6-24-46	....
1372	Picture Pioneer (9)	7-1-46	3163
1373	Hobo Hound	8-19-46	....
1374	Sampson Junior	8-19-46	....
1375	Rural Rhapsody	8-26-46	....

VARIETY VIEWS

Prod. No.	Title	Rel. Date	P.D. Page
1341	Queer Birds (9)	9-17-45	2694
1342	Go North (9)	10-1-45	2695
1343	Grave Laughter (9)	10-22-45	2695
1344	Doctor of Paintings (9)	11-5-45	2840
1345	Jungle Capers (9)	12-10-45	2807
1346	Script Teas (9)	3-25-46	2954
1347	Dog Tale (9)	3-25-46	2954
1348	Chimp on the Loose (10)	4-1-46	2927
1349	Dog of the Seven Seas (9)	6-17-46	3138
1350	Magic Mineral (9)	7-1-46	3163
1351	Mr. Chimp at Home (9)	8-12-46	3163
1352	Operation Holiday	8-26-46	....
1353	Mr. Chimp to the Rescue	8-26-46	....
1354	Mr. Chimp on Vacation	8-26-46	....

NAME-BAND MUSICALS

Prod. No.	Title	Rel. Date	P.D. Page
1301	Solid Senders (15)	10-21-45	2710
1302	Hot and Hectic (15)	11-28-45	2850
1303	Synco-Smooth Swing (15)	12-19-45	2758
1304	Cuban Madness (15)	1-2-46	2908
1305	Tin Pan Alley Tempos (15)	1-9-46	2822
1306	Melody Stampede (15)	1-16-46	2822
1307	Swing High, Swing Sweet (15)	2-20-46	2908
1308	Takin' the Breaks (15)	5-22-46	3018
1309	Banquet of Melody (15)	5-29-40	3018
1310	Swingin' Down the Scale (15)	6-26-46	3043
1311	—Breakin' It Down (15)	8-28-46	....
2301	Frontier Frolic	10-9-46	....

SING AND BE HAPPY SERIES

Prod. No.	Title	Rel. Date	P.D. Page
1381	Sing and Be Happy (10)	2-18-46	2850
1382	Merrily We Sing (10)	5-27-46	3018
2381	Bit of Blarney	9-30-46	....

SPECIAL FEATURETTES

Prod. No.	Title	Rel. Date	P.D. Page
1201	Tiny Terrors of the Timberlands (20)	6-26-46	2940
1203	Roosevelt—Man of Destiny (18)	4-10-46	2927

WARNER—VITAPHONE

TECHNICOLOR ADVENTURES

Prod. No.	Title	Rel. Date	P.D. Page
2801	Fashion for Tomorrow (10)	11-17-45	2908
2802	In Old Santa Fe (10)	1-12-46	2822
2803	All Aboard (10)	3-30-46	2940
2804	Let's Go Camping (10)	7-27-46	3090
2805	Girls and Flowers (10)	5-25-46	3019
2806	Adventures in South America (7)	8-10-46	....

TECHNICOLOR SPECIALS

Prod. No.	Title	Rel. Date	P.D. Page
2001	Frontier Days (20)	12-8-45	2653
2002	Forest Commandos (20)	1-19-46	2822
2003	Movieland Magic (20)	3-9-46	2927
2004	Gem of the Ocean (20)	4-13-46	2954
2005	South of Monterrey (20)	6-1-46	3055
2006	Hawaiian Memories (20)	6-15-46	3043
2007	Down Singapore Way (20)	7-20-46	3090
2008	Men of Tomorrow (20)	8-24-46	3078

SPECIAL

Prod. No.	Title	Rel. Date	P.D. Page
2901	The 900 (9)	9-15-45	2611

FEATURETTES

Prod. No.	Title	Rel. Date	P.D. Page
2101	Barbershop Ballads (20)	9-8-45	2611
2102	Star in the Night (20)	10-13-45	2694
2103	All Star Musical Revue (20)	11-3-45	2735
2104	Good Old Corn (20)	11-24-45	2746
2105	Musical Shipmates (20)	2-16-46	2927
2106	Hitler Lives? (20)	12-29-45	2778

(1946-47)

Prod. No.	Title	Rel. Date	P.D. Page
3101	Okay for Sound (18)	9-7-46	3112

SPORTS PARADE (Color)

Prod. No.	Title	Rel. Date	P.D. Page
2501	Sports Go to War (10)	11-10-45	2695
2502	Holiday on Horseback (10)	2-2-46	2882
2503	Michigan Ski-Daddle (10)	2-9-46	2927
2504	With Rod and Gun in Canada (10)	3-16-46	2918
2505	Snow Eagles (10)	3-30-46	2927
2506	Let's Go Gunning (10)	4-6-46	2954
2507	Fin'n Feathers (10)	4-27-46	2940
2508	Under Water Spear Fishing (10)	5-18-46	3019
2509	The Riding Hannefords (10)	6-29-46	3043
2510	Facing Your Danger (10)	5-11-46	3019
2511	Beach Days (10)	7-13-46	3090
2512	Ranch in White (10)	8-3-46	3174
2513	Dominion of Sports (10)	8-31-46	....

MELODY MASTER BANDS

Prod. No.	Title	Rel. Date	P.D. Page
2601	Spade Cooley, King of Western Swing (10)	9-1-45	2611
2602	Here Comes the Navy Bands (10)	9-29-45	2653
2603	Musical Novelties (10)	10-6-45	2694
2604	Music of the Americas (10)	12-15-45	2735
2605	Headline Bands (10)	1-26-46	2850
2606	Jan Savitt & His Band (10)	3-16-46	2918
2607	Rhythm on Ice (10)	4-20-46	2940
2608	Dixieland Jamboree (10)	5-11-46	3019
2609	Musical Memories (10)	7-6-46	3090
2610	Enric Madriguera & Orchestra (10)	8-10-46	3174

BLUE RIBBON HIT PARADE (Color)

Prod. No.	Title	Rel. Date	P.D. Page
2301	A Sunbonnet Blue (7)	11-17-45	2735
2302	Lyin' Mouse (7)	12-22-45	2394
2303	Good Egg (7)	1-5-46	2822
2304	Trial of Mr. Wolf (7)	2.9-46	2918
2305	Little Lion Hunter (7)	3-23-46	2895
2306	Fresh Fish (7)	4-6-46	2940
2307	Daffy Duck and Egghead (7)	4-20-46	2954
2308	Katnip Kollege (7)	5-4-46	3091
2309	The Night Watchman (7)	5-18-46	3019
2310	Little Brother Rat (7)	6-8-46	3112
2311	Johnny Smith and Poker Huntas (7)	6-22-46	3043
2312	Robinhood Makes Good (7)	7-6-46	3090
2313	Little Red Walking Hood (7)	8-17-46	3174

MERRIE MELODIES CARTOONS (Color)

Prod. No.	Title	Rel. Date	P.D. Page
2701	Kitty Kornered (7)	6-8-46	3055
2702	Hollywood Daffy (7)	6-22-46	3055
2703	Eager Beaver (7)	7-13-46	3128
2704	Great Piggy Bank Robbery (7)	7-20-46	3090
2705	Bacall to Arms (7)	8-3-46	3174
2706	Of Thee I Sting (7)	8-17-46	3174
2707	Walky Talky Hawky (7)	8-31-46	3174

"BUGS BUNNY" SPECIALS (Color)

Prod. No.	Title	Rel. Date	P.D. Page
2721	The Hair Raising Hare (7)	5-25-46	3019
2722	Acrobatty Bunny	6-29-46	3055

VITAPHONE VARIETIES

Prod. No.	Title	Rel. Date	P.D. Page
2401	Alice in Jungleland (10)	9-22-45	2611
2402	Miracle Makers (10)	9-1-45	2735
2403	Story of a Dog (10)	10-27-45	2694
2404	So You Think You're Allergic? (10)	12-1-45	2908
2405	Peeks at Hoolywood (10)	1-26-46	2822
2406	Smart as a Fox (10)	4-27-46	2940

MISCELLANEOUS

Title	Rel. Date	P.D. Page
Cap'n Cub (Film Classics) (10)		2415
Food and Famine (WAC)	1-27-46	....
UNRRA Reports to the U. S. (WAC)	1-3-46	
The Secret Battle (Telenews)	7-26-46	3174
Woman Speaks (Film Studios of Chi.)		
Vol. I, Release 1	8-46	....
Vol. I, Release 2	9-46	....
Vol. I, Release 3	10-46	....
Vol. I, Release 4	11-46	....

SERIALS

COLUMBIA

Prod. No.	Title	Rel. Date	P.D. Page
7120	Jungle Raiders (15 episodes)	9-14-45	....
7140	Who's Guilty (15 episodes)	12-13-45	....
7160	Hop Harrigan (15 episodes)	3-28-46	....
7180	Chick Carter Detective (15 episodes)	7-11-46	...
8120	Son of the Guardsman (15 episodes)	10-24-46	....

REPUBLIC

Prod. No.	Title	Rel. Date	P.D. Page
581	The Phantom Rider (12 episodes)	1-26-46	2918
582	King of the Forest Rangers (12 episodes)	4-27-46	2927
583	Daughter of Don Q (12 episodes)	7-27-46	2927
584	The Crimson Ghost (12 episodes)	10-26-46	3043

UNIVERSAL

Prod. No.	Title	Rel. Date	P.D. Page
1781-1793	The Scarlet Horseman (13 episodes)	1-22-46	2954
1881-1893	Lost City of the Jungle (13 episodes)	4-23-46	3019
2581-2593	Mysterious Mr. M (13 episodes)	7-23-46	....

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

(†) indicates a Box Office Champion.

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

For Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation, see Service Data page numbers in last column.

Short Subjects Chart with Synopsis Index can be found on pages 3175 and 3176, issue of August 31, 1946.

Feature product, including Coming Attractions, listed by Company, in order of release, on pages 3151 and 3152, issue of August 17, 1946.

Title	*Company*	*Prod. Number*	*Stars*	*Release Date*	*Running Time*	*REVIEWED*		*Advance Synopsis Page*	*Service Data Page*
						M. P. Herald Issue	*Product Digest Page*		
ABBOTT and Costello in Hollywood (Block 13)	MGM	602	Bud Abbott-Lew Costello	Oct.,'45	84m	Aug. 25,'45	2631	....	....
Abie's Irish Rose	UA	....	Michael Chekhov-Joanna Dru	Not Set	....	....	....	3066	....
Abilene Town	UA	....	Randolph Scott-Ann Dvorak	Jan. 11,'46	89m	Jan. 12,'46	2793	2628	3088
Accomplice	PRC	....	Richard Arlen-Veda Ann Borg	Sept. 29,'46	....	....	....	....	....
† Adventure (Special)	MGM	616	Clark Gable-Greer Garson	Mar.,'46	126m	Dec. 22,'45	2765	2628	3100
Adventures of Marco Polo (Reissue)	Film Classics	....	Gary Cooper-Sigrid Gurie	Dec. 29,'45	105m	Feb. 19,'38	....	....	....
Affairs of Geraldine, The (formerly Lonely Hearts Club)	Rep.	....	Jane Withers-James Lydon	Not Set	....	....	....	2951	....
Alias Billy the Kid	Rep.	555	Sunset Carson-Peggy Stewart	Apr. 17,'46	56m	June 29,'46	3065	2981	....
Allotment Wives, Inc.	Mono.	505	Kay Francis-Paul Kelly	Dec. 29,'45	80m	Nov. 10,'45	2710	2555	....
Amami Alfredo (Italian)	Grandi	....	Maria Cebotari-Claudio Gore	Jan. 18,'46	91m	Feb. 9,'46	2838	....	....
Ambush Trail	PRC	....	Bob Steele-Syd Saylor	Feb. 17,'46	60m	Feb. 2,'46	2830	....	....
† And Then There Were None	20th-Fox	611	Barry Fitzgerald-Walter Huston	Nov.,'45	97m	July 14,'45	2626	....	2862
Angel Comes to Brooklyn, An	Rep.	503	Kaye Dowd-Robert Duke	Nov. 10,'45	70m	Dec. 8,'45	2745	2384	....
Angel on My Shoulder	UA	....	Paul Muni-Anne Baxter	Sept. 20,'46	....	....	....	2859	....
Anna and the King of Siam	20th-Fox	634	Irene Dunne-Rex Harrison	Aug.,'46	128m	June 8,'46	3029	2907	....
Appointment with Crime (Br.)	Natl.-Anglo	....	William Hartnell-Raymond Lovell	Not Set	90m	June 15,'46	3042	....	....
Avalanche	PRC	....	Bruce Cabot-Roscoe Karns	June 20,'46	70m	May 4,'46	2973	....	....
BACHELOR'S Daughters, The	UA	....	Gail Russell-Claire Trevor	Sept. 6,'46	....	....	....	3007	....
Bad Bascomb (Block 16)	MGM	619	Wallace Beery-Margaret O'Brien	Apr.-May,'46	112m	Feb. 9,'46	2837	2784	...
† Badman's Territory	RKO	622	Randolph Scott-Ann Richards	Block 5	98m	Apr. 20,'46	2949	....	3164
Bad Men of the Border	Univ.	1101	Kirby Grant-Armida	Sept. 28,'45	56m	....	.....	2655	....
Bamboo Blonde	RKO	630	Frances Langford-Russell Wade	Block 6	67m	June 22,'46	3054	2784	....
† Bandit of Sherwood Forest (color)	Col.	7004	Cornel Wilde-Anita Louise	Feb. 21,'46	85m	Feb. 23,'46	2857	2434	2975
Bandits of the Badlands	Rep.	551	Sunset Carson-Peggy Stewart	Sept. 14,'45	55m	Oct. 13,'45	2677	2628	....
Barge-Keeper's Daughter, The (French)	Famous Intl.	....	Louis Jouvet-Elvira Popesco	Sept. 4,'45	70m	Sept. 15,'45	2645	....	....
Battle for Music (Br.)	Four Continents	....	London Philharmonic Orchestra	Oct. 13,'45	74m	Nov. 3,'45	2701	....	....
Beast with Five Fingers, The	WB	....	Robert Alda-Andrea King	Not Set	....	....	....	2786	....
Beat the Band	RKO	....	Frances Langford-Gene Krupa	Not Set	....	....	....	3126	....
Because of Him	Univ.	516	Deanna Durbin-Franchot Tone	Jan. 18,'46	86m	Jan. 19,'46	2806	2764	2975
Bedelia (British)	GFD	....	Margaret Lockwood-Ian Hunter	Not Set	90m	June 15,'46	3041	....	....
Bedlam	RKO	....	Boris Karloff-Anna Lee	Block 6	80m	Apr. 27,'46	2962	2951	3018
Begining or the End, The	MGM	....	Brian Donlevy-Robert Walker	Not Set	....	....	....	3076	....
Behind Green Lights	20th-Fox	620	Carole Landis-William Gargan	Feb.,'46	64m	Jan. 19,'46	2806	....	....
Behind the Mask	Mono.	526	Kane Richmond-Barbara Reed	May 25,'46	67m	Apr. 6,'46	2926	....	....
Bell for Adano, A	20th-Fox	601	Gene Tierney-John Hodiak	Aug.,'45	103m	June 23,'45	2627	2242	2738
† Bells of St. Mary's, The	RKO	661	Bing Crosby-Ingrid Bergman	Special	126m	Dec. 1,'45	2734	2434	2975
Beloved Enemy (Reissue)	Film Classics	....	Merle Oberon-David Niven	Apr. 15,'46	86m	Dec. 19,'36	....	....	....
Below the Deadline	Mono.	520	Warren Douglas-Ramsay Ames	Aug. 3,'46	65m	....	....	3127	....
Beware	Astor	....	Louis Jordan-Frank Wilson	July,'46	55m	June 22,'46	3054	....	....
Beware of Pity (British)	Eagle-Lion	....	Lilli Palmer-Albert Lieven	July 22,'46	105m	Aug. 3,'46	3126	....	....
Big Sleep, The	WB	601	Humphrey Bogart-Lauren Bacall	Aug. 31,'46	113m	Aug. 17,'46	3149	....	....
Black Angel, The	Univ.	543	Dan Duryea-June Vincent	Aug. 2,'46	80m	Aug. 10,'46	3137	3076	....
Black Beauty	0th-2Fox	636	Mona Freeman-Richard Denning	Sept.,'46	76m	July 20,'46	3102	2778	....
Black Market Babies	Mono.	504	Ralph Morgan-Jayne Hazard	Jan. 5,'46	71m	Dec. 8,'45	2746	....	2930
Blazing the Western Trail	Col.	7201	Charles Starrett-Tex Harding	Oct. 18,'45	60m	Nov. 24,'45	2725	2543	....
Blithe Spirit (British) (color)	UA	....	Rex Harrison-Constance Cummings	Dec. 14,'45	94m	Sept. 22,'45	2653	....	2898
Blonde Alibi	Univ.	527	Tom Neal-Martha O'Driscoll	Apr. 12,'46	62m	Mar. 23,'46	2905	2850	....
Blonde for a Day	PRC	....	Hugh Beaumont-Katheryn Adams	Aug. 29,'46	68m	Aug. 10,'46	3137	3030	....
Blondie Knows Best	Col.	....	Penny Singleton-Arthur Lake	Not Set	....	....	....	3031	....
Blondie's Lucky Day	Col.	7020	Penny Singleton-Arthur Lake	Apr. 4,'46	69m	June 1,'46	3017	2907	....
† Blue Dahlia, The (Block 4)	Para.	4517	Alan Ladd-Veronica Lake	Apr. 19,'46	100m	Feb. 2,'46	2829	2786	3164
Blue Montana Skies (Reissue)	Rep.	5307	Gene Autry-Smiley Burnette	Dec. 1,'45	56m	May 6,'39	....	....	....
Blue Skies (color)	Para.	....	Bing Crosby-Fred Astaire	Not Set	....	....	....	2884	....
Bohemian Girl, The (Reissue)	Film Classics	....	Stan Laurel-Oliver Hardy	Mar. 15,'46	74m	Mar. 7,'36	....	....	....
Bon Voyage	20th-Fox	....	Jeanne Crain-Sir Aubrey Smith	Not Set	....	....	....	2230	....
Border Bandits	Mono.	565	Johnny Mack Brown-Raymond Hatton	Jan. 12,'46	58m	Feb. 23,'46	2859	2792	....
Born for Trouble (Reissue)	WB	504	Faye Emerson-Van Johnson	Oct. 6,'45	59m	Apr. 11,'42	598	575	....

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED		Advance Synopsis Page	Service Data Page
						M. P. Herald Issue	Product Digest Page		
Bowery, The (Reissue)	20th-Fox	....	George Raft-Wallace Beery	Oct.,'46	84m	Aug. 24,'46	3162	....	....
Bowery Bombshell	Mono.	511	Leo Gorcey-Huntz Hall	July 20,'46	65m	July 27,'46	3114	...	....
Boy, a Girl and a Dog, A	Film Classics	....	Jerry Hunter-Sharyn Moffett	July,'46	77m	June 29,'46	3065	3031	...
Boys' Ranch (Block 17)	MGM	625	James Craig-"Butch" Jenkins	July 18,'46	97m	May 4,'46	2973	2926	3164
Breakfast in Hollywood	UA	....	Tom Breneman-Bonita Granville	Feb. 22,'46	93m	Jan. 19,'46	2805	2756	2975
Bride Wore Boots, The (Block 5)	Para.	4521	Barbara Stanwyck-Robert Cummings	May 31,'46	85m	Mar. 23,'46	2905	2784	....
Brief Encounter (Brit.)	Univ.	....	Celia Johnson-Trevor Howard	Aug. 24,'46	85m	Aug. 31,'46	3174	....	....
Bringing Up Father	Mono.	....	Joe Yule-Renie Riano	Oct. 26,'46	....	....	....	.	....
Brute Man	Univ.	....	Rondo Hatton-Jane Adams	Not Set	....	....	....	2764	....
Burma Victory	WB	512	War Documentary	Feb. 16,'46	62m	Nov. 17,'45	2718	....	....
CAESAR and Cleopatra (color) (British)	UA	....	Claude Rains-Vivian Leigh	Aug. 16,'46	126m	Aug. 10,'46	3137	....	....
Calcutta	Para.	....	Alan Ladd-William Bendix	Not Set	....	....	....	2884	....
California (color)	Para.	....	Ray Milland-Barbara Stanwyck	Not Set	....	....	....	2784	....
California Gold Rush	Rep.	568	"Wild" Bill Elliott-Alice Fleming	Feb. 4,'46	55m	....	....	2818	....
Canyon Passage (color)	Univ.	541	Dana Andrews-Susan Hayward	July 26,'46	90m	July 20,'46	3101	2883	3164
Captain Eddie	20th-Fox	604	Fred MacMurray-Lynn Bari	Sept.,'45	107m	June 23,'45	2626	2259	2798
Captains Courageous (R.)	MGM	....	Freddie Bartholomew-Spencer Tracy	Not Set	117m	Aug. 24,'46	3162	....	....
Captain Tugboat Annie	Rep.	504	Jane Darwell-Edgar Kennedy	Nov. 17,'45	70m	Dec. 22,'45	2766	2403	....
Captive Heart, The (British)	Eagle-Lion	....	Michael Redgrave-Rachel Kempson	Not Set	108m	Apr. 20,'46	2950	....	....
Caravan (British)	GFD	...	Steward Granger-Ann Crawford	Not Set	122m	May 4,'46	2974	....	....
Caravan Trail, The (color)	PRC	....	Eddie Dean-Al LaRue	Apr. 20,'46	57m	Mar. 30,'46	2918	2884	....
Caribbean Mystery	20th-Fox	605	James Dunn-Sheila Ryan	Sept.,'45	65m	July 21,'45	2626	2366	2663
Carnival in Costa Rica (col.)	20th-Fox	....	Dick Haymes-Celeste Holme	Not Set	....	....	....	3090	....
Cat Creeps, The	Univ.	532	Lois Collier-Fred Brady	May 17,'46	58m	Apr. 13,'46	2938	2884	....
Catman of Paris, The	Rep.	514	Carl Esmond-Leonore Aubert	Apr. 20,'46	65m	Feb. 23,'46	2858	....	....
Centennial Summer (color)	20th-Fox	633	Jeanne Craine-Cornel Wilde	Aug.,'46	102m	June 8,'46	3030	2884	....
Cherokee Flash, The	Rep.	553	Sunset Carson-Linda Stirling	Dec. 13,'45	58m	Jan. 26,'46	2817	2748	....
Cheyenne	WB	....	Dennis Morgan-Jane Wyman	Not Set	....	....	....	2939	....
Child of Divorce	RKO	....	Sharyn Moffett-Regis Toomey	Block 2	....	....	....	2972	....
Cinderella Jones	WB	513	Joan Leslie-Robert Alda	Mar. 9,'46	92m	Feb. 16,'46	2849	2838	2975
City for Conquest (Reissue)	WB	515	James Cagney-Ann Sheridan	Apr. 13,'46	103m	Sept. 14,'40	....	....	....
Claudia and David	20th-Fox	637	Dorothy McGuire-Robert Young	Sept.,'46	78m	July 27,'46	3113	2939	....
Cloak and Dager	WB	603	Gary Cooper-Lilli Pamer	Sept. 28,'46	....	....	....	2939	....
Close Call for Boston Blackie, A	Col.	7030	Chester Morris-Richard Lane	Jan. 24,'46	63m	Feb. 23,'46	2858	2710	....
Club Havana	PRC	..	Tom Neal-Margaret Lindsay	Oct. 23,'45	62m	Oct. 20,'45	2686	2555	....
† Cluny Brown	20th-Fox	628	Charles Boyer-Jennifer Jones	June,'46	100m	Apr. 27,'46	2961	2859	3164
Cockeyed Miracle, The	MGM	....	Frank Morgan-Keenan Wynn	Not Set	81m	July 20,'46	3102	2883	....
Code of the Lawless	Univ.	1102	Kirby Grant-Poni Adams	Oct. 19,'45	56m	....	....	2686	....
Col. Effingham's Raid	20th-Fox	610	Charles Coburn-Joan Bennett	Feb.,'46	70m	Sept. 29,'45	2661	2259	2898
Colorado Serenade (color)	PRC	....	Eddie Dean-Roscoe Ates	June 30,'46	68m	June 15,'46	3042	2884	....
Colorado Pioneers	Rep.	563	"Wild" Bill Elliott-Bobby Blake	Nov. 14,'45	55m	Dec. 22,'45	2768	....	....
Come and Get It (Reissue)	Film Classics	....	Joel McCrea-Edward Arnold	May 15,'46	99m	Nov. 7,'36	....	....	....
Condemned to Devil's Island (Reissue)	Film Classics	....	Ronald Colman-Ann Harding	Mar. 15,'46	87m	....	....	....	....
† Confidential Agent	WB	506	Charles Boyer-Lauren Bacall	Nov. 10,'45	118m	Nov. 3,'45	2701	2655	....
Conquest of Cheyenne	Rep.	568	"Wild" Bill Elliot-Alice Fleming	July 29,'46	55m	June 29,'46	3065	....	....
Cornered	RKO	612	Dick Powell-Micheline Cheirel	Block 3	102m	Nov. 17,'45	2717	2695	3018
Courage of Lassie (color) (Bl. 17)	MGM	626	Elizabeth Taylor-"Lassie"-Frank Morgan	Aug. 8,'46	93m	May 11,'46	2985	2926	3164
Cowboy Blues	Col.	7223	Ken Curtis-Jeff Donnell	July 18,'46	....	....	....	3055	...
Crack-Up	RKO	627	Pat O'Brien-Claire Trevor	Block 6	93m	June 22,'46	3054	2951	....
Crime Doctor's Warning, The	Col.	7022	Warner Baxter-Dusty Anderson	Oct. 4,'45	64m	Dec. 22,'45	2768	2543	....
Crime of the Century	Rep.	511	Stephanie Bachelor-Michael Browne	Feb. 28,'46	57m	Mar. 23,'46	2906	2870	...
Criminal Court	RKO	....	Tom Conway-Martha O'Driscoll	Block 2	59m	Aug. 10,'46	3137	2963	....
Crimson Canary, The	Univ.	509	Noah Beery, Jr.-Lois Collier	Nov. 9,'45	64m	Nov. 10,'45	2710	2467	....
Cross My Heart	Para.	....	Betty Hutton-Sonny Tufts	Not Set	....	....	....	3055	....
Cry Wolf	WB	....	Errol Flynn-Barbara Stanwyck	Not Set	....	....	....	3138	....
Cuban Pete	Univ.	542	Desi Arnaz-Ethel Smith	July 26,'46	....	....	....	3066	....
DAKOTA	Rep.	505	John Wayne-Vera Hruba Ralston	Dec. 25,'45	82m	Nov. 10,'45	2709	....	2862
Daltons Ride Again	Univ.	510	Alan Curtis-Kent Taylor	Nov. 23,'45	71m	Nov. 24,'45	2726	2670	....
Dangerous Business	Col.	7037	Forrest Tucker-Lynn Merrick	June 20,'46	....	....	....	2963	....
Dangerous Money	Mono.	....	Sydney Toler-Gloria Warren	Oct. 5,'46	....	....	....	....	....
Dangerous Partners (Block 13)	MGM	604	James Craig-Signe Hasso	Oct.,'45	74m	Aug. 4,'45	2639	2555	2719
Danger Signal	WB	508	Faye Emerson-Zachary Scott	Dec. 15,'45	80m	Nov. 17,'45	2718	2555	3018
Danger Street	Para.	....	Jane Withers-Robert Lowery	Not Set	....	....	....	2972	....
Danger Woman	Univ.	539	Brenda Joyce-Don Porter	July 12,'46	60m	July 13,'46	3089	3030	....
Danny Boy	PRC	....	Robt. "Buz." Henry-Sybil Merritt	Jan. 8,'46	64m	Nov. 3,'45	2701	2662	....
Dark Alibi	Mono.	519	Sidney Toler-Benson Fong	May 25,'46	61m	Apr. 27,'46	2962	2809	...
Dark Corner, The	20th-Fox	625	Lucille Ball-William Bendix	May,'46	99m	Apr. 6,'46	2925	2859	....
Dark Horse, The	Univ.	540	Phil Terry-Ann Savage	July 19,'46	59m	July 20,'46	3102	3030	....
Dark Is the Night (Russian)	Artkino	....	Irina Radchenko-Ivan Kuznetsov	Mar. 16,'46	70m	Mar. 23,'46	2906	....	....
Dark Mirror, The	Univ.	....	Olivia de Havilland-Lew Ayres	Not Set	....	....	....	2883	....
Days and Nights (Russian)	Artkino	....	Vladimir Soloviev-Dimitri Sagal	Apr. 27,'46	90m	May 4,'46	2974	....	....
Days of Buffalo Bill	Rep.	554	Sunset Carson-Peggy Stewart	Feb. 8,'46	56m	....	....	2838	....
Deadlier Than the Male	RKO	....	Claire Trevor-Lawrence Tierney	Not Set	...	....	....	3078	.
Deadline at Dawn	RKO	617	Susan Hayward-Paul Lukas	Block 4	82m	Feb. 23,'46	2859	2776	2930
Deadline for Murder	20th-Fox	635	Paul Kelly-Kent Taylor	Aug.,'46	65m	June 22,'46	3053	2963	....
Dead of Night (British)	Univ.	547	Mervyn Johns-Roland Carver	Aug. 23,'46	77m	July 6,'46	3077	...	..
Death Valley (color)	Screen Guild	4604	Robert Lowery-Helen Gilbert	July 15,'46	72m	....	....	3090	....
Decoy	Mono.	....	Jean Gillie-Edward Norris	Sept. 14,'46	...	....	....	3031	..
Desert Horseman, The	Col.	7209	Charles Starrett-Smiley Burnette	July 11,'46	57m	July 27,'46	3124	3055	....
Detour	PRC	....	Ann Savage-Tom Neal	Nov. 30,'45	69m	Nov. 10,'45	2709	2543	....
Devil Bat's Daughter	PRC	....	Rosemary LaPlanche-John James	Apr. 15,'46	66m	Apr. 13,'46	2938	....	....
Devil's Mask, The	Col.	7026	Anita Louise-Jim Bannon	May 23,'46	66m	....	....	2926	....
Devil's Playground, The	UA	....	William Boys-Andy Clyde	Not Set	....	....	....	3078	.
Devotion	WB	517	Olivia de Havilland-Ida Lupino	Apr. 20,'46	107m	Apr. 6,'46	2925	2756	3164

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Title	*Company*	*Prod. Number*	*Stars*	*Release Date*	*Running Time*	*M. P. Herald Issue*	*Product Digest Page*	*Advance Synopsis Page*	*Service Data Page*
Diary of a Chambermaid	UA	....	Paulette Goddard-Hurd Hatfield	Feb. 15,'46	86m	Feb. 2,'46	2829	2748	3100
Dick Tracy	RKO	613	Morgan Conway-Anne Jeffreys	Block 3	62m	Dec. 15,'45	2758	2710	3164
Dick Tracy Versus Cueball	RKO	....	Morgan Conway-Anne Jeffreys	Not Set	....	....	...	3031	...
Ding Dong Williams	RKO	623	Glenn Vernon-Marcia McGuire	Block 5	62m	Apr. 20,'46	2950	2695	....
Dodsworth (Reissue)	Film Classics	....	Walter Huston-Ruth Chatterton	May 15,'46	101m	Sept. 26,'36	....	....	....
Doll Face	20th-Fox	617	Carmen Miranda-Perry Como	Jan.,'46	80m	Dec. 22,'45	2765	2628	2975
† Dolly Sisters, The (color)	20th-Fox	609	Betty Grable-John Payne	Nov.,'45	114m	Sept. 29,'45	2661	2384	2798
Don't Gamble with Strangers	Mono.	508	Kane Richmond-Bernadene Hayes	June 22,'46	68m	May 25,'46	3005	....	
Do You Love Me? (color)	20th-Fox	626	Maureen O'Hara-Dick Haymes	May, 46	91m	Apr. 20,'46	2949	2499	3164
Down Missouri Way	PRC	....	Martha O'Driscoll-William Wright	Aug. 15,'46	75m	July 20,'46	3102	3007	....
Down to Earth (color)	Col.	....	Rita Hayworth-Larry Parks	Not Set	....	....	....	3126	....
† Dragonwyck	20th-Fox	623	Gene Tierney-Vincent Price	Apr.,'46	103m	Feb. 23,'46	2857	2403	3088
Dressed to Kill	Univ.	534	Basil Rathbone-Nigel Bruce	June 7,'46	72m	May 25,'46	3007	2987	...
Driftin' River	PRC	....	Eddie Dean-Shirley Patterson	Oct. 1,'46	....	....	....	....	....
Duel in the Sun (color)	UA	....	Jennifer Jones-Joseph Cotten	Not Set	....	....	....	2926	....
† Duffy's Tavern (Block 1)	Para.	4501	Ed Gardner-Bing Crosby & Guests	Sept. 28,'45	98m	Aug. 25,'45	2638	2230	2862
EARL Carroll Sketchbook	Rep.	530	Constance Moore-William Marshall	Not Set	90m	Aug. 24,'46	3162	2939	....
Easy to Wed (color) (Special)	MGM	624	Esther Williams-Van Johnson	July 25,'46	111m	Apr. 13,'46	2937	2366	3018
El Paso Kid	Rep.	556	Sunset Carson-Marie Harmon	May 22,'46	54m	Aug. 3,'46	3125	2972	....
Enchanted Forest, The (color)	PRC	....	Edmund Lowe-Brenda Joyce	Dec. 8,'46	78m	Sept. 29,'45	2662	2279	....
Enchanted Voyage (color)	20th-Fox	....	John Payne-June Haver	Not Set	....	....	....	2499	....
Escape Me Never	WB	....	Errol Flynn-Ida Lupino	Not Set	....	....	....	2861	....
FABULOUS Suzanne	Rep.	....	Barbara Britton-Rudy Vallee	Not Set	....	....	....	2926	....
Face of Marble	Mono.	528	John Carradine-Claudia Drake	Feb. 2,'46	72m	Jan. 26,'46	2818	....	....
Faithful in My Fashion (Bl. 17)	MGM	627	Tom Drake-Donna Reed	Aug. 22,'46	81m	June 15,'46	3042	2951	....
Falcon's Alibi, The	RKO	629	Tom Conway-Rita Corday	Block 6	63m	Apr. 20,'46	2950	....	....
Falcon in San Francisco	RKO	603	Tom Conway-Rita Corday	Block 1	65m	July 21,'45	2626	2366	....
Fallen Angel	20th-Fox	612	Alice Faye-Dana Andrews	Dec.,'45	97m	Oct. 27,'45	2693	2454	....
Fear	Mono.	507	Warren William-Peter Cookson	Mar. 2,'46	68m	Jan. 5,'46	2785	2598	....
Fedora (Italian)	Variety	....	Louise Ferida-Amedeo Nazzari	Jan. 14,'46	95m	Jan. 19,'46	2806	....	....
Fiesta (color)	MGM	....	Esther Williams-Ricardo Montalban	Not Set	....	....	....	2939	....
First Yank Into Tokyo	RKO	607	Tom Neal-Barbara Hale	Block 2	82m	Sept. 8,'45	2638	2366	2798
Flight to Nowhere	Screen Guild	4605	Alan Curtis-Evelyn Ankers	Aug. 15,'46	75m	....	....	3078	....
Flying Serpent	PRC	....	George Zucco-Hope Kramer	Feb. 20,'46	59m	Jan. 26,'46	2818	2670	....
Follow That Woman (Block 1)	Para.	4504	William Gargan-Nancy Kelly	Dec. 14,'45	70m	Aug. 25,'45	2639	2543	....
Four Hearts (Russian)	Artkino	....	Valentino Serove-Eugene Samoilav	Feb. 23,'46	80m	Mar. 9,'46	2882	....	....
Freddie Steps Out	Mono.	515	Freddie Stewart-June Preisser	June 29,'46	75m	June 1,'46	3017	2926	....
French Key, The	Rep.	519	Albert Dekker-Evelyn Ankers	May 18,'46	67m	May 25,'46	3006	....	....
From This Day Forward	RKO	616	Joan Fontaine-Mark Stevens	Block 4	95m	Mar. 2,'46	2869	2861	3164
Frontier Gal (color)	Univ.	513	Rod Cameron-Yvonne De Carlo	Dec. 21,'45	85m	Dec. 8,'45	2746	2555	2975
Frontier Gunlaw	Col.	7204	Charles Starrett-Jean Stevens	Jan. 31,'46	60m	Feb. 9,'46	2837	2686	....
GAIETY George (British)	Geo. King	....	Richard Greene-Ann Todd	Not Set	98m	May 4,'46	2974	....	....
Gallant Bess (formerly Star from Heaven)	MGM	....	Marshall Thompson-George Tobias	Not Set	....	....	....	2778	....
Gallant Journey (formerly The Great Highway)	Col.	....	Glenn Ford-Janet Blair	Sept. 17,'46	....	....	....	2939	....
Galloping Thunder	Col.	7207	Charles Starrett-Smiley Burnette	Apr. 25,'46	54m	May 25,'46	3006	2778	....
Game of Death, A	RKO	619	John Loder-Audrey Long	Block 4	72m	Dec. 1,'45	2734	2384	2810
Gas House Kids	PRC	....	Robert Lowery-Tela Loring	Oct. 7,'46	....	....	....	....	....
Gay Blades	Rep.	509	Allan Lane-Jean Rogers	Jan. 25,'46	67m	Apr. 6,'46	2925	2784	3018
Gay Cavallier, The	Mono.	529	Gilbert Roland-Martin Garralaga	Mar. 30,'46	65m	June 15,'46	3042	2963	....
Gay Intruders, The (British)	Four Continents	....	Godfrey Tearle-Jeanne de Casalis	Mar. 15,'46	84m	Mar. 30,'46	2917	....	....
Genius at Work	RKO	....	Alan Carney-Anne Jeffreys	Block 2	61m	Aug. 10,'46	3138	3078	....
Gentleman from Texas, The	Mono.	562	Johnny Mack Brown-Claudia Drake	June 8,'46	55m	Aug. 31,'46	3174	2963	....
Gentleman Misbehaves, The	Col.	7034	Osa Massen-Robert Stanton	Feb. 28,'46	74m	July 27,'46	3114	2792	....
Gentleman Joe Palooka	Mono.	....	Leon Errol-Joe Kirkwood	Sept. 28,'46	....	....	....	3126	....
Gentlemen with Guns	PRC	....	Buster Crabbe-Al "Fuzzy" St. John	Mar. 27,'46	52m	Mar. 23,'46	2906	....	....
George White's Scandals	RKO	602	Joan Davis-Jack Haley	Block 1	95m	Aug. 4,'45	2627	2366	2663
Getting Gertie's Garter	UA	....	Dennis O'Keefe-Marie McDonald	Nov. 30,'45	72m	Dec. 1,'45	2734	....	2975
Ghost Goes Wild, The	Rep.	....	James Ellison-Anne Gwynne	Not Set	....	....	....	2972	....
Ghost of Hidden Valley	PRC	....	Buster Crabbe-Al "Fuzzy" St. John	June 3,'46	56m	June 1,'45	3017	....	....
† Gilda	Col.	7001	Rita Hayworth-Glenn Ford	Apr. 25,'46	107m	Mar. 23,'46	2907	2776	3164
Girl in a Million, A (Br.)	British Lion	....	Hugh Williams-Joan Creenwood	Not Set	86m	June 8,'46	3029	....	....
Girl No. 217 (Russian)	Artkino	....	Elena Kuzmina-Vladimir Vladislovsky	Sept. 1,'45	94m	Sept. 15,'45	2646	....	....
Girl of the Limberlost	Col.	7029	Ruth Nelson-Loren Tindall	Oct. 11,'45	60m	Oct. 20,'45	2686	2670	....
Girl on the Spot	Univ.	515	Lois Collier-Jess Barker	Jan. 11,'46	75m	Jan. 12,'46	2795	2467	....
Girls of the Big House	Rep.	502	Lynne Roberts-Richard Powers	Nov. 2,'45	68m	Nov. 17,'45	2717	2467	....
G.I. War Brides	Rep.	528	James Ellison-Anna Lee	Aug. 12,'46	69m	Aug. 17,'46	3150	3127	....
Glass Alibi	Rep.	516	Paul Kelly-Anna Gwynne	Apr. 27,'46	68m	May 4,'46	2974	2792	....
God's Country (color)	Screen Guild	003	Robert Lowery-Helen Gilbert	Apr.,'46	62m	July 27,'46	3114	....	....
Gold Mine in the Sky (R.)	Rep.	5308	Gene Autry-Smiley Burnette	Jan. 15,'46	60m	July 16,'38	....	....	....
Great Day (British)	RKO	705	Eric Portman-Flora Robson	Block 1	62m	July 27,'46	3114	....	....
† Green Years, The (Special)	MGM	623	Charles Coburn-Tom Drake	July 4,'46	128m	Mar. 16,'46	2893	2883	3164
Gunman's Code	Univ.	1107	Kirby Grant-Fuzzy Knight	Aug. 30,'46	....	....	....	....	....
Gunning for Vengeance	Col.	7206	Charles Starrett-Phyliss Adair	Mar. 21,'46	53m	Apr. 27,'46	2962	2784	....
Gun Town	Univ.	1104	Kirby Grant-Fuzzy Knight	Jan. 18,'46	57m	Mar. 23,'46	2906	2744	....
Guy Could Change, A	Rep.	508	Allan LaneJane Frazee	Jan. 27,'46	65m	Jan. 26,'46	2818	2543	....
† HARVEY Girls, The (color) (Block 15)	MGM	611	Judy Garland-John Hodiak	Jan.-Feb.,'46	104m	Jan. 5,'46	2785	2354	2975
Haunted Mine, The	Mono.	566	Johnny Mack Brown-Linda Johnson	Mar. 2,'46	51m	Apr. 6,'46	2926	2792	....
Heading West	Col.	7210	Charles Starrett-Smiley Burnette	Aug. 15,'46	56m	Aug. 24,'46	3161	3127	....
Heartbeat	RKO	662	Ginger Rogers-Jean Pierre Aumont	Special	101m	Apr. 27,'46	2961	2883	3164
Henry the Fifth (British) (color)	UA	....	Laurence Olivier-Robert Newton	Not Set	134m	Dec. 2,'44	2626	....	....

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						M. P. Herald Issue	Product Digest Page		
Her Adventurous Night	Univ.	538	Dennis O'Keefe-Helen Walker	July 5,'46	75m	June 29,'46	3065	3007	....
Her Highness and the Bellboy (Block 13)	MGM	603	Hedy Lamarr-Robert Walker	Oct.,'45	111m	July 14,'45	2631	2259	2810
Her Kind of Man	WB	518	Zachary Scott-Janis Paige	May 11,'46	78m	Apr. 27,'46	2961	2838	3164
Her Sister's Secret	PRC	....	Nancy Coleman-Philip Reed	Sept. 23,'46	....		....	3090	....
Hidden Eye, The (Block 13)	MGM	601	Edward Arnold-Frances Rafferty	Sept.,'45	70m	July 28,'45	2565	2353	....
High School Hero	Mono.	517	Freddie Stewart-June Preisser	Sept. 7,'46	69m	Aug. 24,'46	3161	3126	....
Hit the Hay	Col.	7018	Judy Canova-Ross Hunter	Nov. 29,'45	62m	....	....	2662	....
Hold That Blonde (Block 2)	Para.	4506	Eddie Bracken-Veronica Lake	Nov. 23,'45	76m	Oct. 13,'45	2679	2259	2810
Holiday in Mexico (color)	MGM	....	Walter Pidgeon-Ilona Massey	Not Set	128m	July 27,'46	3113	2764	....
Home in Oklahoma	Rep.	....	Roy Rogers-Dale Evans	Nov. 8,'46	....	....	....	3163	....
Home on the Range (color)	Rep.	5501	Monte Hale-Adrian Booth	Apr. 18,'46	55m	Apr. 13,'46	2938	2926	....
Home Sweet Homicide	20th-Fox	640	Lynn Bari-Randolph Scott	Oct.,'46	90m	July 27,'46	3124	2939	....
Honeymoon	RKO	....	Shirley Temple-Guy Madison	Not Set	....	....	....	2939	....
Hoodlum Saint (Block 16)	MGM	618	William Powell-Esther Williams	Apr.-May,'46	93m	Feb. 9,'46	2837	2830	3164
Hot Cargo (Block 5)	Para.	4523	William Gargan-Philip Reed	June 28,'46	57m	Mar. 16,'46	2894	2870	...
Hotel Reserve (British)	RKO	615	James Mason-Lucie Mannheim	Block 3	79m	Mar. 9,'46	2881	....	
House of Dracula	Univ.	511	Lon Chaney-Lionel Atwill	Dec. 7,'45	67m	Dec. 8,'45	2746	2670	2975
House of Horrors	Univ.	525	Robert Lowery-Virginia Grey	Mar. 29,'46	66m	Mar. 9,'46	2881	2850	....
† House on 92nd Street, The	20th-Fox	608	William Eythe-Lloyd Nolan	Oct.,'45	88m	Sept. 15,'45	2645	2499	2898
How Do You Do?	PRC	....	Bert Gordon-Harry Von Zell	Dec. 24,'45	80m	Nov. 10,'45	2709	2655	...
Humoresque	WB	....	Joan Crawford-John Garfield	Not Set	....	....	....	2786	....
Hurricane (Reissue)	Film Classics	....	Dorothy Lamour-Jon Hall	Jan. 15,'46	101m	Nov. 13,'37	....	....	....
I COVER Big Town (formerly Big Town)	Para.	....	Philip Reed-Hillary Brooke	Not Set	....	....	....	2776	....
Idea Girl	Univ.	518	Jess Barker-Julie Bishop	Feb. 8,'46	60m	Feb. 9,'46	2838	2764	...
If I'm Lucky	20th-Fox	638	Vivian Blaine-Harry James	Sept.,'46	79m	Aug. 31,'46	3174	3066	....
I Know Where I'm Going (Brit.)	GFD	....	Wendy Hiller-Roger Livesey	Not Set	91m	Dec. 15,'45	2758	...	
Imperfect Lady	Para.	....	Teresa Wright-Ray Milland	Not Set	....	....	....	2870	....
In Fast Company	Mono.	510	Leo Gorcey-Huntz Hall	June 22,'46	63m	May 11,'46	2986	2972	....
Inner Circle, The	Rep.	526	Warren Douglas-Lynne Roberts	Aug. 7,'46	....	....	....	3127	....
In Old Sacramento	Rep.	517	William Elliott-Belle Malone	May 31,'46	89m	May 4,'46	2973	....	3164
Inside Job	Univ.	537	Preston Foster-Ann Rutherford	June 28,'46	65m	June 22,'46	3053	2987	....
Invisible Informer, The	Rep.	529	Linda Stirling-William Henry	Aug. 19,'46	57m	Aug. 24,'46	3161	3127	....
I Ring Door Bells	PRC	....	Robert Shayne-Ann Gwynne	Feb. 25,'46	64m	Jan. 5,'46	2786	....	....
I See a Dark Stranger (British)	GFD	....	Deborah Kerr-Trevor Howard	Not Set	112m	Aug. 3,'46	3125	....	....
Isle of the Dead	RKO	608	Boris Karloff-Ellen Drew	Block 2	72m	Sept. 8,'45	2638	2216	2810
It All Came True (Reissue)	WB	503	Ann Sheridan-Jeffrey Lynn-H. Bogart	Oct. 6,'45	97m	Apr. 6,'40	....	....	....
It Happened at the Inn (Fr.)	MGM	....	Fernand Ledoux-Maurice Schutz	Not Set	96m	Jan. 19,'46	2806	....	....
It's Great to Be Young	Col.	....	Leslie Brooks-Jimmy Lloyd	Sept. 12,'46	....	....	....	3163	....
It Shouldn't Happen to a Dog	20th-Fox	632	Carole Landis-Allyn Joslyn	July,'46	70m	June 1,46	3017	2963	....
I've Always Loved You (color) (formerly Concerto)	Rep.	....	Maria Ouspenskaya-Philip Dorn	Special	....	....	....	2628	....
JANIE Gets Married	WB	520	Joan Leslie-Robt. Hutton	June 22,'46	91m	June 8,'46	3029	2655	3164
Jesse James (Reissue)	20th-Fox	618	Tyrone Power-Nancy Kelly	Feb.,'46	106m	Jan. 14,'39	....	....	...
Joe Palooka, Champ	Mono.	502	Joe Kirkwood-Elyse Knox	May 28,'46	70m	Apr. 13,'46	2938	2809	3164
Johnnie Comes Flying Home	20th-Fox	624	Martha Stewart-Richard Crane	Apr.,'46	65m	Mar. 23,'46	2905	2764	...
Johnny Angel	RKO	604	George Raft-Signe Hasso	Block 1	79m	Aug. 4,'45	2639	2259	2810
Johnny in the Clouds (Br.)	UA	....	Michael Redgrave-John Mills	Mar. 15,'46	109m	Nov. 17,'45	2717	....	....
Jolson Story, The (color) (formerly The Story of Jolson)	Col.	....	Larry Parks-William Demarest	Not Set	....	....	....	2883	....
Journey Together (British)	English	....	Edward G. Robinson-Bessie Love	Mar. 2,'46	80m	Mar. 9,'46	2881	....	....
Jungle Flight	Para.	....	Robert Lowery-Anne Savage	Not Set	....	....	....	3126	..
Junior Miss	20th-Fox	603	Peggy Ann Garner-Allyn Joslyn	Aug.,'45	94m	June 16,'45	2631	2403	2798
Junior Prom	Mono.	514	Freddie Stewart-June Preisser	May 11,'46	69m	Mar. 2,'46	2869	....	....
Just Before Dawn (formerly Exposed by the Crime Doctor)	Col.	7021	Warner Baxter-Mona Barrie	Mar. 7,'46	65m	....	....	2756	....
† KID from Brooklyn, The (color)	RKO	652	Danny Kaye-Virginia Mayo	Special	114m	Mar. 30,'46	2918	2628	....
Kid Millions (Reissue)	Film Classics	....	Eddie Cantor-Ann Sothern	Nov. 1,'45	92m	Oct. 27,'34	....	....	....
Killers, The	Univ.	548	Burt Lancaster-Ava Gardner	Aug. 30,'46	102m	Aug. 17,'46	3150	3055	....
† Kiss and Tell (Special)	Col.	7101	Shirley Temple-Jerome Courtland	Oct. 18,'45	90m	Sept. 8,'45	2637	2353	2898
† Kitty (Block 2)	Para.	4509	Paulette Goddard-Ray Milland	May 10,'46	103m	Oct. 6,'45	2669	2093	3164
LADIES' Man	Para.	....	Eddie Bracken-Virginia Welles	Not Set	....	....	....	2809	....
Lady Killer	PRC	....	Robert Lowery-Ann Savage	Oct. 14,'46	....	....	....	....	....
Lady Luck	RKO	702	Robert Young-Barbara Hale	Block 1	97m	July 20,'46	3102	2756	....
Lady of Fortune (Reissue) (formerly Becky Sharp)	Film Classics	....	Miriam Hopkins-Frances Dee	Dec. 15,'45	69m	June 22,'35	....	....	....
Landrush	Col.	....	Charles Starrett-Smiley Burnett	Not Set	....	....	....	2895	....
Larceny in Her Heart	PRC	....	Hugh Beaumont-Cheryl Walker	July 10,'46	68m	May 25,'46	3006	2963	....
Last Chance, The (Bl. 16) (Swiss)	MGM	621	E. G. Morrison-John Hoy	Apr.-May,'46	105m	Nov. 24,'45	2726	....	2930
Last Crooked Mile, The	Rep.	527	Donald Barry-Ann Savage	Aug. 9,'46	67m	Aug. 17,'46	3150	....	...
Last Frontier Uprising	Rep.	....	Monte Hale-Adrian Booth	Oct. 22,'46	....	....	....	....	....
Lawless Breed	Univ.	1106	Kirby Grant-Fuzzy Knight	Aug. 16,'46	....	....	....	....	....
Lawless Empire	Col.	7202	Charles Starrett-Mildred Law	Nov. 15,'45	59m	Dec. 15,'45	2758	2543	....
† Leave Her to Heaven (color) (Special)	20th-Fox	614	Gene Tierney-Cornel Wilde	Jan.,'46	110m	Dec. 29,'45	2778	2499	2898
Letter for Evie, A (Block 15)	MGM	614	Marsha Hunt-John Carroll	Jan.-Feb.,'46	89m	Dec. 1,'45	2733	2655	2930
Life and Miracles of Blessed Mother Cabrini, The (Ital.)	Elliott	....	La Cheduzzi-Mila Lanza	July 6,'46	60m	July 6,'46	3077	....	....
Life with Blondie	Col.	7019	Penny Singleton-Arthur Lake	Dec. 13,'45	70m	Dec. 1,'45	2734	2686	....
Lightning Raiders	PRC	....	Buster Crabbe-Al St. John	Jan. 7,'46	61m	Dec. 29,'45	2778	2686	....
Likely Story, A	RKO	....	Bill Williams-Barbara Hale	Not Set	....	....	....	2963	....
Lisbon Story (British)	Natl. Anglo	....	Patricia Burke-David Farrar	Not Set	100m	Mar. 16,'46	2894	....	....
Little Giant	Univ.	520	Abbott and Costello	Feb. 22,'46	91m	Mar. 2,'46	2869	2756	3088

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Little Iodine	UA	....	Jo Ann Marlowe-Marc Cramer	Not Set	....	....	....	3066	....
Little Miss Big	Univ.	549	Fay Holden-Beverly Simmons	Aug. 30,'46	....	....	....	2963	....
Little Mister Jim	MGM	....	"Butch" Jenkins-Frances Gifford	Not Set	94m	June 8,'46	3030	2926	....
Live Wires	Mono.	509	Leo Gorcey-Huntz Hall	Jan. 12,'46	65m	Feb. 16,'46	2849	....	....
Locket, The (formerly What Nancy Wanted)	RKO	....	Laraine Day-Brian Aherne	Not Set	....	....	....	2939	....
Lonesome Trail	Mono.	571	James Wakely-Lee "Lasses" White	Dec. 8,'45	57m	Jan. 12,'46	2793	2695	....
† Lost Weekend, The (Block I)	Para.	4503	Ray Milland-Jane Wyman	Jan. 25,'46	101m	Aug. 18,'45	2639	2242	2975
† Love Letters (Block I)	Para.	4502	Jennifer Jones-Joseph Cotten	Oct. 26,'45	101m	Aug. 25,'45	2646	2230	2810
Love on the Dole (Brit.)	Four Continents	....	Deborah Kerr-Clifford Evans	Oct. 12,'45	89m	Oct. 20,'45	2685	....	....
Lover Come Back	Univ.	536	George Brent-Lucille Ball	June 21,'46	90m	June 22,'46	3054	2939	....
Loyal Heart (British)	Strand-Anglo	....	Harry Welchman-Percy Marmont	Not Set	78m	Mar. 16,'46	2895	....	....
MADONNA of the Seven (British)	Univ.	526	Phyllis Calvert-Stewart Granger	Apr. 5,'46	88m	Jan. 26,'46	2818	....	....
Madonna's Secret, The	Rep.	510	Francis Lederer-Gail Patrick	Feb. 16,'46	79m	Feb. 23,'46	2858	2838	....
Make Mine Music (color)	RKO	692	Disney Musical Feature	Special	74m	Apr. 27,'46	2662	....	3164
Mama Loves Papa	RKO	601	Leon Errol-Elisabeth Risdon	Block I	60m	Aug. 4,'45	2639	2403	2862
Man Alive	RKO	606	Pat O'Brien-Ellen Drew	Block 2	70m	Sept. 29,'45	2661	2366	2798
Man from Rainbow Valey (color)	Rep.	5502	Monte Hale-Adrian Booth	June 15,'46	56m	June 22,'46	3053	2963	....
Man I Love, The	WB	....	Ida Lupino-Robert Alda	Not Set	....	....	....	2784	....
Man in Grey, The (Brit.)	Univ.	523	Margaret Lockwood-James Mason	Mar. 15,'46	90m	Dec. 8,'45	2746	....	....
Man Who Dared, The	Col.	7040	Leslie Brooks-George Macready	May 30,'46	65m	June 29,'46	3065	2926	....
Margie (color)	20th-Fox	....	Jeanne Crain-Alan Young	Not Set	....	....	....	2884	....
Marie Louise (French)	Mayer-Burstyn	....	Josiane-Heinrich Gretler	Nov. 12,'46	93m	Nov. 24,'45	2726	....	....
Marshal of Laredo	Rep.	562	"Wild" Bill Elliott-Bobby Blake	Oct. 7,'45	56m	Nov. 17,'45	2718	2467	....
Mask of Diijon	PRC	....	Erich Von Stroheim-Jeanne Bates	Apr. 9,'46	74m	Feb. 2,'46	2829	2792	3018
Masquerade in Mexico (Block 3)	Para.	4512	Dorothy Lamour-Arturo de Cordova	Feb. 22,'46	98m	Dec. 1,'45	2733	2686	2975
Meet Me on Broadway	Col.	7014	Marjorie Reynolds-Fred Brady	Jan. 3,'46	69m	Feb. 23,'46	2857	2744	....
Meet the Navy (Br.)	Natl.-Anglo	....	Oscar Naske	Not Set	81m	June 15,'46	3043		
Melody Roundup	PRC	....	Eddie Dean-Al LaRue	Nov. 1,'46	....	....		3138	....
Men in Her Diary	Univ.	502	Jon Hall-Louise Allbritton	Sept. 14,'45	73m	Sept. 22,'45	2653	2467	....
Michigan Kid, The	Univ.	....	Jon Hall-Rita Johnson	Not Set	....	....	....	3090	....
Mighty McGurk, The	MGM	....	Wallace Beery-Edward Arnold	Not Set	....	....	....	3066	....
† Mildred Pierce	WB	505	Joan Crawford-Jack Carson	Oct. 20,'45	111m	Oct. 6,'45	2670	2259	2798
Missing Lady, The	Mono.	525	Kane Richmond-Barbara Reed	Aug. 17,'46	60m	....	....	3031	....
† Miss Susie Slagle's (Block 3)	Para.	4513	Sonny Tufts-Veronica Lake	Mar. 8,'46	89m	Dec. 8,'45	2745	2216	
Mr. Ace	UA		George Raft-Sylvia Sydney	Aug. 2,'46	84m	Aug. 31,'46	3173	2926	....
Monsieur Beaucaire (Special)	Para.	4532	Bob Hope-Joan Caulfield	Aug. 30,'46	93m	May 18,'46	2997	2883	....
Moon Over Montana	Mono.	572	Jimmy Wakely-Lee "Lasses" White	Feb. 23,'46	56m	Apr. 20,'46	2951	2792	....
Murder in Reverse (Brit.)	Natl.-Anglo	.	William Hartnell-Jimmy Hanley	Oct. 22,'45	87m	Nov. 24,'45	2726	....	....
Murder in the Music Hall	Rep.	512	Vera Hruba Ralston-William Marshal	Apr. 10,'46	84m	Feb. 23,'46	2858	2748	....
Murder Is My Business	PRC	....	Hugh Beaumont-Cheryl Walker	Apr. 10,'46	63m	Mar. 9,'46	2881	....	....
My Brother	MGM	....	Peter Lawford-"Butch" Jenkins	Not Set	....	....	....	3031	....
My Darling Clementine	20th-Fox	..	Henry Fonda-Linda Darnell	Nov.,'46	....	....	....	3078	..
My Dog Shep	Screen Guild	4609	Tom Neal-Helen Chapman-"Flame"	Oct. 15,'46	....	....	....	3163	....
My Name Is Julia Ross	Col.	7017	Nina Foch-George Macready	Nov. 27,'45	65m	Nov. 17,'45	2718	2655	3018
My Pal Trigger	Rep.	5541	Roy Rogers-George "Gabby" Hayes	July 10,'46	79m	June 22,'46	3053	....	.
† My Reputation	WB	510	Barbara Stanwyck-George Brent	Jan. 26,'46	96m	Jan. 12,'46	2793	2792	2975
Mysterious Intruder	Col.	7025	Richard Dix-Barton MacLane	Apr. 11,'46	61m	Mar. 30,'46	2917	2907	.
Mysterious Mr. Valentine	Rep.	531	William Henry-Linda Stirling	Sept. 3,'46	....	....	....	....	....
NAVAJO Kid	PRC	....	Bob Steele-Caren March	Nov. 21,'45	59m	Dec. 1,'45	2734	2695	....
'Neath Canadian Skies	Screen Guild	4606	Russell Hayden-Inez Cooper	Aug. 15,'46	41m	....	....	3127	....
Never Say Goodbye	WB	....	Errol Flynn-Eleanor Parker	Not Set	....	....	....	2838	....
Night and Day (color)	WB	523	Cary Grant-Alexis Smith	Aug. 3,'46	132m	July 13,'46	3089	2838	3164
Night Boat to Dublin (Brit.)	A.B.P.C.-Pathe	....	Robert Newton-Raymond Lovell	Not Set	100m	Feb. 2,'46	2830	....	....
Night Editor	Col.	7023	William Gargan-Janis Carter	Apr. 18,'46	67m	Apr. 6,'46	2925	2895	....
Night in Casablanca, A	UA	....	Marx Brothers-Lois Collier	May 10,'46	85m	Apr. 20,'46	2949	2884	3018
Night in Paradise, A (color)	Univ.	529	Merle Oberon-Turhan Bey	May 3,'46	84m	Apr. 13,'46	2937	2278	3100
Night Train to Memphis	Rep.	523	Roy Acuff-Adele Mara	July 12,'46	67m	July 27,'46	3114	2748	....
Nobody Lives Forever	WB	....	John Garfield-Geraldine Fitzgerald	Oct.,'46	....	....	....	2830	....
Nocturne	RKO	....	George Raft-Lynn Bari	Not Set	....	....	....	3055	....
No Leave, No Love	MGM	....	Van Johnson-Marie Wilson	Not Set	117m	Aug. 31,'46	3173	2818	....
Nora Prentiss (formerly The Sentence)	WB	....	Ann Sheridan-Kent Smith	Not Set	....	....	....	2883	....
North of the Border	Screen Guild	4610	Russell Hayden-Inez Cooper	Oct. 1,'46	46m	....	....	3090	....
Northwest Trail	Screen Guild	002	John Lytel-Bob Steele	Apr.,'46	61m	....	....	....	....
No Time for Comedy (Reissue)	WB	516	James Stewart-Rosalind Russell	Apr. 13,'46	99m	Sept. 7,'40	....	....	....
No Trespassing	UA	....	Edw. G. Robinson-Lon McAllister	Not Set	....	....	....	3090	....
Notorious	RKO		Ingrid Bergman-Cary Grant	Special	101m	July 27,'46	3113	2870	....
Notorious Lone Wolf	Col.	7028	Gerald Mohr-Janis Carter	Feb. 14,'46	64m	Mar. 16,'46	2894	2792	....
OF Human Bondage	WB	522	Paul Henreid-Eleanor Parker	July 20,'46	105m	July 6,'46	3077	3031	3164
Once There Was a Girl (Russ.)	Artkino	....	Nina Ivanava-Natasha Zashipina	Dec. 22,'45	72m	Jan. 12,'46	2793	....	....
One Exciting Week	Rep.	521	Al Pearce-Arline Harris	June 8,'46	69m	June 15,'46	3042	2809	....
One More Tomorrow	WB	519	Ann Sheridan-Dennis Morgan	June 1,'46	89m	May 18,'46	2997	2838	3164
One Way to Love	Col.	7012	Janis Carter-Chester Morris	Dec. 20,'45	83m	Jan. 5,'46	2785	2686	2862
Open City (Italian)	Mayer-Burstyn	....	Aldo Fabrizi-Anna Magnani	Not Set	100m	Mar. 2,'46	2870	....	....
O.S.S. (Block 6)	Para.	4526	Alan Ladd-Geraldine Fitzgerald	July 26,'46	107m	May 18,'46	2997	2963	....
Our Hearts Were Growing Up (Block 5)	Para.	4522	Gail Russell-Diana Lynn	June 14,'46	83m	Mar. 16,'46	2893	2555	....
† Our Vines Have Tender Grapes (Block 13)	MGM	600	Margaret O'Brien-Edw. G. Robinson	Sept.,'45	103m	July 21,'45	2627	2230	2862
Out California Way	Rep.	....	Monte Hale-Adrian Booth	Not Set	....	....	....	3127	....
Outlaw, The	UA	....	Jack Buetel-Jane Russell	Feb. 8,'46	111m	Mar. 23,'46	2905	....	....
Outlaw of the Plains	PRC	....	Buster Crabbe-Al St. John	Sept. 22,'46	....	....	....	3126	....

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Out of the Depths	Col.	7035	Jim Bannon-Ross Hunter	Dec. 27,'45	61m	Feb. 16,'46	2849	2695	....
Overland Riders	PRC	....	Buster Crabbe-Al "Fuzzy" St. John	Aug. 21,'46	54m	Aug. 24'46	3162	3126	....
PARDON My Past	Col.	7005	Fred MacMurray-Marguerite Chapman	Dec. 25,'45	87m	Sept. 8,'45	2637	2543	3018
Paris-Underground	UA	....	Constance Bennett-Gracie Field	Sept. 14,'45	97m	Aug. 25,'45	2646	2454	2810
Partners in Time	RKO	625	Pamela Blake-John James	Block 5	76m	Apr. 20,'46	2951	....	....
Passkey to Danger	Rep.	518	Stephanie Bachelor-Kane Richmond	May 11,'46	58m	Aug. 24,'46	3161	2987	....
People Are Funny (Block 2)	Para.	4508	Jack Haley-Helen Walker	Jan. 11,'46	93m	Oct. 13,'45	2677	....	2810
Perfect Marriage, The	Para.	....	Loretta Young-David Niven	Not Set	....	....	....	2883	....
Perilous Holiday	Col.	7008	Pat O'Brien-Ruth Warrick	Mar. 21,'46	89m	May 25,'46	3007	2776	3018
Perils of Pauline (color)	Para.	....	Betty Hutton-John Lund	Not Set	....	....	....	2939	....
Personality Kid	Col.	7039	Anita Louise-Michael Duane	Aug. 8,'46	68m	Aug. 24,'46	3161	3031	....
Phantom of the Plains	Rep.	561	"Wild" Bill Elliott-Bobby Blake	Sept. 7,'45	56m	Oct. 13,'45	2677	2467	....
Phantom Thief, The	Col.	7031	Chester Morris-Jeff Donnell	May 2,'46	65m	June 22,'46	3053	2926	....
Pillow of Death	Univ.	512	Lon Chaney-Brenda Joyce	Dec. 14,'45	66m	Dec. 15,'45	2758	2454	....
Pink String and Sealing Wax (British)	Eagle-Lion	....	Mervyn Johns-Mary Merrall	Not Set	95m	Dec. 15,'45	2757	....	....
Pinocchio (color) (Reissue)	RKO	691	Disney Feature Cartoon	Special	85m	Feb. 3,'40	....	....	....
Pirates of Monterey (color)	Univ.	....	Maria Montez-Rod Cameron	Not Set	....	....	....	3127	....
Plainsman and the Lady, The	Rep.	....	William Elliott-Vera Hruba Ralston	Not Set	....	....	....	3127	..
Portrait of Marie (Bl. 15) (Mex.)	MGM	612	Dolores Del Rio-Pedro Armendariz	Jan.-Feb.,'46	76m	Dec. 29,'45	2777	....	2930
Portrait of a Woman (Swiss)	Mayer-Burstyn	....	Francoise Rosay-Henry Guisol	Apr. 20,'46	80m	Apr. 20.'46	2950	....	...
Possessed	WB	....	Joan Crawford-Van Heflin	Not Set	....	....	....	3078	....
† Postman Always Rings Twice, The (Block 16)	MGM	620	Lana Turner-John Garfield	Apr.-May,'46	113m	Mar. 16,'46	2893	2883	3164
Postmaster's Daughter (French)	Vog	....	Harry Baur-Jeanine Crispin	Aug. 17,'46	74m	Aug. 24,'46	3162	....	....
Prairie Badmen	PRC	....	Buster Crabbe-Al "Fuzzy" St. John	July 17,'46	55m	July 27,'46	3114	3055	....
Prairie Rustlers	PRC	....	Buster Crabbe-Al "Fuzzy" St. John	Nov. 7,'45	56m	Nov. 3,'45	2703	2670	....
Pride of the Marines	WB	501	John Garfield-Eleanor Parker	Sept. 1,'45	120m	Aug. 11,'45	2639	2250	2738
Prison Ship	Col.	7036	Nina Foch-Robert Lowery	Nov. 15,'45	60m	Dec. 15,'45	2758	2670	....
Pursuit to Algiers	Univ.	507	Basil Rathbone-Nigel Bruce	Oct. 26,'45	65m	Oct. 27,'45	2693	2628	....
QUEEN of Burlesque	PRC	....	Evelyn Ankers-Carleton Young	July 24,'46	70m	July 6,'46	3078	2987	....
Quiet Weekend (British)	ABP	....	Derek Farr-Frank Cellier	Not Set	90m	May 25,'46	3006	....	....
RADIO Stars on Parade	RKO	605	Wally Brown-Alan Carney	Block 1	65m	May 11,'46	2986	2883	....
Rage in Heaven (R.)	MGM	....	Ingrid Bergman-Robert Montgomery	Not Set	117m	Aug. 24,'46	3162	....	....
Rake's Progress, The (Brit.)	Eagle-Lion	....	Rex Harrison-Lili Palmer	Dec. 7,'45	110m	Dec. 29,'45	2777	....	....
Razor's Edge, The	20th-Fox	....	Tyrone Power-Gene Tierney	Not Set	....	....	....	3127	....
Rebecca (Reissue)	UA	....	Laurence Olivier-Joan Fontaine	Apr. 26,'46	125m	Mar. 30,'40	....	....	..
Red Dragon	Mono.	513	Sidney Toler-Benson Fong	Feb. 2,'46	64m	Dec. 22,'45	2765	....	
Red River Renegades	Rep.	557	Sunset Carson-Peggy Stewart	July 25,'46	....	....	....	3066	....
Rendezvous 24	20th-Fox	627	William Gargan-Marie Palmer	May,'46	70m	May 4,'46	2974	2951	...
Rendezvous With Annie	Rep.	525	Eddie Albert-Faye Marlowe	July 22,'46	89m	Aug. 17,'46	3149	....	....
Renegades (color)	Col.	7003	Evelyn Keyes-Willard Parker	June 13,'46	87m	May 25,'46	3005	2776	3164
Resistance (French)	Vog	....	Lucien Coedel-Yvonne Gaudeau	July,'46	76m	July 13,'46	3089	....	....
Return of Frank James, The (Reissue)	20th-Fox	619	Henry Fonda-Gene Tierney	Feb.,'46	92m	Aug. 17,'40	....	....	....
Return of Rusty, The	Col.	7032	Ted Donaldson-Barbara Wooddell	June 27,'46	....	....	....	3007	..
† Rhapsody in Blue	WB	502	Joan Leslie-Robert Alda	Sept. 22,'45	139m	June 30,'45	2626	1530	2930
Rio Grande Raiders	Rep.	558	Sunset Carson-Peggy Stewart	Sept. 9,'46	....	....	....	3163	....
Riverboat Rhythm	RKO	620	Leon Erroll-Glenn Vernon	Block 4	65m	Feb. 16,'46	2849	....	....
River Gang	Univ.	503	Gloria Jean-John Qualen	Sept. 21,'45	64m	Sept. 15,'45	2645	2279	....
† Road to Utopia (Special)	Para.	4531	Bing Crosby-Bob Hope-D. Lamour	Mar. 22,'46	90m	Dec. 8,'45	2745	2744	3088
Roaring Rangers	Col.	7205	Charles Starrett-Smiley Burnette	Feb. 14,'46	56m	Mar. 9,'46	2882	2543	....
Rolling Home	Screen Guild	4607	Jean Parker-Russell Hayden	Sept. 15,'46	71m	....	....	3163	....
Roll On, Texas Moon (formerly Shine On, Texas Moon)	Rep.	542	Roy Rogers-Dale Evans	Sept. 12,'46	....	....	....	3030	....
Romance of the West (color)	PRC	....	Eddie Dean-Joan Barton	Mar. 20,'46	58m	Feb. 9,'46	2838	2792	....
Rough Riders of Cheyenne	Rep.	552	Sunset Carson-Peggy Stewart	Nov. 1,'45	56m	Nov. 10,'45	2709	2686	....
Runaround, The	Univ.	535	Ella Raines-Rod Cameron	June 14,'46	86m	June 15,'46	3043	2987	....
Rustler's Roundup	Univ.	1105	Kirby Grant-Fuzzy Knight	Aug. 9,'46	....	....	....	3138	....
† SAILOR Takes a Wife (Block 15)	MGM	615	Robert Walker-June Allyson	Jan.-Feb.,'46	92m	Jan. 5,'46	2786	2555	2898
† San Antonio (color)	WB	509	Errol Flynn-Alexis Smith	Dec. 29,'45	112m	Nov. 24,'45	2725	2216	2930
† Saratoga Trunk	WB	514	Gary Cooper-Ingrid Bergman	Mar. 30,'46	135m	Nov. 24,'45	2725	1431	2975
Scandal in Paris, A	UA	....	George Sanders-Signe Hasso	July 19,'46	100m	July 20,'46	3112	2764	....
Scared to Death (color)	Screen Guild	4608	Bela Lugosi-Joyce Compton	Nov. 1,'46	72m	....	....	3127	....
Scared to Death (color)	Screen Guild	4608	Edw. G. Robinson-Joan Bennett	Dec. 28,'45	102m	Dec. 29,'45	2777	2662	2898
Scotland Yard Investigator	Rep.	501	Sir Aubrey Smith-Erich von Stroheim	Sept. 30,'45	68m	Oct. 13,'45	2677	2467	....
Searching Wind, The (Block 6)	Para.	4527	Robert Young-Ann Richards	Aug. 9,'46	118m	May 11,'46	2985	2884	....
Secrets of a Sorority Girl	PRC	....	Mary Ware-Rick Vallin	Aug. 15,'46	58m	Aug. 24,'46	3161	3031	....
Senorita from the West	Univ.	506	Allan Jones-Bonita Granville	Oct. 12,'45	63m	Oct. 20,'45	2685	2418	....
Sentimental Journey	20th-Fox	621	John Payne-Maureen O'Hara	Mar.,'46	94m	Feb. 9,'46	2837	2756	2975
† Seventh Veil, The (Brit.)	Univ.	519	James Mason-Ann Todd	Feb. 15,'46	94m	Nov. 10,'45	2786	....	....
Seven Were Saved	Para.	....	Richard Denning-Catherine Craig	Not Set	....	....	....	2972	....
Shadowed	Col.	....	Anita Louise-Robert Scott	Sept. 26,'46	....	....	....	3163	....
Shadow of a Woman	WB	602	Andrea King-Helmut Dantine	Sept. 14,'46	78m	Aug. 17,'46	3150	2543	....
Shadows on the Range	Mono.	567	Johnny Mack Brown	Aug. 10,'46	57m	....	....	3066	....
Shadows Over Chinatown (formerly The Mandarin Secret)	Mono.	518	Sidney Toler-Sen Yung	July 27,'46	64m	....	....	2963	....
Shadow Returns, The	Mono.	527	Kane Richmond-Barbara Reed	Feb. 16,'46	61m	Jan. 19,'46	2806	....	....
Shahrazad (color) (formerly Fandango)	Univ.	....	Yvonne de Carlo-Brian Donlevy	Not Set	....	....	....	2884	....
Shady Lady	Univ.	501	Charles Coburn-Ginny Simms	Sept. 7,'45	93m	Sept. 15,'45	2646	2543	....
Sheriff of Redwood Valley	Rep.	566	"Wild" Bill Elliott-Alice Fleming	Mar. 29,'46	54m	Apr. 13,'46	2938	2778	
She Went to the Races (Bl. 14)	MGM	607	James Craig-Frances Gifford	Nov.-Dec.,'45	87m	Oct. 20,'45	2685	....	2930
She-Wolf of London	Univ.	531	June Lockhart-Jan Wiley	May 17,'46	61m	Apr. 13,'46	2938	2809	
She Wrote the Book	Univ.	533	Joan Davis-Jack Oakie	May 31,'46	76m	May 11,'46	2987	2870	....
Shock	20th-Fox	615	Vincent Price Lynn Bari	Feb.,'46	70m	Jan. 19,'46	2805	2764	....

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Shocking Miss Pilgrim, The (color)	20th-Fox	....	Betty Grable-Dick Haymes	Not Set	....	....	....	2884	....
Short Happy Life of Francis Macomber, The	UA	....	Gregory Peck-Joan Bennett	Not Set	....	....	....	3076	....
Show-Off, The	MGM	....	Red Skelton-Marilyn Maxwell	Not Set	83m	Aug. 17,'46	3149	2951	....
Sinbad, the Sailor (color)	RKO	....	Douglas Fairbanks, Jr.-Maureen O'Hara	Block 2	....	....	....	3031	....
Singing on the Trail	Col.	....	Ken Curtis-Jeff Donnell	Sept. 12,'46	....	....	....	....	....
Sing Your Way Home	RKO	614	Jack Haley-Anne Jeffreys	Block 3	72m	Nov. 17,'45	2717	2354	....
Sing While You Dance	Col.	7033	Ellen Drew-Robert Stanton	July 25,'46	....	....	....	3055	....
Sin of Harold Diddlebock, The	UA	....	Harold Lloyd-Raymond Walburn	Not Set	....	....	....	2870	....
Sirocco (French)	Leo Cohen	....	Viviane Romance-Dalio	Aug. 10,'46	90m	Aug. 17,'46	3150	....	....
Sister Kenny	RKO	701	Rosalind Russell-Alexander Knox	Block 1	118m	July 20,'46	3101	2907	....
Six Gun Man	PRC	....	Bob Steele-Jean Carlin	Feb. 1,'46	59m	Jan. 26,'46	2818	2744	....
Six P. M. (Russian)	Artkino	....	Marine Ladynina-Eugene Samoilov	Jan. 26,'46	65m	Feb. 2,'46	2830	....	....
Slightly Scandalous	Univ.	544	Sheila Ryan-Fred Brady	Aug. 2,'46	62m	Aug. 3,'46	3125	3031	....
† Smoky (color)	20th-Fox	631	Fred MacMurray-Anne Baxter	July,'46	87m	June 15,'46	3041	2628	....
Smooth as Silk	Univ.	521	Kent Taylor-Virginia Grey	Mar. 1,'46	65m	Mar. 9,'46	2882	2809	....
Snafu	Col.	7010	Nanette Parks-Robt. Benchley	Nov. 22,'45	82m	Dec. 22,'45	2766	2655	2862
So Dark the Night	Col.	....	Micheline Cheirel-Steven Geray	Not Set	59m	Mar. 23,'46	2906	2850	....
So Goes My Love	Univ.	528	Myrna Loy-Don Ameche	Apr. 19,'46	88m	Mar. 30,'46	2917	2809	3018
Somewhere in the Night	20th-Fox	629	John Hodiak-Nancy Guild	June,'46	110m	May 11,'46	2986	2859	....
Song of Mexico	Rep.	506	Adele Mara-Edgar Barrier	Dec. 28,'45	57m	....	....	2628	...
Song of Old Wyoming (color)	PRC	....	Eddie Dean-Jennifer Holt	Nov. 12,'45	65m	Aug. 18,'45	2639	2454	....
South of Monterey	Mono.	530	Gilbert Roland-Frank Yacanelli	July 13,'46	65m	....	....	3127	....
† Spanish Main, The (color)	RKO	610	Paul Henreid-Maureen O'Hara	Block 2	101m	Oct. 6,'45	2669	2259	2862
Specter of the Rose	Rep.	524	Ilan Kurov-Viola Essen	July 5,'46	90m	May 25,'46	3006	2776	..
† Spellbound	UA	....	Ingrid Bergman-Gregory Peck	Dec. 28,'45	111m	Nov. 3,'45	2701	2093	2975
Spider, The	20th-Fox	613	Richard Conte-Faye Marlowe	Dec.,'45	61m	Oct. 13,'45	2677	2499	....
Spider Woman Strikes Back, The	Univ.	524	Gale Sondergaard-Kirby Grant	Mar. 22,'46	59m	Mar. 23,'46	2906	2850	....
† Spiral Staircase, The	RKO	611	George Brent-Dorothy McGuire	Block 3	83m	Jan. 5,'46	2785	2695	2930
Splendor (Reissue)	Film Classics	....	Miriam Hopkins-Joel McCrea	June 15,'46	75m	....	...	....	....
Spook Busters	Mono.	512	Leo Gorcey-Huntz Hall	Aug. 24,'46	68m	Aug. 24,'46	3162	3138	....
Stallion Road	WB	....	Zachary Scott-Alexis Smith	Not Set	....	....	....	2939	....
State Fair (color)	20th-Fox	607	Dana Andrews-Jeanne Crain-Dick Haymes	Oct.,'45	100m	Aug. 25,'45	2638	2434	2810
Step By Step	RKO	703	Lawrence Tierney-Anne Jeffreys	Block 1	62m	July 20,'46	3101	3076	....
† Stolen Life, A	WB	521	Bette Davis-Glenn Ford	July 6,'46	109m	May 4,'46	2973	2756	3100
† Stork Club, The (Block 2)	Para.	4507	Betty Hutton-Barry Fitzgerald	Dec. 28,'45	98m	Oct. 13,'45	2679	2555	2898
Stormy Waters (French)	MGM	....	Jean Gabin-Michele Morgan	Not Set	80m	July 13,'46	3089	....	....
Strange Confession	Univ.	505	Lon Chaney-Brenda Joyce	Oct. 5,'45	62m	Oct. 6,'45	2669	2454	....
Strange Conquest	Univ.	530	Jane Wyatt-Lowell Gilmore	May 10,'46	63m	Apr. 20,'46	2950	2883	....
Strange Holiday	PRC	....	Claude Rains-Barbara Bate	Sept. 2,'46	61m	Oct. 27,'45	2693		
Strange Impersonation	Rep.	513	Brenda Marshall-William Gargan	Mar. 16,'46	62m	Feb 23,'46	2859	2776	....
Strange Journey	20th-Fox	....	Paul Kelly-Osa Massen	Oct.,'46	....	....	....	....	....
Strange Love of Martha Ivers (Block 6)	Para.	4529	Barbara Stanwyck-Van Heflin	Sept. 13,'46	117m	Mar. 23,'46	2907	2870	....
Strange Mr. Gregory	Mono.	516	Edmund Lowe-Jean Rogers	Jan. 12,'46	63m	Dec. 22,45	2768	2598	....
Stranger, The	RKO	683	Edw. G. Robinson-Loretta Young	Special	85m	May 25,'46	3005	2756	
Strange Triangle	20th-Fox	630	Signe Hasso-John Shepperd	June,'46	65m	May 11,'46	2986	2951	....
Strange Voyage	Mono.	521	Eddie Albert-Forrest Taylor	July 6,'46	61m	Mar. 2,'46	2870	....	....
Strange Woman, The	UA	....	Hedy Lamarr-George Sanders	Not Set	....	....	....	2884	....
Strangler of the Swamp	PRC	....	Rosemary La Planche-Robt. Barrett	Jan. 1,'46	60m	Dec. 29,'45	2777	2686	....
Strike Me Pink (Reissue)	Film Classics	....	Eddie Cantor-Ethel Merman	May 15,'46	100m	Jan. 25,'36	....	...	....
Suddenly It's Spring	Para.	....	Fred MacMurray-Paulette Goddard	Not Set	....	....	....	2987	....
Sunbonnet Sue	Mono.	501	Gale Storm-Phil Regan	Dec. 8,'45	89m	Sept. 29,'45	2661	...	....
Sunset Pass	RKO	704	James Warren-Nan Leslie	Block 1	59m	July 20,'46	3102	3090	....
Sun Valley Cyclone	Rep.	567	"Wild" Bill Elliott-Bobby Blake	May 10,'46	56m	June 15,'46	3042	2987	....
Sun Valley Serenade (R.)	20th-Fox	....	Sonja Henie-John Payne	Sept.,'46	86m	Aug. 24,'46	3163	....	....
Susie Steps Out (formerly Miss Television)	UA	....	David Bruce-Cleatus Caldwell	Not Set	....	....	....	3078	....
Suspense (Special)	Mono.	699	Belita-Barry Sullivan	June 15,'46	101m	Mar. 30,'46	2917	....	3100
Swamp Fire (Block 6)	Para.	4528	Johnny Weissmueller-Virginia Grey	Sept. 6,'46	69m	May 11,'46	2986	2963	....
Swing Parade of 1946	Mono.	503	Gale Storm-Phil Regan	Mar. 16,'46	74m	Jan. 26,'46	2817	2628	....
Symphonie D'Amour (French)	Alganzy	....	Fernand Gravet-Jacqueline Francell	Mar. 9,'46	90m	Mar. 23,'46	2906	....	....
TALK About a Lady	Col.	7016	Jinx Falkenburg-Joe Besser	Mar. 28,'46	71m	June 8,'46	3030	2818	....
Tangier	Univ.	522	Maria Montez-Preston Foster	Mar. 8,'46	76m	Mar. 16,'46	2895	2756	2975
Tars and Spars	Col.	7007	Alfred Drake-Janet Blair-Marc Platt	Jan. 10,'46	86m	Jan. 19,'46	2805	2710	2930
Tarzan and the Leopard Woman	RKO	618	Johnny Weissmuller-J. Sheffield-B. Joyce	Block 4	72m	Feb. 16,'46	2849	2655	....
Temptation (formerly Bella Donna)	Univ.	....	Merle Oberon-George Brent	Not Set	....	....	....	3076	....
Tenth Avenue Angel	MGM	....	Margaret O'Brien-George Murphy	Not Set	....	....	....	3031	....
Terror by Night	Univ.	517	Basil Rathbone-Nigel Bruce	Feb. 1,'46	60m	Feb. 2,'46	2830	2748	....
Terrors on Horseback	PRC	....	Buster Crabbe-Al "Fuzzy" St John	Aug. 14,'46	55m	Apr. 20,'46	2951	2884	....
Texas Panhandle	Col.	7203	Charles Starrett-Tex Harding	Dec. 20,'46	55m	Jan. 12,'46	2795	2744	....
That Brennan Girl	Rep.	....	James Dunn-Mona Freeman	Not Set	....	....	....	3090	....
That Night With You	Univ.	504	Franchot Tone-Susanne Foster	Sept. 28,'45	84m	Sept. 29,'45	2662	2434	....
That Texas Jamboree	Col.	7222	Ken Curtis-Jeff Donnell	May 16,'46	67m	....	....	2786	....
That Way With Women	WB	....	Sydney Greenstreet-Martha Vickers	Not Set	....	....	....	3031	....
These Three (Reissue)	Film Classics	....	Merle Oberon-Joel McCrea	Feb. 15,'46	95m	Feb. 29,'36	....	....	....
They Made Me a Killer (Bl. 4)	Para.	4518	Robert Lowery-Barbara Britton	May 3,'46	64m	Jan. 26,'46	2817	2695	....
† They Were Expendable (Bl. 14)	MGM	609	Robert Montgomery-John Wayne	Nov.-Dec.,'45	136m	Nov. 24,'45	2725	2384	2930
They Were Sisters (British)	Univ.	....	James Mason-Phyllis Calvert	Not Set	115m	Aug. 3,'46	3125	....	....
This Happy Breed (Brit.) (color)	UA	....	Robert Newton-Celia Johnson	Not Set	115m	May 27,'44	1909	....	....
This Love of Ours	Univ.	508	Merle Oberon-Claude Rains	Nov. 2,'45	90m	Nov. 3,'45	2703	2662	2898
Three Little Girls in Blue (color)	20th-Fox	639	June Haver-Vivian Blaine	Oct.,'46	....	....	....	2907	..
Three Strangers	WB	511	Geraldine Fitzgerald-Sydney Greenstreet	Feb. 16,'46	92m	Jan. 26,'46	2817	2366	....
Three Wise Fools (Block 17)	MGM	628	Margaret O'Brien-Lionel Barrymore	Aug. 29,'46	90m	June 22,'46	3054	2907	..
Thrill of Brazil	Col.	....	Evelyn Keyes-Keenan Wynn	Sept. 30,'46	....	....	....	3090	...
Throw a Saddle on a Star	Col.	7221	Ken Curtis-Adele Roberts	Mar. 14,'46	65m	Mar. 23,'46	2906	2850	....

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Thunder Town	PRC	....	Bob Steele-Syd Saylor	Apr. 10,'46	57m	Apr. 6,'46	2926	....	....
Till the Clouds Roll By (color)	MGM	....	Robert Walker-Judy Garland	Not Set	....	....	....	2963	....
Till the End of Time	RKO	626	Dorothy McGuire-Guy Madison	Block 6	105m	June 15,'46	3041	2784	....
Time of Their Lives	Univ.	546	Bud Abbott-Lou Costello	Aug. 16,'46	82m	Aug. 17,'46	3149	2939	....
Time, the Place, the Girl (color)	WB	....	Dennis Morgan-Jack Carson	Not Set	....	....	....	2555	....
† To Each His Own (Block 5)	Para.	4524	Olivia De Havilland-John Lund	July 5,'46	122m	Mar. 16,'46	2894	2861	3164
Tokyo Rose (Block 3)	Para.	4511	Byron Barr-Lotus Long	Feb. 8,'46	69m	Dec. 8,'45	2745	2744	2930
† Tomorrow Is Forever	RKO	682	Claudette Colbert-Orson Welles	Special	105m	Jan. 19,'46	2805	2555	2975
Too Good to Be True (formerly Easy Come, Easy Go)	Para.	....	Sonny Tufts-Diana Lynn	Not Set	....	....	....	2748	....
Too Young to Know	WB	507	Joan Leslie-Robert Hutton	Dec. 1,'45	86m	Nov. 17,'45	2718	2384	2898
Traffic in Crime	Rep.	522	Kane Richmond-Adele Mara	June 28,'46	....	....	....	3055	....
Trail to Mexico	Mono.	574	Jimmy Wakely-Lee "Lasses" White	June 29,'46	56m	July 6,'46	3077	3031	....
Trail to Vengeance	Univ.	1103	Kirby Grant-Fuzzy Knight	Nov. 30,'45	54m	....	....	2748	....
Trigger Fingers	Mono.	....	Johnny Mack Brown-Raymond, Hatton	Sept. 21,'46	....	....	....	3126	....
Trouble with Women	Para.	....	Ray Milland-Teresa Wright	Not Set	....	....	....	2776	....
True Glory, The	Col.	7050	Documentary	Oct. 4,'45	84m	Sept. 15,'45	2646	....	2798
Truth About Murder, The	RKO	624	Bonita Granville-Morgan Conway	Block 5	63m	Apr. 20,'46	2950	2776	....
Turn of the Century (Swedish)	Scandia	....	Edvard Persson-Stina Hedberg	Feb. 23,'46	110m	Mar. 9,'46	2882	....	....
Two Fisted Stranger	Col.	7208	Charles Starrett-Smiley Burnette	May 30,'46	50m	June 15,'46	3043	2951	....
Two Guys from Milwaukee	WB	524	Dennis Morgan-Joan Leslie	Aug. 17,'46	90m	Aug. 3,'46	3126	2884	3164
Two Mrs. Carrolls, The	WB	....	Barbara Stanwyck-Humphrey Bogart	Not Set	....	....	....	2628	....
† Two Sisters from Boston (Bl. 16)	MGM	622	Jimmy Durante-June Allyson	Apr.-May,46	112m	Mar. 9,'46	2881	2695	3164
2,000 Women (British)	Gains.-G.F.D.	....	Phyllis Calvert-Flora Robson	Not Set	97m	Sept. 9,'44	2626	....	....
Two Smart People	MGM	....	John Hodiak-Lucille Ball	Not Set	93m	June 8,'46	3029	2748	3164
Two Years Before the Mast	Para.	....	Alan Ladd-Brian Donlevy	Not Set	98m	Aug. 31,'46	3173	3055	....
UNCLE Andy Hardy	MGM	....	Mickey Rooney-Bonita Granville	Not Set	....	....	....	3127	....
Under Arizona Skies	Mono.	561	Johnny Mack Brown-Raymond Hatton	Apr. 27,'46	59m	June 8,'46	3030	2870	....
Undercover Woman	Rep.	515	Stephanie Bachelor-Robert Livingston	Apr. 11,'46	56m	July 6,'46	3077	2748	....
Undercurrent	MGM	....	Katharine Hepburn-Robert Taylor	Not Set	....	....	....	3007	...
Under Nevada Skies	Rep.	541	Roy Rogers-Dale Evans	Aug. 26,'46	69m	Aug. 31,'46	3174	3127	....
Unholy Garden (Re-Issue)	Film Classics	....	Ronald Colman-Fay Wray	July 29,'46	77m	Aug. 8,'31	....	....	....
Unknown, The	Col.	7027	Karen Morley-Jim Bannon	July 4,'46	....	....	....	3055	....
Up Goes Maisie (Block 15)	MGM	613	Ann Sothern-George Murphy	Jan.-Feb.,'46	90m	Dec. 29,'45	2778	....	2930
VACATION from Marriage (Block 14) (British)	MGM	608	Robert Donat-Deborah Kerr	Nov.-Dec.,'45	94m	Dec. 1,'45	2733	2710	2862
Vacation in Reno	RKO	....	Jack Haley-Anne Jeffreys	Not Set	....	....	....	3127	....
Valley of the Zombies	Rep.	520	Robert Livingston-Adrian Booth	May 24,'46	56m	June 1,'46	3017	3007	....
Verdict, The	WB	....	Sydney Greenstreet-Peter Lorre	Not Set	....	....	....	2764	...
† Virginian, The (color) (Bl. 4)	Para.	4516	Joel McCrea-Brian Donlevy	Apr. 5,'46	86m	Jan. 26,'46	2817	2242	3164
Voice of the Whistler	Col.	7024	Richard Dix-Lynn Merrick	Oct. 30,'45	60m	Feb. 23,'46	2859	2655	....
WAGON Wheels Westward	Rep.	564	"Wild" Bill Elliott-Bobby Blake	Dec. 21,'45	55m	Jan. 19,'46	2806	2555	....
Walk in the Sun, A	20th-Fox	616	Dana Andrews-Richard Conte	Mar.,'46	117m	Dec. 1,'45	2733	2242	2979
Walls Came Tumbling Down, The	Col.	7011	Lee Bowman-Marguerite Chapman	June 7,'46	82m	May 25,'46	3005	2963	....
Wanderer of the Wasteland	RKO	609	James Warren-Audrey Long	Block 2	67m	Sept. 29,'45	2662	....	....
Wanted for Murder (Brit.)	20th-Fox	....	Eric Portman-Dulcie Gray	Not Set	103m	Apr. 13,'46	2937	....	....
Way Ahead, The (British)	20th-Fox	606	David Niven-Stanley Holloway	Aug.,'45	106m	June 17,'44	2626	....	2523
Way We Live, The (British)	GFD	....	Peter Willes	Not Set	64m	Aug. 24,'46	3162	....	....
Wedding Night (Reissue)	Film Classics	....	Gary Cooper-Anna Sten	June 15,'46	83m	Feb. 23,'35	....	....	....
† Weekend at the Waldorf (Spcl.)	MGM	605	Ginger Rogers-Lana Turner-Walter Pidgeon	Oct.,'45	130m	July 28,'45	2627	2242	3018
Welcome, Stranger	Para.	....	Bing Crosby-Barry Fitzgerald	Not Set	....	....	....	2939	...
† Well Groomed Bride, The (Bl. 4)	Para.	4519	Ray Milland-Olivia DeHavilland	May 17,'46	75m	Feb. 2,'46	2829	2786	3164
West of the Alamo	Mono.	573	Jimmy Wakely-Lee "Lasses" White	Apr. 20,'46	58m	May 25,'46	3006	2883	....
What Next, Corporal Hargrove? (Block 14)	MGM	606	Robert Walker-Keenan Wynn	Nov.-Dec.,'45	96m	Nov. 17,'45	2717	2710	2975
Where There's Life	Para.	....	Bob Hope-Signe Hasso	Not Set	....	....	....	3078	....
While Nero Fiddled (Brit.)	Bacon-Bell	....	Tommy Trinder-Frances Day	Apr. 29,'46	65m	May 11,'46	2986	....	....
Whirlwind of Paris (French)	Hoffberg	....	Charpin-Marguerite Perry	Feb. 9,'46	88m	Feb. 23,'46	2859	....	....
Whistle Stop	UA	....	George Raft-Ava Gardner	Jan. 25,'46	84m	Jan. 12,'46	2793	2744	3100
Wicked Lady, The (Br.)	Eagle-Lion	....	Margaret Lockwood-James Mason	Not Set	103m	Dec. 15,'45	2757	....	....
Wife of Monte Cristo	PRC	....	John Loder-Lenore Aubert	Apr. 23,'46	80m	Mar. 30,'46	2918	2895	3018
Wife Wanted	Mono.	....	Kay Francis-Paul Cavanaugh	Oct. 12,'46	....	....	....	3138	....
Wild Beauty	Univ.	545	Don Porter-Lois Collier	Aug. 9,46	61m	Aug. 17,'46	3150	3076	....
Wildfire	Screen Guild	001	Bob Steele-Sterling Holloway	May,'46	60m	....	....	....	....
Wilson (color) (Special)	20th-Fox	602	Alexander Knox-Charles Coburn	Aug.,'45	154m	Aug. 5,'44	2094	1676	2342
Without Dowry (Russian)	Artkino	....	Olga Pyshova-Nina Alisova	Apr. 6,'46	81m	Apr. 27,'46	2962	....	...
† Without Reservations	RKO	621	Claudette Colbert-John Wayne	Block 5	107m	May 11,'46	2985	2884	3164
Woman Chases Man (Reissue)	Film Classics	....	Miriam Hopkins-Joel McCrea	May 15,'46	70m	May 1,'37	....	....	....
Woman on the Beach (formerly Desirable Woman)	RKO	....	Joan Bennett-Robert Ryan	Block 2	....	....	....	2883	....
Woman Who Came Back, The	Rep.	507	Nancy Kelly-John Loder	Dec. 13,'45	68m	Dec. 22,'45	2765	2555	....
YANK in London, A (Br.)	20th-Fox	622	Anna Neagle-Dean Jagger	Mar.,'46	106m	Feb. 23,'46	2858	....	....
Yearling, The (color)	MGM	....	Gregory Peck-Jacqueline White	Not Set	....	....	....	2883	....
Years Between, The (British)	GFD	....	Michael Redgrave-Valerie Hobson	Not Set	100m	Apr. 20,'46	2949	....	....
Yolanda and the Thief (color) (Block 14)	MGM	610	Fred Astaire-Lucille Bremer	Nov.-Dec.,'45	108m	Oct. 20,'45	2685	2354	2930
Young Widow	UA	....	Jane Russell-Louis Hayward	Mar. 1,'46	98m	Feb. 23,'46	2857	2454	3164
† ZIEGFELD Follies of 1946 (color) (Special)	MGM	617	MGM Contract Stars	Mar.,'46	110m	Aug. 25,'45	2638	1913	3088

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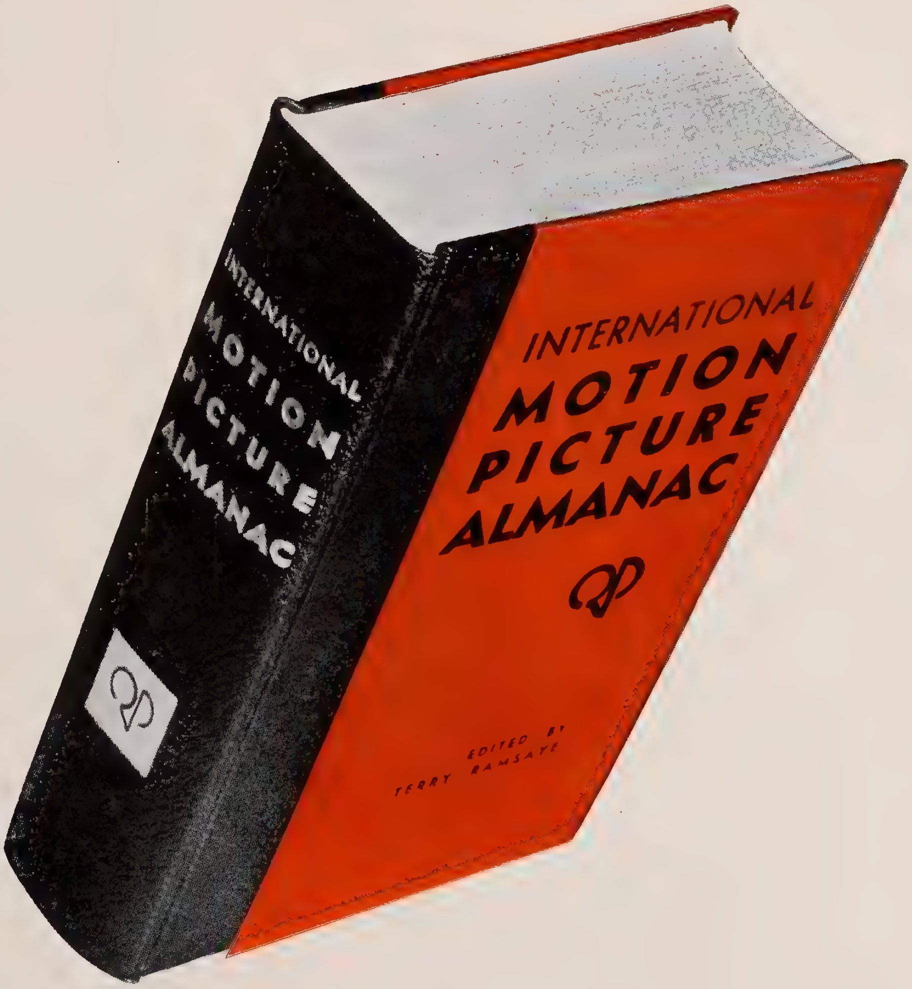
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